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**TRANSLATION INTERPRETATION
OF ETHNO-CULTURAL INFORMATION
IN M. MAGAUIN'S NOVEL «ALASAPRAN»**

The paper studies the rich ethnocultural sources in the «Alasapyran» novel by Muhtar Magauin and its potential for forming national values. On the basis of concrete examples, the character of ethnocultural information in the novel and peculiarities of its translation into other languages was analyzed. The artistic role of ethno cultural information that creates expression have been analyzed as well. The actuality of studying ethno cultural information of novel is presented in connection with the modern public and social needs. The paper is devoted to the reflection on the actuality of national history and national values for spiritual revival of national self-consciousness by preserving national code and national identity.

Key words: spiritual revival, national identity, ethnic culture, national code, expressions, traditions, customs.

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**М. Мағауиннің «Аласапыран» романындағы
этномәдени ақпараттың интерпретациясы**

Мақалада Мұхтар Мағауиннің «Аласапыран» романындағы этномәдени ақпараттың ұлттық құндылықтар қорын қалыптастырудағы әлеуеті қарастырылған. Романдағы этномәдени ақпараттар түрі мен сипаты және олардың тәржімеде берілуі мен сақталуының деңгейі мысалдар арқылы талданады. Экспрессиялық мағына тудырып тұрған этномәдени ақпараттың көркемдік қызметтері сарапталған. Автордың романда көтерген этномәдени ақпаратының заманауи өзектілігі айқындалған. Романдағы ұлттық код, ұлттық болмыс пен бірегейліктің белгілері мен көрсеткіштері сараланып, олардың танымды жаңғыртудағы, өткен тарихымызды түгендеудегі, ұлттық құндылықтарымызды жаңғыртудағы орны мен қызметі зерделенген.

Түйін сөздер: рухани жаңғыру, ұлттық бірегейлік, этномәдени ақпарат, ұлттық код, экспрессия, салт-дәстүр, әдет-ғұрып.

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**Переводческая интерпретация этнокультурной информации
романа М. Магауина «Лихолетие»**

В статье рассматривается сущность этнокультурной информации в романе Мухтара Магауина «Лихолетие» и их потенциал в формировании национальных ценностей. На основе конкретных примеров анализируется характер этнокультурной информации в романе и способы их

переводческой интерпретации. Анализируется художественная роль этнокультурной информации, создающей экспрессию. Актуальность исследования этнокультурной информации, приведенной в романе, представлена в связи с современными общественно-социальными запросами. Статья посвящена осмыслению актуальности и злободневности изучения национальной истории, национальных ценностей для возрождения национального самосознания сохраняя при этом национальный код, национальную идентичность.

Ключевые слова: духовное возрождение, национальная идентичность, этнокультурная информация, национальный код, экспрессия, традиции, обычаи.

Introduction

The modern humanitarian paradigm considers the language not only as a certain system of signs, but also as a national code. Thus, artistic text is considered to be a unit of culture. Therefore, the functioning of a separate literary work in the life of a society, in a national culture and the consciousness of society is especially topical. In this, attention is drawn to the semiotic kinship of language and culture. The national-cultural specificity of the units of the artistic text language, which reflect the figurative, and symbolic, reference, compensatory meaning in the culture and world perception of people, is being actively investigated. The objects of scientific works are the ways of reflection and expression of national character, mentality, norms, laws and rules of the existence and development of ethnos.

The study of ethnocultural basis of artistic text is necessary for an adequate, authentic interpretation of its content. That is why, it is important to take it into account during literary translation. We believe that the study of literary creation as a unit of culture is necessary to identify its national-cultural potential as an informative-aesthetic whole based on historical and cultural material. Therefore, we consider not only functioning linguistic means of the text, but also the social, cultural, literary contexts of that era as well as features of linguistic personality.

The ongoing integration, globalization, the formation of Eurasian space, digital industry, automation, robotization, artificial intelligence, and the sharing of «extensive information» is undoubtedly making a various impact on our traditional culture and national spiritual values that have been accumulated for centuries in the course of social development.

