



ӘЛ-ФАРАБИ атындағы ҚАЗАҚ ҰЛТТЫҚ УНИВЕРСИТЕТІ    КАЗАХСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ имени АЛЬ-ФАРАБИ    AL-FARABI KAZAKH NATIONAL UNIVERSITY

# ХАБАРШЫ

ФИЛОЛОГИЯ СЕРИЯСЫ

# ВЕСТНИК

СЕРИЯ ФИЛОЛОГИЧЕСКАЯ

# BULLETIN

PHILOLOGY SERIES

132-133

Алмас  
Алимов

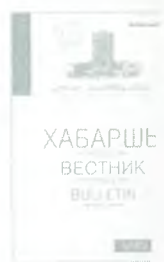
5(163) 2016



# ХАБАРШЫ

ФИЛОЛОГИЯ СЕРИЯСЫ №5 (163)

ISSN 1563-0  
Индекс 75878; 2/



25.11.1999 ж. Қазақстан Республикасының Мәдениет, ақпарат және қоғамдық келісім министрлігінде тіркелген

Қуәлік №956-Ж.

Журнал жылына 6 рет жарыққа шығады

## ЖАУАПТЫ ХАТШЫ

Зуева Н.Ю. – ф. ғ. к. доценті (Қазақстан)

## РЕДАКЦИЯ АЛҚАСЫ:

Абдимаңұлы Ө. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (ғылыми редактор) (Қазақстан)

Есімова Ж.Д. – ф. ғ. к. доценті, әл-Фараби атындағы ҚазҰУ (ғылыми редактордың орынбасары) (Қазақстан)

Алкебаева Д.А. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (редактор) (Қазақстан)

Алтынбекова О.Б. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (редактор) (Қазақстан)

Таева Р.М. – ф. ғ. к. доценті, әл-Фараби атындағы ҚазҰУ (редактор) (Қазақстан)

Далебаев Ж.Д. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (Қазақстан)

Джолдасбекова Б.У. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ, ҰҒА-ның корреспондент мүшесі (Қазақстан)

Гусман-Тирадо Рафаэль – ф. ғ. д. профессоры, Гранада университеті (Гранада қ., Испания)

Жаң Жин Жин – ф. ғ. д. профессоры, Пекин ұлттық орталық университеті (Пекин қ., Қытай)

Кибальник С.А. – ф. ғ. д. профессоры, Орыс әдебиеті институты (Санкт-Петербург қ., Ресей)

Ковгун А.И. – ф. ғ. д. профессоры, Университет Витаутаса Великого (Каунас қ., Литва)

Курдюмов В.А. – ф. ғ. д. профессоры, Шет тілдер институты (Мәскеу қ., Ресей)

Мадиева Г.Б. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (Қазақстан)

Сойлемез Орхан – ф. ғ. д. профессоры, Ардахан университеті (Стамбул қ., Түркия)

Сулейменова Э.Д. – ф. ғ. д. профессоры, әл-Фараби атындағы ҚазҰУ (Қазақстан)

Хаяти Дивили – ф. ғ. д. профессоры, Юнус Эмре институты (Анкара қ., Түркия)

Янковский Х. – ф. ғ. д. профессоры, Адам Мицкевич атындағы университеті (Познан қ., Польша)



## Ғылыми басылымдар бөлімінің басшысы

Гульмира Шаққозова

Телефон: +77017242911

E-mail: Gulmira.Shakkozova@kaznu.kz

## Компьютерде беттеген

Айгүл Алдашева

## Жазылу мен таратуды үйлестіруші

Мәлдір Өміртайқызы

Телефон: +7(727)377-34-11

E-mail: Moldir.Omirtaikyzy@kaznu.kz

## ИБ №10385

Басуға 15.10.2016 жылы қол қойылды.

Пішімі 60x84 1/2. Көлемі 12.1 б.т. Офсетті қағаз. Сандық Тапсырыс № 229. Таралымы 500 дана. Бағасы келісімді.

Әл-Фараби атындағы Қазақ ұлттық университетінің «Қазақ университеті» баспа үйі.

050040, Алматы қаласы, әл-Фараби даңғылы, 71.

