

I.K. Azimbayeva* , **A.Zh. Zhaparova** ,
K.K. Kenzhekanova 

Al-Farabi Kazakh National University, Kazakhstan, Almaty

*e-mail: indira.azimbayeva@gmail.com

ANTHROPOCENTRIC PARADIGM OF PHRASEOLOGICAL UNITS IN THE LITERARY TRANSLATION

This article represents theoretical problems of the anthropocentric paradigm. Considering anthropocentrism as person in the Universe center as a basis of all events and its reflection in language, the author investigates its functionality in relation to speech activity. Moreover, it is an attempt to shed light on ways of research of the modern language personality and four various directions of the anthropocentric paradigm. In the article a term anthropocentrism is used as a principle of research of "the person in language", and it is more concrete "than the person in phraseology". Phraseology research on the basis of the principle "in language" leads the person to development of the new direction, i.e. the anthropocentric phraseology. In the article it is also submitted the analysis of phraseological units in the anthropocentric paradigm on the basis of M. Auezov's novel "Way of Abai".

Characterizing the direction of an anthropocentric paradigm in the field of phraseology, the author distributes them in groups and reveals their correlation to psychology of person, the characteristic of an emotional state and traits of character. In particular, personal qualities of the person are assessed on examples, and there is analyzed the relation to environment, a place in society and collective. From the point of view of the anthropocentric paradigm the article considers the specifics of transfer of phraseological units in a literary translation. 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.

Key words: anthropocentrism, language personality, linguistics, phraseological unit, literary translation.

И.К. Азимбаева*, А.Ж. Жапарова, Қ.К. Кенжеқанова

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

*e-mail: indira.azimbayeva@gmail.com

Фразеологизмдердің көркем аудармадағы антропоцентрилік парадигмасы

Бұл мақалада антропоцентристік парадигманың теориялық мәселелері көтерілген. Антропоцентризмде адамды әлемнің орталығы ретінде, болып жатқан құбылыстардың және оның тілдегі көрінісінің негізі ретінде қарастыра отырып, автор оның сөйлеу әрекетіне қатысты функционалдығын зерттейді. Сонымен қатар, қазіргі тілдік тұлғаны зерттеу жолдары мен антропоцентристік парадигманың төрт түрлі бағыты анықталған. Мақалада антропоцентризм «тілдік тұлға», дәлірек айтсақ «фразеологизмдегі адамды» зерттеудің принципі ретінде қолданылады. Бұл мақалада антропоцентристік парадигманың теориялық мәселелері көтерілген. Антропоцентризмді Әлемнің орталығындағы адам ретінде, болып жатқан нәрсенің және оның тілдегі көрінісінің негізі ретінде қарастыра отырып, автор оның сөйлеу әрекетіне қатысты функционалдығын зерттейді. Сонымен қатар, қазіргі тілдік тұлғаны зерттеу жолдары мен антропоцентристік парадигманың төрт түрлі бағыты анықталған. Мақалада антропоцентризм «тілдік тұлға», дәлірек айтсақ «фразеологизмдегі адамды» зерттеудің принципі ретінде қолданылады. Фразеологизмдерді «тілдік тұлға» қағидасы негізінде зерттеу жаңа бағыт – антропоцентристік фразеологизмнің дамуына алып келеді. Сондай-ақ, мақалада М. Әуезовтің «Абай жолы» эпопеясының материалы негізінде антропоцентристік парадигмадағы фразеологиялық бірліктерге талдау жасалған.

Фразеологизм саласындағы антропоцентристік парадигманың бағытына сипаттама бере отырып, автор оларды топтарға бөліп, олардың адам психологиясымен, эмоционалды күйінің сипаттамалары мен мінез ерекшеліктерімен байланысын ашады. Атап айтқанда, мысалдар адамның жеке қасиеттерін бағалауға, қоршаған ортаға, қоғамдағы және ұжымдағы орынға қатынасын талдау үшін қолданылады. Антропоцентристік парадигма тұрғысынан көркем

аудармада фразеологиялық бірліктердің берілу ерекшелігі қарастырылады. Фразеологизм саласындағы антропоцентристік парадигманың бағытына сипаттама бере отырып, автор оларды топтарға бөліп, олардың адам психологиясымен, эмоционалды күйінің сипаттамалары мен мінез ерекшеліктерімен байланысын ашады. Атап айтқанда, мысалдар адамның жеке қасиеттерін бағалауға, қоршаған ортаға, қоғамдағы және ұжымдағы орынға қатынасын талдау үшін қолданылады. Антропоцентристік парадигма тұрғысынан көркем аудармада фразеологиялық бірліктердің берілу ерекшелігі қарастырылады.