1. In the article by the Leader of the Nation entitled «Looking into the Future: Modernization of Public Consciousness», which presents an ideological article that defines general directions for changing the national worldview and social consciousness in the XXI century, the Head of the State expresses his deep conviction for the future

development of the Republic of Kazakhstan by spiritual modernization. This article outlines the sources that derives from the idea of development of national identity, one of six directions set by the President (Nazarbayev N.A. <https://egemen.kz/article/nursultan-nazarbaev-bolashaqqa-baghdar-rukhani-zhanhghyru>). Therefore, it is important to re-examine the historical works that have described in detail people's life at significant stages of their history.

Experiment

We consider Magauin's historical works are particularly important in the reconstruction of national history, religion, and language. Especially, the writer's novel «Alasapyran», has a great deal of episodes, describing the vague time of national history, which, undoubtedly, is a precedent text that has a huge potential in the formation of ethno-cultural information and national values. Since, the historical novel «Alasapyran», along with the struggle for freedom, independence, and Motherland covers complex issues, including the place of our spiritual life, traditions and customs in the development of names of places as a nation, and cognitive, educational, aesthetic, artistic, and compensatory effects of anthroponyms of historical realities. The ethno-cultural information, applied in the work has the power of reflection and expression. Although the writer's novel was highly appreciated by scholars and critics, the nature of ethno-cultural information in the novel and its translation have not been yet studied.

The nature of artistic translation is being studied more effectively in the theory and practice of Kazakh translation studies and bears its fruits. It is known that the artistic works of Kazakh classics and poets are translated into many other languages. One of the aspects of translation of artistic works is to identify the most effective ways and means of transmitting ethno-cultural information in the second language and to ensure the maintenance of original meaning in translation. Each language has

linguistic units of information and semantic content, varying in maintaining and developing of ethnocultural information. Translating these linguistic units in a second language, the interpreter may encounter interference in intercultural communication, which may include general content of original text, using its interpretation, synonyms, antonymic rows, and alternate-cognitive terms in second language. However, in this case, ethno-cultural information loses its meaning.

The Magauin's novel «Alasapyran» was translated by A. Kurchatkin into Russian language as «Veshniye Snega». The original text is rich in ethno-cultural information, and it creates a peculiar expression and it has an artistic importance. The main focus of our paper is to determine what kind of language units had been used in reviving ethno-cultural information during translation.

To that end, it was necessary first to consider the notion of expression in general and expressiveness, before analyzing the sources and types of ethnocultural information, which provide emotional undertones in writer's novel.

Expression is a stylized category that serves to express emotions, free opinion, and strengthens expressiveness. That is artistic activity of word, ensuring emotional color to language. Whereas expressiveness is word structure that can be used to enhance content of thoughts by expressing speaker's emotion. Expression can be used emotionally, as in emergence of expressive thoughts and will. Therefore, E.M. Galkina-Fedoruk states: «In language, expressiveness is much broader than emotionality, expressiveness means enhancement of clarity, visualization, and the power of figurative expression. Each word that has the power of making great impression and impact refers to the expressive words» (Dzhunisbekov A., 1987: 107), and she also emphasized that «emotionality» and «expressiveness» are categories at a single level. And, by dividing the concepts of emotionality and expressiveness, for the first time in linguistics, she proposed the criteria that emotionality words are always expressive.

It is known that the problem of expressiveness in Russian language has long been in researchers' focus. For example, Akimova G.N. «The concept of expression has a distinctive interpretation in linguistic literature both in terms of language and its various levels. Indirect translation of the notion of expression itself – «expression» entails expressiveness of language tools as well as their expressive possibilities, i.e. especially in a stylistic technique» (Akimova G.N., 1988: 15-20). This statement can be accepted in general, but it is not only a stylistic

approach that reflects the capabilities of its expressiveness and clarity, but also because the expression is related to the semiosis and frames.

The scientist I.B. Arnold noted: «By expressiveness we mean such a character of text or part of the text that transmits meaning in increased intensity, diminishing the inner-state of speaker, and having an emotional or logical affinity which can be or cannot be a figurative expression» (Arnold I.V., 1975: 11–20). I.V. Arnold explains that emotionally or logically intensified expression, figurative expression, or the nature of part of text indicates the inner state of speaker.