«Қазақ университеті» баспа үйінің баспаханасында басы

© Әл-Фараби атындағы ҚазҰУ, 2016



Mussaly L.  
**Lermontovs poem «Sail»  
translated by Abay: the problem  
of adequacy**

The problem of adequate and equivalent translation still remains relevant. For the adoption of these concepts is paid enough attention as in theory, so practically. Taking into consideration well known theorist of translation we may consider that term adequacy can be interpreted as interchangeable with term equivalent, where the last is determined as adequacy of translation. But another theorist of translation Komissarov defines this term in another way. According to him, adequate translation must be equated to well done translation, which provides required completeness of interlanguage communication in specific conditions. Lets consider the translation of the poem \*sail\* by Lermontov, translated by Kunanbaev A. Thus, AbayKunanbaevs translation responds to all requirements of adequate translation, excepting some distinctive features of plot organization and expression plan, which can be explained by distinctive features of conventional use of words in Kazakh language, and by the willing of the translator to pragmatically adopt the original text.

**Key words:** «Abay's way» epic, significance of concept «time», language, culture, cultural attitudes to time, poetry translation, translators, approaches.

Мұсалы А.Ж.  
**М. Лермонтовтың  
«Желкен» өлеңі А. Құнанбаев  
тәржімасында: саймасайлық  
мәселесі**

Мақалада А. Құнанбаев тәржімасындағы М. Лермонтовтың «Желкен» өлеңі талданады. Түпнұсқа мәтін мен тәржіма мәтіннің құрылымдық-мазмұндық тұрғыдан салыстырылып, саймасайлық мәселесіне баса назар аударылады. Поэтикалық мәтін аудармасы көркем тәржіма тәжірибесінде қашан да ерекше қызығушылық тудыратын мәселе болып отыр және зерттеушілердің арасында, тәржімашылардың да арасында түрлі талас тудырады. Мақалада тәржіманың осы түріне қатысты түрлі көзқарастар қарастырылып, поэзиялық мәтін аудармасының ерекшелігі мен қиындықтары сөз болады. Автор қазақ және орыс поэзиясының классиктері М. Лермонтов пен А. Құнанбаевтың өлеңдерінің мысалында поэзия мәтінінің тәржімалану ерекшелігін қарастырады. Нақтырақ айтқанда, «Желкен» өлеңіндегі идеялық-көркемдік құралдардың қазақ тіліне аударылуын аударма теориясы тұрғысынан зерттейді, саймасайлық деңгейлерін анықтауға талпынады. Түпнұсқа мәтін мен тәржіма мәтіннің құрылымдық-мазмұндық тұрғыдан салыстырып, тәржімаға жоғары баға береді. Тәржіманың түпнұсқаға сәйкес шыққандығын дәлелдейді.

**Түйін сөздер:** поэтикалық мәтін, саймасайлық, түпнұсқа, жалау, метафора, поэзия тәржімасы.

Мусалы А.  
**Стихотворение М. Аермонтова  
«Парус» в переводе Абая  
Кунанбаева: проблема  
адекватности**

Перевод поэтического текста всегда вызывает особый интерес и является предметом острых споров как среди переводчиков, так и среди ценителей поэзии. В статье рассматриваются различные подходы к этому виду перевода, а также особенности и трудности поэтического текста. Авторы объясняют сложность перевода, которая заключается в невозможности найти эквиваленты, так как поэтическая речь является условной и ограничена конкретными рамками текста. Усвоению данных понятий уделяется достаточное количество времени как в теоретическом, так и практическом планах. Таким образом, перевод, осуществленный Абаем Кунанбаевым, отвечает всем требованиям адекватного перевода, за исключением ряда особенностей плана содержания и плана выражения, объясняющимися особенностями традиционного словоупотребления принимающего языка [казахский язык], желанием переводчика прагматически адаптировать текст оригинала.

**Ключевые слова:** поэтический текст, адекватность, оригинал, «Парус», метафора.

**LERMONTOV'S POEM  
«SAIL» TRANSLATED BY  
ABAY: THE PROBLEM OF  
ADEQUACY**

The problem of adequate and equivalent translation still remains relevant. For the adoption of these concepts is paid enough attention as in theory, so practically. Taking into consideration well known theorist of translation as G. Katford, we may consider that term adequacy can be interpreted as interchangeable with term equivalent, where the last is determined as adequacy of translation. But another theorist of translation Komissarov defines this term in another way. According to him, adequate translation must be equated to well done translation, which provides required completeness of interlanguage communication in specific conditions. Let's consider the translation of the poem \*sail\* by Lermontov, translated by Kunanbaev A.