Түйін сөздер: антропоцентризм, тілдік тұлға, лингвистика, фразеологизм, көркем аударма.

И.К. Азимбаева*, А.Ж. Жапарова, К.К. Кенжекканова

Казахский национальный университет им. аль-Фараби, Казахстан, г. Алматы

*e-mail: indira.azimbayeva@gmail.com

Антропоцентрическая парадигма фразеологизмов в художественном переводе

В данной статье поднимаются теоретические проблемы антропоцентрической парадигмы. Рассматривая антропоцентризм как человека в центре Вселенной, как основу всего происходящего и отражение его в языке, автор исследует его функциональные возможности по отношению к речевой деятельности. Также выявляются способы исследования современной языковой личности и четыре различных направления антропоцентрической парадигмы. В статье антропоцентризм используется как принцип исследования «человека в языке», а конкретнее – «человека во фразеологии». Исследование фразеологии на основе принципа «человека в языке» приводит к развитию нового направления – антропоцентрической фразеологии. В статье также представляется анализ фразеологических единиц в антропоцентрической парадигме на материале эпопеи М. Ауэзова «Путь Абая».

Характеризуя направление антропоцентрической парадигмы в области фразеологии, автор распределяет их в группы и выявляет их соотносительность с психологией человека, характеристикой эмоционального состояния и чертами характера. В частности, на примерах дается оценка личностных качеств человека, анализируются отношение к окружающей среде, место в обществе и коллективе. С точки зрения антропоцентрической парадигмы рассматривается специфика передачи фразеологизмов в художественном переводе. Главное требование к хорошему переводу состоит в том, чтобы он был естественным или чтобы он читался так же гладко, как оригинал. Художественный перевод должен быть адекватным, максимально соответствовать оригиналу.

Ключевые слова: антропоцентризм, языковая личность, лингвистика, фразеологизм, художественный перевод.

Introduction

Nowadays linguistics has been manifesting its concisely identified anthropocentric direction. It is defined by its high level of its regard to human. Actually, the literary text, like a language, is considered to be an intellectual and a creative world of human, and therefore it is identified as one of the directions of the anthropocentric paradigm.

According to scientists, this notion is started with Socrates' teaching in the Antique Greek philosophy. Afterwards anthropocentrism took its definition with Protagoras' statement "Man is the measure of all things". In the dictionary the term anthropocentrism is explained as (Greek Anthropos – human being, Latin Centrum – center) man is the center of the universe, its reflection in language, and origin of all phenomena, and language by its nature is considered to be the one and only tool which makes people understand each other. Currently there are several ways of investigating the language person-

ality. First, under this term it is explained the opportunities of language towards the communicative function of human, that is its feature of owning the language. In addition, the meaning of the term is explained as a complex of features of human verbal actions who uses it as a tool of communication.

Thus, in the anthropocentric paradigm the main attention is paid to human, and language is considered to be his main characteristics. Culture and language are the anthropocentric truth, they are human characteristics, they serve people and they are meaningless without human beings.

Materials and Methods

The anthropocentric paradigm of the XX century linguistics is divided into four directions. The first direction studies the language as the 'mirror' of human; its basis is the understanding of life as linguistic reflection of it, and its main task is describing himself by the means of language. The second direc-

tion, communicative linguistics, is characterized by the interest to human and its relation to the process of communication. The third direction is considered to define the role of human and the process of cognition in the cognitive organization on the data of different fields of science. There isn't a concise name for the fourth direction of the anthropocentric direction. It is directed to identify how human language exists.