E.P. Shubin calls expressiveness as parameters of sign products, which provide constant emotional-aesthetic impact on recipient (Shubin E.P., 1972).

The above comments prove that expression is a very complex language phenomenon. Thus, expression means expressiveness, figurativeness, an artistic aspect of the word, which helps to strengthen the effect and power of our thoughts to listeners, as well as to distinguish words from simple vocabulary, and add to it a figurativeness and emotional undertone.

E.V. Breusov states on expressive activity: «The public speaking style is defined by two communicative settings: transferring information and persuasion. First one is reflected in a denotative function, connecting to the information on the same code, and the second – an expression function refers to expressing Sender's attitude towards the text, being created by him with intention to make Receiver share Sender's point of view. In translation, the task is to achieve an expressive equivalent for transfer of expressive function, i.e. creating such a situation in the process of interlingual communication, where the Recipient could correspond to emotional response of original text. To this end, translator uses a number of stylistic modifications, transformations, where instead of units belonging to one stylistic layer, there are used the units that relate to another stylistic layer» (Breus E.V., 2000). – he states, where one disseminate information through communication and deliver it to recipients through expression functions.

Especially in interpreting language communication during translation, reader should have the same emotional impact from both original text and translated text. To do this, translator needs to know a few stylistic modifications and the ways and means of modification.

The writer covers a rich ethno-cultural information in his novel «Alasapyran» that describe national values in the form of expressions and concepts used in describing Kazakh life, the nomadic traditions

and folk customs associated with marriage, match-making custom, girl's celebration, ritual food made from kyurdak and liver, meeting with bride, groom's first visit to the bride's house, greetings, betashar, childbirth related customs, names of friendships, relationships, military positions, national weaponry, clothing, household items, jewelry, and food names. Moreover, expressions used in the novel language, proverbs, phraseology, author's aphorisms, and syntax parallel formulas provide a great source of expressiveness.

The author in his article entitled «How was the novel «Alasapyran» written?» highlights that «In essence, I can say that I have applied in «Alasapyran» entire natural sketches, selected slides, and colorful, documentary tapes, which I have preserved for the best of my life (Magauin M., 1997:36-39). We have applied in this book not only a living image, but a hidden, painful feeling deep in our heart, every deep thought in my head, the most precious, the most cherished treasures that was given to our people by nature and fate...» (Magauin M., 1997: 36-39). It is obvious that language tools that are applied to demonstrate the author's feelings, intention, aim and tasks of artistic novel, and all the forms of expression are used to enhance the content of thought through sense of emotion. Text autonomy, rhythm, and intonation of text was also enhanced by repetition. In the end, the special attention was given to national information.

Results and discussion

The artistic patterns of many words and linguistic features used in the artistic work have a huge contribution. The linguistic units of ethnocultural information that are given in the novel «Alasapyran» can be considered as realities (i.e. household, military, weaponry, material, cultural, administrative, social groups, and onomastic realities), proverbs and sayings, phraseology, phrase, aphorisms, archaisms, and idioms. Among which, one of the lingual and informative literary tools are the old, historical words, and the author demonstrates great maturity in describing the reality of that old period and peculiarity of lifestyle, by providing a real picture of that time and describing historical reality of that era in «Alasapyran» novel. The writer have skilfully illustrated the names of military equipment, weapons, armor, and clothes: *naiza*, *sungi*, *kylysh*, *sadakh*, *sarzha*, *khandayiz*, *khramsakh kobe*, *selebe*, *dulyga*, *shokhpar*, *kireuke*, *beren*, *dangira*, *shyndayil*, *tizelik*, *butyrlik*, *khollik*, *dzhid*, *khaptan*, *tuyakh*, *te-gilei*, *khangly arba*, *sypakhsalar*, *akhrukh*, *ertayil*,