In the language of poetry there are no unnecessary sounds, and any connection of sounds aimed at emotional impact. This language has its historical and social characteristics which are reflected through artistic effectiveness. In poetry authors and translators use a variety of techniques: high vocabulary and jargon, lexical and grammatical constructions, neologisms, archaisms, multi-genre tropes and rhymes.

Due to the fact that Russian language is in its structure fluctine, rhyme for him more characteristic and natural than for the English. English poetry is the source of the forms of rhymes, so rhyme as such and simply size are not available, while Russian rhyming verse has a specific musical rhythm and melody. This difference in rhyme leads to difficulties in translation. Some translators try to compensate for this difference, focusing on the story, the meaning or main characters. The interpretation of the text by the translator always leaves a mark of its belonging to another culture, cognitive models which may be quite different from those of the transmitting culture.

In order for the translation was high-quality and match the original in form and content, it is necessary to find a compromise between the two languages and show that still in English poetry there are and rhyme, and melody, and the length of the string. To achieve this compromise, at the same time to convey the emotional mood of the original and at the same time save unique style and handwriting, you must have special methods of translation.

As practice shows, there are no definite universal rules of translation of poetry. Tactics and strategies of individual translators

and varied, and often intuitive. Literary trends, historical era, culture, education are all changing factors that determine the strategy and tactics of the interpreters.

Famous and important to us poem \*sail\* was written by Lermontov in 1832 in St. Petersburg, while one of his walks along Finnic gulf. The poem carries the meaning of loneliness, the destination of peoples fate, of anxious dissatisfaction, the search of happiness while daily routine. Having read the first lines, we can see the deepness of senses, bright figurativeness and melodiousness.

#### SAIL

A lone white sail shows for an instant  
Where gleams the sea, an azure streak.  
What left it in its homeland distant?  
In alien parts what does it seek?  
The billow play, the mast bends creaking,  
The wind, impatient, moans and sighs...  
It is not joy that it is seeking,  
Nor is it happiness it flies.

The blue wave dance, they dance and tremble,  
The sun's bright ray caress the seas.  
And yet for storm it begs, the rebel,  
As if in storm lurked calm and peace!

The vast majority loved this poem when they heard the translation of A. Kunanbaev, created at the end of last century. We should notice that Abay prefers to translate Lermontovs writings-29. These 12 lines are well to known to each cultured person, and found its reflection in the Kazakh language.

The theme of negation by author of surrounding him reality has found its reflection in 3 quatrain or in 6 intermittent couplets, in which we can see revolutionary squall of author.

In the poem author uses inversions like lonely sale, blue sea, its far for the country. In the translation given figure is not preserved-although in Kazakh language inversion is not expelled.

The verb of the first line \*turn white\* was translated by the method of logical synonymy as \*zhaltaldap\*. This choice is justified as transferable unit in the terms of this context appears as a synonym, but can't be the part of interchangeable concept, because it would lead to the method of concretism. The meaning of the word \*turn white\* is fully reflected with the semantic meaning of the word \*Zhaltaldau\* as in both cases SAIL, which is far in the sea, can be distinctly identified. This unit of language corresponds to conventional word use in Kazakh language, at these terms.

Even the title of the poem translated as \*flag\*, not as direction. The last version fully corresponds to its original by meaning and didn't cause any losses to its size, as flag and direction in Kazakh language consist of 2 syllables. Translator picked up semantic analog from the row of available synonymous row of the word \*direction\*. The thing which is common for both Abay and Lermontov is their civil attitude to the nation. Its highly possible that indicated version of the title has link to the revolutionary underlying theme of the poem. In this case FLAG has connotational meaning.

At the second line of the first quatrain epithet \*blue\* was dropped. Instead there is an addition of the word \*elevation\*. With the \*to the sea\* epithet foggy was applied, which corresponds to the state of the sea while the start of the calm.

At the third line inversion \*far country\* wasn't preserved. Epithet \*far\* was translated by the method of logical synonymy, far equals foreigner. The verb \*searches\* also was translated by the previously mentioned way as \*people hear\*. Context didn't suffer from such a change.

In the fourth line method of modulation was used-\*threw-doesn't matter\*.