The principle of language personality or the anthropocentrism which is defined above has been thoroughly investigated in recent years in foreign linguistics. At the end of the XIX century Baudouin de Courtenay in his seminal work "Phonology" (1899) established the anthropophysics as an independent field of science. By his investigation of the sounds which human produces during the speech. Moreover, representatives of Moscow semantic school N.D. Arutjunova, B.A. Serebrennikov, E.S. Kubryakova, A. Vezhbitskaya, Yu.D. Apresyan, V.M. Alpatov made the anthropocentrism their topic of research.

Thus, in formation of the anthropocentric paradigm the linguistic problem is defined by person and his place in the culture, because the main attention in culture and cultural tradition is paid to the language personality which is featured by its various sides. Language is the one and only tool which establishes the relation between humans by its nature. Language functions as "a mirror of the national culture and its protector" at the same time. It is known that language is a tool which gives the opportunity to human to transmit their knowledge to others. Through language human uses their knowledge with various aims. Language is the material form of the human thinking function and a great tool of Firstly, it is obvious that Actually the nature of language is explained by two preliminary functions: communicative and expressive (that is functions of expressing thoughts) functions. They are reflected in language by a line of reasoning. In the process of communication there occurs thinking, and by reasoning there starts relation between human world and thinking about the world. In the "Language and human world" of N.D. Arutjunova there considered the phenomena starting with text and its meaning, ordinary processes and anomalies, and ending with logical structure of the discourse and its stylistic features, preliminary functions of the common language and complex processes. Moreover, it is defined the main types of the lexical meaning of a word, its logical and communicative functions and their role in the text [1]. It follows that a translator's principal duty is complete transferring of full con-

tent 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.

Literature review

At present we can identify three scientific paradigm in linguistics: the comparative-historical paradigm (which is peculiar to linguistics of the XIX century and based on the comparative-historical method); the systemic-structural paradigm (the main attention is paid to a word) and the last one is the anthropocentric paradigm. Within the scope of the given scientific paradigm researchers' attention is shifted from the object of cognition to the subject of cognition, that is they consider human inside the language and language inside human. Thus, in the contemporary linguistics the anthropocentric idea of the language is considered to be one of the main scientific directions. From the point of view of the given paradigm, human perceives the world by "acknowledging himself, his theoretical and material functions in the world" and this gives him the right "to make the anthropocentric line of things which define his spiritual significance, reasons of his actions, hierarchy of interests in his mind".

In recent years there are many articles and research works devoted to the problems of phraseology and its different aspects. In particular, in this line we can name works of such researchers as E.F. Arsent'eva, E.Yu. Kharitonova, E.P. Molostova, A.M. Garifullina and etc. Particularly, the great attention is being paid to works the main topic of which is "human factor in language" or language personality. Researchers are naming it the direction of anthropocentric paradigm of investigating the contemporary phraseology.

Results and Discussions

The majority of linguists completely agree that the anthropocentrism is the dominant object in phraseology. The lexis and phraseology of a certain foreign language should be obtained at the high level in order to be used correctly in speech. Phraseology consists of rich vocabulary and it is considered

to have a complete nominative function. Therefore considering all parts of linguistics as its research objects gives the opportunity to identify phraseology as a field of linguistics which investigates complex features of the language. The phraseological system of a language is consistent and diverse phenomenon which gives the opportunity to study the language from different sides [2, 171].

The majority of phraseological units consist of characteristics of human behavior and emotional states, human psychology. We can consider its regardness to human by dividing them into several groups:

- a) personal characteristics of human;
- b) assessment of traits of a person in the environment, his place in the collective and society.

Personal characteristics of human usually consists of semantic group of phraseological units which define the inner world and appearance of a person. Phraseological units which define appearance and figure, age and height, health and common physical state of a person: in the Kazakh language – *ai qabaq, altyn kirpik, aq bilek, qara júrek, ai dese aýzy, kún dese kózi bar, jas ýyz, bes bieniń sabasyndaı, kiktin asyǵyndaı, kórgenniń kózi toǵandaı, tal boıynda bir min joq*; in the Russian language – *kolomenskaja versta, kalanča pozharıaja, ot gorshka dva vershka, ot zemli ne vidat' (ne vidno), s nogotok, s bulavochınuju golovku, kosaja sazhen' v plechah, lopat'sja ot (s) zhiru, vhodit' v telo, v chjom (tol'ko) dusha derzhitsja, ele-ele dusha v tele, pri poslednem izdyhanii, teplichnoe rastenie, edva (chut', ele, s trıdom) nogi volochit' (taskat'), krashe v grob kladut, lezhat' v ljozhku, bog ne obidel.*