tutkhayil, *bakhayil*, *bulgak*, *lek*, *alaman*, *kuimeler*, *kureni* and etc. For instance, in the original text, «... on zhak aldyngi khasta uyali *khinga* salingan selebe men eki sholakh *naiza* – *dzhidtin* saptari korinedi» (...on the right side can be seen a falcon and two cannon spears – the lines of spear) (Magauin M., 1981:169), translation of the names of combat vehicles like *Kyn*, *selebe*, *naiza* and *dzhid* was given as follows: «...sprava ot perednei luki – vlozhenniy v nadezhnoe gnezdo *nozhen kinzhal*, *drevki* dvuh korotkih *kopii*» (Magauin M., 1985: 111), in translation *luk* refers to the kind of ammunition and means an arrow, *nozheni* means scabbard, *kinzhal* – dagger, *drevko* – pole. As we can see here, there were given a close translation to *selebe-kinzhal*, *eki sholak naiza-dzhid* – *dvuh korotkih kopii*.

In the following sentence in original text «Alaida, ekinin birinin khanzhigasinda tenkigen *dabil*, *zhaipak dangira*, *zhez shyndauil* korinedi», the author used the sound instruments like *Dabil*, *dangira* and *shyndauil* to describe the scenes of war. These are ancient, out-of date realities. The expressive impact of these archaic words were strengthened by adjectives like *tenkigen* (big), *zhaipak* (flat), and *zhez* (copper), which determines characteristics of that instruments. This sentence was given in Russian translation as following: «Zato k sedlu u kazhdogo vtorogo gromozdkyi *baraban*, ploski *buben*, mednie *kolotushki*» (However, everybody are equipped with drum alarm, flat *buben* and copper mallet). *Baraban* refers to drum, *buben* – tambourine, *kolotushki* – mallet. The meaning of this sentence was given by interpretation, and it was successful.

«Tort buktelgen birneshe *syrmak* toselip biyiktetilgen, ustine okhaly *kopshik* zhayilgan torge altyndy ayir *khalpakh*, sholakh zhen khyzyl makhpal *kamzol* kiyip, yigina eki onyri, etegy men zhen ushi zhibekpen kestelengen zhargagin *zhelbegei* zhamilgan Oraz-Muhamedtin ozi otirdi». Here the author portrays Oraz-Mukhamed's dress by giving a poetic expression to the text. Expanded expression of the meaning and sentences used after preceding phrases gives rise to an expression by grading method, which strengthens its emphasis. In translation it is expressed as following: «V shatre, na tore, na vozvishenii, sdelannom na neskolkih svernutih vchetvero, polozhennih odin na drugoi *kovrov*, sredi rasshitih *podushek* sidel sam Oraz-Muhammed – v zolochennoi ostroverhoi *shapke* s razdvoennimi polyami, v krasnom barhatnom *kamzole* s korotkimi rukavami, v svobodno nakinutoi na plechi *dohe*, obshitoi na rukavah i po podolu nezhnom shelkom», thus the translator managed to provide the meaning of original text (Oraz-Muhammed was sitting

himself in the most respected place of the tent that was covered with a several carpet folded quarter to heighten, above which were a decorated pillows, and he was wearing a conical hat with twofold edges, and a short-sleeved velvet doublet, and a fur-coat was freely putting on his shoulders, embroidered with soft silk in sleeves and hem». Here the words containing ethnocultural information was given in alternative translation, for instance *sirmakh* – *kover* (carpet), *kopshik* – *podushka* (pillow), *zhelbegei* – *doha* (a fur-coat). Nevertheless, the word *carpet* refers here to the Kazak word *kilem*, therefore it would have been better to use the word *syrmak* as it is.

The novel applies for realities related to administrative positions and social groups: *khalga*, *kuregen*, *khuma*, *emeldes*, *khazinadar* and etc. «Ozine izbasar, kazakhka – *khalga* beruge layik inilerin in ishinde usheyinin ornı bolekk» (Magauin M., 1981:14), which in translation was written as: «But, there are only three, among all those who deserve to be called as your *descendant*, and become your successor» (Magauin M., 1985:16). Here the word *kalga* provides ethno-cultural information, *kalga* used to nominate the leaders of tribes, *bi*, and *beks* as the khan's successor. In Russian translation the word *successor* was given in its direct meaning as a follower, adherent, and it was strengthened by expressive meaning in a gradation manner, that is, through enhancing preceding thought by the following expressions.