At the second strophe «alack» was omitted, which reflected main characters regret about his not being able to find rescue from loneliness, even expostulating to storm. The last line of the second interjection obtained in Kazakh version set phrase- \*бойды ұрлау\*-\*run\* instead of widespread analogue \*run away\*.

The third strophe turned out to be most inclined to transformation. In terms of semantic to the word \*stream\* was picked up the most remotest version from synonymous range of this word-\*river\*. Translated from Kazakh \*Дария\* means \*big river\*, \*sea\*, \*wide\*, while \*stream\* has a meaning of a torrent directed in one direction, which has precise borders. Although this way of translation is adequate, as notion about sea corresponds to the semantic of the word \*дария\*. Also there we can see addition such as \*battle\*. The first two lines designed as denominative sentences, while originally they were performed as simple sentences.

Absence of interjection \*alack\* at the second strophe, was filled up with parenthetic word \*look\* at the third strophe, where the method of addition was used. Also there we can see other additions like \*from GOD\*, \*all night and day\*. The last line wasn't even translated, which is filled up by widening of the previous line. Here we can see that author softened Lermontovs tune, by paraphrasing third and fourth lines of the third strophe-poor fel-

low, he, rebellious, asks GOD about night storm, all the day.

To sum up the poem was translated very well, and almost word for word. Rhythmic organization of the poem and cross rhythm were preserved. Personification and epithets, used during the whole poem, were delivered without change. Punctuation also retained, as omission points, which are appealed to divide each of three quatrains. The pause as a graphic omission points, carries a deep sense. Landscape, which is quite real, can't interflow with the lines, which describe mental state of the main character. Between them a pause-omission points. Just such allocation of punctuation marks helps reader to understand the poems as a deep psychically and not to treat as a landscape lyric. But there are no exclamation marks in all three strophes.

The problem of adequate and equivalent translation still remains relevant. For the adoption of these concepts is paid enough attention as in theory, so practically. Taking into consideration well known theorist of translation we may consider that term adequacy can be interpreted as interchangeable with term equivalent, where the last is determined as adequacy of translation. But another theorist of translation Komissarov defines this term in another way. According to him, adequate translation must be equated to well done translation, which provides required completeness of interlanguage communi-

cation in specific conditions. Let's consider the translation of the poem \*sail\* by Lermontov, translated by Kunanbaev A.

The translator recreates the time, so that the reader could feel and experience it, but at the same time that the translation was adapted for the modern reader, and it was not obscure archaisms. Thus, the translator is always faced with the choice: keep the translated historical time and national peculiarities of the culture of the people, or to make such transfer, so it was close to their national culture and the era of his reader.

The translation of the poetic text is always of particular interest and is a subject of hot dispute among interpreters and among the connoisseurs of poetry. The article discusses various approaches to this kind of translation, as well as the peculiarities and difficulties of the poetic text. The authors explain the complexity of translation that is impossible to find equivalents, because poetic speech is conditional and restricted to a specific part of the text.

Thus, AbayKunanbaev's translation responds to all requirements of adequate translation, excepting some distinctive features of plot organization and expression plan, which can be explained by distinctive features of conventional use of words in Kazakh language, and by the willing of the translator to pragmatically adopt the original text.

#### References

- 1 Fasmer M. Etymological Dictionary of the Russian Language. – M., v. 4, 1987.
- 2 Encyclopedic Dictionary by F.A. Brockhaus and I.A. Efron. – M., v. 81, 2001.
- 3 Poeticheskii tekst kak ob'ekt perevoda. Lingvostilisticheskie osobennosti poeticheskogo teksta [The poetic text as an object of translation. Linguostylistic peculiarities of poetic texts]. Available from: <http://www.litways.ru/walls-134-1.html> [Accessed 16/02/16].

---

<i>Baieli A., Akimbekova G.</i> Neurolinguistics values of use of multimedia technology to work with text .....	120
<i>Khairusheva Ye.E., Yegizbayeva N.Zh.</i> Teaching theses compiling as a peculiar kind of intellectual-speech activity of students .....	126

**Section 4**  
**Theory and methodology of translation**

<i>Mussaly L.</i> Lermontovs poem «Sail» translated by Abay: the problem of adequacy .....	132
---	-----

**Section 5**  
**Young Authors**

<i>Moldazhanov Y.Zh.</i> The lexicon in the discourse of public figures of Kazakhstan and Russia.....	138
--	-----