Phraseologisms which identify the inner world of a person, his thoughts and abilities, life experience, his manners and personal traits: in the Kazakh language – *abyzsynyp otyr, adal itsiz, aýzyn aıǵa bileđi, shashbaýyn kóterý, aq jarqyn, aq júrek, sý júrek, tas júrek, qara basqan, qara baýyr, qara bet, qara borbaı, qara kónil, alpys eki aılaly, jylannyń aıaǵyn kórgen, sý juqpas, qara sýdan qımaq alǵan, qu múiiz, ala aıaq, ish merez, baqai qulyqty, qý taqym, syrdan syńar aıaq ótken, tilinen bal tamǵan, sóz baqqan, tilin bezegen, sý jorǵa*; in the Russian language – *tjortyj kalach, zuby proel, sobaku s'el, streljanyj vorobej, travlenyj (staryj) volk, proljotnaja golovushka, master na vse ruki, znat', kak svoi pjat' pal'cev, ruka nabita, zolotye ruki, iz molodyh da rannij, glaz nabit (namjotan), znaet (mast') tolk; bez carja v golove, poroha ne vydumaet, bogom ubityj, ni be ni me (ni kukareku), petyj durak, dubina stoerosovaja, bez golovy, pen' berjozovyj, mednyj lob, meshok s solomoj, pustaja golova, dur'ja go-*

lova, golova solomoj nabita, golova elovaja, soloma v golove, glup kak probka, glup kak sivyj merin, mjakinnaja bashka.

And phraseological units which mean social status of a person in the society and his financial state: in the Kazakh language – *aǵash belsendi, adal sút emgen, adam sıraq, aıbar múiizdi, qurdaı jorǵalaý, tabanyn jalaý, aǵashtan túin túgen, asyldyń synyǵy, kópti kórgen, joly úlken, sút betinde qaimaq, kóne kóz, saıdyń tasyndaı, ataǵy dardaı, ortan qoldaı, qara jaraı emes, aýzynan aq mai aqqan, tórt túligi saı, dáýletine saýleti saı, er múiizi qaraǵaıdaı, qoi ishinde marqa*; in the Russian language – *vazhnaja ptica, vysshej proby, ne obsevok v pole, vysoko letat', ne lykom shit, belaja kost', daleko pojti, mesto pod solncem, peret' v goru, bol'shaja ruka, ptica vysokogo poljota, v cene, iz rjada von vyhodjashhij, na svojom meste, vyrasti v glazah, rukoj ne dostanesh', s bol'shoj bukvy, bez rodu i plemeni, grosh cena, nikuda ne godnyj, ne v chesti, nizkoj proby, pjatoe koleso v telege, ptica nevysokogo poljota, na shirokuju nogu, molochnye reki i kisel'nye berega, polnaja chasha, gresti lopatoj den'gi, vstavat' na nogi, deneg kury ne kljujut, tugoı karman, kak syr v masle katat'sja; sadit'sja na mel', veter svistit v karmanah, beden kak cerkovnaja krysa, karmannaja chahotka, gol' perekatnaja, svistat' v kulak, perebivat'sja s hleba na kvas, vol'naja ptica.*

The given phraseosemantic variants describe a person from different sides. Investigation of language personality at the intersection of different languages in phraseology gives the opportunity to acknowledge a certain nation's world view and data of phraseologisms with associative and emotional elements. In addition, many researchers' paid great interest to this topic. Moreover, phraseological fund is the reflection of the national culture, projection of human worldview and world acceptance. National stereotypes and reflected in phraseologism which is known as a spirit of a nation give the opportunity to acknowledge a mental feature of a language. Next we are going to analyze examples from M. Auezov's novel "Way of Abai" by the comparative method.