«Atan... Khan atamnın nekeli khosaginin ozi usheu eken, nekesiz alty *khumasin* aitpaganda» (Magauin M., 1981:30). In translation it was given as «U tvoego deda, khana-ata, bilo tri zakonnih zheni, ne govorya uzhe o shesti *nalozhnitsah*» (Your Grandfather... Khan grandfather had three legal wives, without mentioning of six concubins) (Magauin M., 1985:35). The word *Khuma* refers to the word *hatyn* that means a spouse of the ruling family of the ancient Turkic-Mongolian khanates, and when the wives, daughters, and sisters of conquered tribes became their wives they were called *Khuma*. *Nalozhnitsa* (concubine) is a slave girl, who was captured by an assault and was exploited in someone's home. Expression is hereby given by inverse method with changing the word order.

Even though the national idea was mostly manifested in proverbs, sayings, aphorisms and phraseology, the author was able to apply them very skillfully. The proverbs formed by expressions and emotional linguistic tools have a deep meaning. For example, from the novel: «*kharanin* khabin tabu – *khannin* parizi, eldin erkine zhigilu – *bektin* parizi» (Magauin M., 1981:34), in translation: to find out the

people's wishes and needs is a Khan's duty; to serve people is the Beg's duty (Magauin M., 1985:40). Thus, it was translated by transcription method: *Khannin parizi* – *dolg Khana* (Khan's duty), *bektin parizi* – *dolg beka* (Beg's duty), and the words like *tabu* (find out), *zhigilu* (serve), *parizi* – *parizi* (duty) attracts reader's attention and makes expression by repetition method.

«*Khilish* ustinde sert zhok, *khymyz* ustinde kenes zhok» (There is no oath over the sword, there is no advice over kumys) (Magauin M., 1981:52). In translation: *klyatva pod sabley* – *slovo na veter*, *sovet za kumisom* – *sovet bez uma* (oath on sword, wasted oath; advice on Kumis, mindless advice) (Magauin M., 1985:63). That kind of proverbs can be found often in the novel. The ethnocultural information here was translated by transliteration method, i.e. *khymyz* – *kumis*. With words *kilish ustinde* – *khymyz ustinde*, the repetition method was used to draw reader's attention. Though, translation of *Sert zhok* as *slovo na veter* was not successful.

Phraseology is a regular expression that adds a large part of expressive-emotional language rhetoric. The artworks are used as a figurative approach, artistic nourishment and emotional effect. For example: phraseology in the novel: *ant ishu* (swearing), *tagzym etu* (worshiping), *pir tutu* (cherishing), *khara bukhara* (ordinary people), *khuzirina khuldik uru* (to obey), *tamirin basyp koru* (to explore), *uzin arkhan ken ustau* (bound hand and foot), *asin iship ayagin tebu* (to show disrespect), *ersili-karsili shubau* (to run around), *Kydyrdin batasi daru* (to be blessed), *kiyiz tuirlikti koshpendiler* (nomads with felt yurts). For example, «En soninda Oraz-Muhammed, odan keyin khannin ozi *ant ishu* rasimin zhasagan edi» (Magauin M., 1981:22). *Ant-su ishu* is a rite in the traditional legal culture of Kazakh people. Translation: «Poslednim otpil chashu Oraz-Muhammed, i posle nego uzhe otpil sam Khan» (Oraz-Mohamed was last to drink from the cup, and after him Khan drank) (Magauin M., 1985:26). Here *ant ishu* was translated as *otpil*, and thus the constant phrase *ant-isshu* has lost its meaning. Here the interpreter was supposed to make a comment.

The expressiveness of proverbs and constant phrases are always high. It is based on peculiarity of national mentality and provides composition with national character in terms of enchantment and excitement.

The most important thing in artistic image is the language of heroes. Readers recognize the appearance of social group through the character, and the hero's image. M. Magazine did not simplify the heroes' language in the work, instead he mostly ap-

plied for wisdom words, by giving them meaningful, important, impressive, and figurative interpretation. We can find in the language of composition expressive identifiers, rhymed repeated structures, parallel structures, gradation, antithesis, and inversion. Whatever the artistic work, expression words are often used. Each writer tries to use this type of visual impression in creating a particular artistic image in their work, and to apply for expressive words that equally impress both readers' feelings and thoughts. Thus, expressive language plays a key role in strengthening emotions and expressing thoughts and artistic image. Professor A. I. Yefimov says: «The concept of expressiveness also includes emotional shades of language as it is an important part of emotional expressiveness» (Efimov A.I. (1957). For example, «Kok kuime, kiyiz ui degendi bilmeidi, otirganin tam uige tigilip» (Magauin M., 1981: 31). Ethno-cultural information here was given by the words: *Kok kuime* (blue cart), *kiyiz ui* (yurt), *tam ui* (dugout). Traditional Kazakh *kuime* was given as a cart. *Kiyiz ui*-yurt is a comfortable home for migrations in spring, summer and autumn. It is the first architectural building in our history. The *tam ui*-dugout (house) is the Kazakh people's house used during winter stays, then, after transition to a half-seated and completely sedentary life, these houses began to be built with few rooms. We can see here expressive sentence through inversion of ethno-cultural information. The translation of this information is as follows: «Ne znayut ni povozok, ni yurt, – sidi sebe v nepodvizhnom dome v chetiryeh stenah» (None of them know cart and yurt, and they are just sitting in the unmoving house within the four walls) (Magauin M., 1985:36). The words of *povozka*, *yurta* – *Kok kuime* and *kiyiz ui* were directly translated. Translation was successful. However, the *tam-ui-unmoving house* was translated by interpretation by illustration method.

«Sur *kazy* zheimisiz, tonazigan *zhambas* muzhisimiz? – dedi Ai-Sheshkek dastarkhandagi tamakti Oraz-Muhamedttin aldina karai zhilzhitip» (Magauin M., 1985:35). (Would you like to eat sur *kazy* (beef jerky), or tonazigan *zhambas* (chilled meat of hipbone)? – said Ai-Shechek, moving dinner table close to Oraz-Muhammed (Magauin M., 1985: 35). From this sentence we can see parallel form of one of the attributes of visualization. Here the words of *kazy*, *zhambas*, providing ethno-cultural information, create parallel structures with words *zheimisiz*, *muzhimisiz*. In translation: «Chto budete: *Kazy* (Kazi – sausage from the horse meat, Kazakh delicate) ili *holodnoe myaso* pryamo iz kosti?» – asked she moving closer the dinner table to Oraz-

Mukhamed (Magauin M., 1985:40). Here the word *kazy-kazy* was translated by transliteration, and *zhambas-myaso* (meat) was translated by interpretation method. One of the national features of Kazakh people is the national cuisine made from meat and milk. As we can see, this feature was ignored. The *Kazy* was commented as sausage from a horse meat, and *zhambas* was translated as a meat, while *zhambas* (hipbone meat) was a special part of meal that was served by Kazakh people to only respectable, honorable guests. Food names in Kazakh lexicon provide ethno-cultural information on material culture of nation, including ethical and communicative meaning.