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. 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. Undoubtedly, problem of interpretation of phraseological units from one language to another is very significant and complicated task. The content of phrasal verbs, the potential of its form is great. In this regard, it is important to recognize them as the source of ethnocultural truth, to study phraseological expressions as a clear conclusion based on ethnocultural heritage, national code, national knowledge. Moreover, the features and methods of analyzing the problem of translating the rich phraseological fund of our native language into another language are systematically considered

in detail, and the nature of the riddle has not yet been fully disclosed. The relevance of the research topic is the lack of extensive research and dictionaries on the translation of the Kazakh language into Russian and related Turkic languages, the lack of systematic phraseological dictionaries. One of the main tasks of any branch of science today is to collect, fully assimilate and pass on to future generations the vocabulary that has survived to this day in the memory of such people. Stories about Abai in M. Auezov's epic novel «Abai's Way», Abai's relationship with his environment, the image of Abai – each of them is a complex whole. Each of them has a whole world. No part of them can be changed or replaced. They are an inherent value. Therefore, the translation of such an artistic phenomenon into another language requires from the translator not only great responsibility, but also great artistry. This requirement cannot be required from either of the two authors.

Table 1 – Examples from M. Auezov's novel "Way of Abai"

Original	Translation of L. Sobolev	Translation of A. Kim	Notes
Qunanbai aǵa sultan boldy da, ózgeleriniń qatarynan ózǵyndap ketti. Onda ákimdik bar. Syrtqa da, ulyqqa da jaqyndyq bedel bar. Ári qoly uzyn, maldy. Sózge júrik, minez benen iske de alǵyr. Osynyn bári óz ortasyn boymen basyp jyǵa berýge sebep bolatyn [3, 22].	Stav aga-sultanom, Kunanbaj podnjalsja nad vsemi. Vlast' v ego rukah. On svjazan s vnešnim mirom, s vysšimi vlastjami, oni s nim ščitajutsja, cenjat ego. Krome togo u nego dlinnie ruki, –on bogat. On za slovom v karman ne lezet, umeet držat' sebja, vnušitelen, uporen, nepreklonen v dostiženii celi. I, lovko primenjajas' k obstojatel'stvam, on podavljaet vsch vokrug sebja [4, 21].	Polučiv ot russkikh vlastej svoje naznačenie, Kunanbaj srazu vyrvalsja iz rjadov pročih vladetelej i upravitelej, podnjalsja nad vsemi. Teper' u nego v ogromnom kraju – vsja vlast' v rukah. Obzavelsja druž'jami sredi russkikh činovnikov v gorode. Kunanbaj bogat, mog tvorit' čto emu ugodno, ruki u nego razvjazany. Nikto ne mozet sravnit'sja s nim v delah, u nego železnaja hvatka. I k tomu že on obrazovan, krasnorečiv, obladaet sil'nym, trezvym umom. Vse èto pozvoljaet emu imet' bol'soe vlijanie na ljudej, i on samyj pervyj sredi svoih na vsem prostranstve ogromnogo uezda [5, 30].	Qoly uzyn– is used in the meaning of a rich, wealthy and sufficient person, the opposite qolyqysqais said regarding poor, impoverished and penniless person. Sózge júrik, minez benen iske alǵyr.– in this case the writer uses the occasional usage in order to express his thoughts laconically. Because there are phrases in the plain language as sózgebatyr, iskepaqyr which describes a person who is keen on useless words, but doesn't take actions. The writer modifies the phrase and uses it in the positive meaning. And translators try to give the meaning by phrasal collocations like vlast' v ego rukah, dlinnie ruki, za slovom v karman ne lezet, ruki u nego razvjazany. It is an effective method.
Bójei – qalyń Jigitektiń adamy. Buryn ortalarynan Qeǵirbaidyń teris azý, myqty bii shyqqan el [3, 22].	Vothotja by Božej, si djašij popravuj storonu Kunanbaja. On izvlijatel' nogoroda Žigitek. Iz Žigiteka v svoevremjavu šel stojkij i uprjamyj vlastitel' Kengirbaj [4, 21].	Počtennyj Božej, sidjašij pravuju ruku Kunanbaja – vožak mnogočislennogo roda Žigitek, v prošlom iz žigitekov proishodil sam mogušetvennyj vlastitel' Kengirbaj, pravivšij železnoj rukuju [5, 31].	Teris azý– in the Kazakh notion is used in the meaning of a stubborn and disobedient person. Using phrases like stojkij i uprjamyj vlastitel', proishodil sam mogušetvennyj vlastitel' the translators simplified the phraseological meaning by lexical units. The image in the text is faded and it is lost the national and ethnic peculiarity of the phraseologism.