The poetic language was applied skillfully in the work. One can find here direct and subtle, figurative identifying epithets, identifiers of identities, and pseudos. For example, as we know, the novel begins with meeting in Kuriltay: «Tauekkeldin sayin aitip, shugil shakiruimen, *kiyiz tuirlikti* Kazakh ulina *hukim* zhurgizushi kaskha-zhaisan atauli Karataudin teristigindegi Sozakh kalasina kuriltaiga zhinaldi. Bul – Tauekkel Khan osidan biraz burin *ak kiyizge* koterilip, ata zhurtin kolina algannan beri, tipti, tonirektin tort burishina tugel kylish sermegen Khak-Nazar khan *shahid* bolgali otkizilmek en ulken kenes edi» (Magauin M., 1981:8). Here author uses pathetic, and impressive expressions like *kiyiz tuirlikti* Kazakh uly instead of *zhalspak* Kazakh *kauimi*, and tonirektin tort burishina tugel kylish sermegen Khak-Nazar Khan *shahid* bolgali instead of *Khak-Nazar Khan opat bolgali*. In translation: «...po srochnomu vizovu povelitelya vostochnogo kryla Kypchakskoi stepi Khanna Tayekkelya vse znatnie lyudi, imeyushie *vlast* nad kazakhami pod *voilochnim tyirlikom* (koshma, sluzhashaya dlya pokrytiya osnovaniya kazakhskoi yurti), sobralis na sovet v gorode Sozake u severnih otrogov Karatau. Sovetu predstoyalo stat samim bolshim sborom ne tolko s teh por, kak Tayekel, podnyaty na *beloi koshme*, vzyal pravlenie rodnim narodom v svoi ruki – a bilo eto eshyo ne tak davno, – dazhe i s teh por, kak *po-gib*, predatelski ubityi, voinstvenny, vsu zhizn ne vipuskavshy iz ruk salbi, proslavivshisya pobedonosnimi pohodami khan Hak-Nazar» (Khan Tauekkel, who ruled the East wing of Kipchak steppe has urgently summoned entire noble people, who had the power over the Kazakhs under the *felt tuirlik* (felt, used for covering the foot of Kazakh yurt) to meet at a Council in Sozak city in the Northern spurs of Karatau. The Council have to become the most great gathering not only from the time when Tauekkel, raised on a white *koshma* (carpet), took power of rule over his people – as it has been not

long ago – even from the death of Khan Hak-Nazar, who was killed by treachery and who was a warrior, and always carried his sword in hands, and was famous of victorious trips) (Magauin M., 1985: 5). The words of *tuirlik* – *voilochny tuirlik* (felt tuirlik) was given in a transliteration form, and *ak* – *belaya koshma* (white carpet) by interpretation method, *hukim* – *vlast* (power), and *shahid* – *pogib* (dead) by a translation in its close meaning. However, the notion that has most important meaning of «shahid» was left without translation.

In addition, one of the methods used by Mukhtar Magauin in novel language is the phenomenon of parcelling. Parcelling is to separate the phrase (thought, sentence) and put a single word or text alone that is referred to it. For example: «Birak Atasi... Atasi baska. Aitse de boten emes-au. *Shobere*. Argi atamiz Az-Zhanibek, barimiz bir tuganbiz». (But his grandfather... Grandfather is different. Still, he is not a stranger. Grandchild. Our ancestor is Az-Zhanibek, and we are all relatives) (Magauin M., 1981: 133). Here the author used a parcellation to portray the character of his hero, and to express his internal thoughts, and his monologue. Entire sentence was given here in an elliptical manner, where its meaning is only clear to the thinker. In translation: «No vot predki... razniye u nas s nimi predki! Hotya, konechno, i ne chuzhoi. Troyurodni brat. Prashyur u vseh odin – Az-Zhanibek, i poluchayetsya, vse oni – odna krov» (Magauin M., 1985:168). Since the parcelling word *Shobere* in original text has no translation, it is given by interpretation as *Troyurodni brat* (third cousin).

«Artinsha tutin iyisi keldi muringa. Syr boyining ku kamisi, ne shirik tomari *emes*. *Ku tezek*. Sakharanin ku tezegi» (Then came the smell of smoke. It was neither dried reed or bump. Dried dung. Sakhara's dried dung) (Magauin M., 1981: 26). Here the author gives the words by means of repetition, but not to attract a reader's attention. Translation: «I tut zhe donessya zapah dima. Ne togo dyma, chto dayet gorkaya zhestkaya trava bezvodnih zemel ili verbyuzhya koluchka golodnoi stepi. Ne dim beryezi s gor Alatau. Dim *suhogo kizyaka*. Suhogo stepnogo kizyaka» (Magauin M., 1985:29). The brief idea of original text was given in parcelling – *ku tezek-suhoi kizyak* (dried reed) was given by interpretation method. Parcellings are often used in the novel «Alasapran». The writer wanted to point out the most basic idea within a sentence that just came out of the situation by describing in parcelling.