Conclusion

Phraseological units are closely connected with the history, culture and traditions of the nation. In order to translate them a translator should deeply know speech manner of a particular nation, their national identity and tradition of using the language, and the origin and ways of formation of a certain phraseological unit and understand other features very well. It is obvious that mutual understanding between representatives of different language and culture or linguo-culture takes place not only at the linguistic but cultural and language levels. Knowing phraseological units not very well can lead to misunderstanding, this can not only make the communication complicated but also it doesn't give the opportunity to acknowledge the image of the world, especially the image of language. And translation of phraseological units requires accuracy and skillfulness of a translator.

Undoubtedly, the writing and translation of a work of art must be treated with great responsibility. And the responsibility for translating an epic novel, which has a rich national character, embodying all the values and hardships of the son's fate, the history of the nation, should not be less than the responsibility of writing it. M. Auezov assumed such responsibility for the translation of the epic about Abai and his time into another language. This was a reflection of the writer's attitude to creativity, to Abai. In gen-

eral, the phraseology of M. Auezov's works reflects the history of the era in which the poet lived, national traditions, national character, and originality. Therefore, when analyzing phraseology in the work of M. Auezov, we know a lot of extralinguistic information about the nation. Although they look like microforms, they become a complex single macro image at the text level.

Skillful use of phraseology by M. Auezov in the context of events and situations that underlie it can be regarded as a special linguistic potential, a special phenomenon. This is obvious from the fact that the phraseological units used by him are used in the context of an unlimited contribution to expanding horizons and replenishing the treasury of the Kazakh language. In translated versions, the author's thought is sometimes equated semantically, and sometimes superficial and weak. All this requires an in-depth study of each context and lexical elements of the translator, as well as experience of special research and translation.

We tried to cover the translation of phraseological units of M. Auezov's novel "Way of Abai" in this article. None of the translators could find in English and Russian languages appropriate phraseological units that would be similar to the author's phraseology. This is due to the fact that it is extremely hard to translate M. Auezov's novel "Way of Abai" into foreign languages.

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L.Zh. Musaly* , T.O. Yessembekov , G.N. Iskakova 

Al-Farabi Kazakh National University, Kazakhstan, Almaty

*e-mail: mj_laila@mail.ru

THE SPECIFICS OF THE TRANSLATION ANALYSIS OF POETIC TEXT AND DISCOURSE

Poetic proportionality, semantic accuracy, and the reality of translation are constantly the subject of discussion and criticism. Translation reading and interpretation of poetic works become the basis of discussion in many studies devoted to the current problems of translation and interpretation. Such a dispute has been going on for a long time. There is a clear disregard for the accuracy of wording in many works on translation, which is reflected in the results of the works. Not always the reasonable use of such expressions as imitation, improvisation, profanation, alteration and paraphrasing, literalism and “shelmontism”, not always well-thought-out foreignization and domestication, changing and adjusting complicate the situation and aggravate translation activities, negatively affect the result of work.

A review of the existing scientific and critical literature on the improvement of literary translation shows that there is a general desire to form effective and more efficient methods of the translation analysis of a poetic text. Search for the ways and means to achieve the fullest possible adequacy of the content and form of the original and translation text. The history of translation also knows extreme points of view, and they should be taken into account. There was a time when those who worked hard to attain accuracy in translation by all means were often accused of literal perception and superficial understanding of the original. Therefore, the issue of preventing literalism in translation is still on the agenda today. Literal translation often leads to a distortion of the conceptual content and aesthetic impact, gives the impression of affectation and inconsistency of thoughts and actions. An obvious desire to make a written translation of a literary work look not like a text from another language, but rather like a text written in a target language comprehensible for the translator and familiar to his readers is not always appropriate.

Key words: poetic text, translation, pre-translation analysis, text units.