Even the title of historical novel «Alasapran» has the meaning of expression. There is an expression The meaning of the word «Alasapran» means

Alasapran zaman – kezzen in the dictionary of Kazakh literary language. It is described as a difficult, panic time. In the Kazakh synonyms dictionary, «Alasapran» is described as a horrendous, aggressive, and serene-terrible time. That is, according to explanations, when we hear the word «Alasapran», immediately to our mind comes the inner, external difficulties, difficult times, and panic time. The writer describes as a tough time the period between Russian-Kazakh relations, colonial politics, the anger of Kazakh community, victory, defeat of Kazakh people, the images of severe fight of people for their independence, ethical identity, maintenance of social structure in order to be called Kazakh forever.

While its Russian version «Veshniye Snega» in the dictionary by S.I. Ozhegov is given as Veshniyyaya-ee (in relation to time, weather conditions), in the dictionary of modern Russian literary language (Russian language dictionary of synonyms) – Veshniy, yaya, ee. It is explained as spring too (usually in the poetry and stylized speech). That is, in direct translation it means Veshnie snega – Spring Snow. In the spring there is no snow, it melts away. It can be assumed that the author refers not for the melting snow, in contrast the snow that does not melt and stays for a long time, therefore one should understand the title of the novel was translated in a metaphorical way.

M. Magauin in his paper entitled «How the novel «Alasapran» was written? states that «...It was extremely difficult to recognise main characters on the sidelines – during the Russian-Soviet colonial period. The last two or three generations of Kazakh intelligentsia have grown up without knowing the history of their ancestors». That is, the author tells openly to Kazakhs, which were brought up by Soviet ideology of 60-70's and 80's that Kazakh people had a trust, strength and power by describing such characters of Sultan, Oglan, Bii and Batyrs, who surrounded Oraz-Muhammed and Tauekkel Khan and by demonstrating the strength of our ancestors he stresses the idea that Kazakh people can gain its independence and freedom instead of relying on someone and looking for one's helping hands, and our people did not aimed at preserving their souls by doing that. The ethno-cultural information in the novel gives the idea that Kazakh people had not had a country with great wealth, while it was one nation, who had its own culture, tradition and customs, and moreover, whose people would like to strive to become prosperous and cultured ones, and who tries not be a slave in Alasapran period but to fight for the sake of their culture. It provides information about the entire structures that make the nation. Cer-

tainly, the author's intentions, attitude, thoughts and feelings frequently apply to subjectivism, that is, its content is full of expressions.

In short, M. Magauin's historical novel «Alasapyran» is a text that is full of ethnocultural information of our ancestor's language, religion, spiritual world, and customs as well as the entire historical milestones in the life of the nation. Therefore, it is important to consider these rich literature sources and treasures in a view of national code. It is important to ensure that such values are fully translated into other languages.

Conclusion

To conclude, it can be said that the text of M. Magauin's historical novel «Alasapyran» and translated text by A. Kurchatkin correspond to each other in substantial and structural terms. In some places connotative meaning of figure of speech used by author, its emotional coloring and expressive tone was not fully preserved. Nevertheless, the meaning has been preserved, and the image or the artwork was completely changed. Since artistic translation is

a very difficult creative process, we consider it as a great achievement. Of course, in artistic expression, it is desirable to keep original meaning, as well as author's style as much as possible, and to focus on ethno-cultural information.

The use of national-marking universal languages reflects the characteristics of ethnic autochthonic culture. Thus, determination of the ways and means for representation of the world-view of ethnos and mentality of its representatives is topical issue. In addition, national and cultural information can be represented in message and genre structure.

National-cultural potential of literary text is connected with author's sense-aesthetic, emotional-evaluative position, as well as characteristic and chronological aspect. Ethno-cultural information of text is transmitted by peculiarities of ethnically diverse lifestyle, geographical environment, time, culture, beliefs, traditions, and ethics of social interrelations between society members. However, when translating texts with ethno-cultural information, it would be appropriate to pay special attention to the connotative values of words, emotionality, styles, and imagery.

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