А.Ж. Мұсалы*, Т.О. Есембеков, Г.Н. Искакова

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

*e-mail: mj_laila@mail.ru

Поэтикалық мәтін мен дискурсты аудармашылық тұрғыдан талдау ерекшелігі

Поэтикалық шығармаларды аударма арқылы қабылдау және түсіндіру тауқыметі аударманың өзекті мәселелеріне арналған көптеген зерттеулерде қарастырылған, бірақ пікірталастар тоқтар емес. Мұндай дау ежелден бері жалғасып келеді, оның негізінде тілдердің табиғаты мен құрылымдарының ерекшеліктері мен заңдылықтары жатыр. Аударма туралы көптеген еңбектерде осы орайдағы тұжырымдардың жалпылығы көп, нақтылығы мен дәлдігі аздау. Бұл жағдайлар мәселені одан гөрі қиындатады. Еліктеу, импровизация, профанация, қайта жаңғырту, парафраз, тікелей, сөзбе сөз аударма маңайындағы ұғымдар әрдайым орынды қолданыла бермейтіні өкінішті. Ал көпшілік қабылдаған форенизация мен доместификация, ауыстыру және бейімдеу, ыңғайландыру, икемдеу сияқты түсініктерді жөнімен қолдану жағдайды нақтылар еді деген пікірдеміз. Осындай амалдар поэтикалық аударманың қиындығын азайтып, аударманың сапасы мен нәтижесіне оң әсер ететіні күмәнсіз.

Көркем аударманы жетілдіруге арналған қолданыстағы ғылыми және сыни әдебиеттерге талдау жасау арқылы аударматануда поэтикалық мәтінді аудармашылық тұрғыдан алдын ала арнайы талдаудың тиімді және нәтижелі әдісін қалыптастыруға деген жалпы ниет бар екені анықталды. Түпнұсқа мен аударма мәтінінің мазмұны мен формасының мүмкіндігінше толық сәйкестігіне, барабарлығына қол жеткізудің жолдары мен тәсілдерін іздеуге деген ұмтылыстың бағыттары нақтыланды. Аударма тарихынан поэтикалық мәтінге қатысты әрқилы шетін, оқшау көзқарастар белгілі, оларды негізін танып, ескеріп отырған жөн. Бір кездері өлең аударуда ерекше дәлдікке жету үшін тырыскандарды әріпшілдігі, көркем мағынаны сөзбе-сөз қабылдағаны және үстірт түсінгені үшін айыптады. Сондықтан поэтикалық аудармадағы әріпшілдіктің алдын алу мәселесі бүгін де күн тәртібінде өткір тұр. Сөзбе-сөз, жолма жол аударма көбінесе түпнұсқаның мазмұн мен эстетикалық әсерінің, авторлық ұстанымның бұрмалануына әкеледі, яғни поэзиялық

туындының әсері азаяды, ал мәтіндер арасындағы алшақтықтар, ондағы ойлар мен әрекеттердің сәйкес келмеуі поэтикалық тәржіманың сапасына кері әсер ететіні байқалды. Көркем шығарманың жазбаша аудармасын тәржіман мен оқырманға түсінікті етіп оңтайландыруға барынша тырысу да қауіпті, өйткені көркем аударманың оқырмандарды өзге мәдениетпен таныстыруға бағытталған міндеті мен мақсаты да есте болғаны абзал.

Түйін сөздер: поэтикалық мәтін, көркем аударма, аудармашылық талдау, дискурс, мәтін бірліктері.

А.Ж. Мусалы*, Т.О. Есембеков, Г.Н. Исакова

Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы

*e-mail: mj_laila@mail.ru

Специфика переводческого анализа поэтического текста и дискурса

Поэтическая соразмерность, семантическая точность и реальность перевода постоянно становятся предметом обсуждения и критики. Переводческое прочтение и интерпретация поэтических сочинений становятся основой дискуссии во многих исследованиях, посвященных актуальным проблемам письменного и устного перевода. Такой спор длится с давних времен. Наблюдается явное пренебрежение точностью формулировок во многих трудах о переводе, что отражается на результатах работ. Не всегда обоснованное использование таких выражений, как имитация, импровизация, профанация, переделка и перефразирование, буквализм и “шельмонство”, не всегда продуманная форенизация и доместификация, перекладывание и переложение усложняют ситуацию и усугубляют переводческую деятельность, негативно влияют на результат труда.

Обзор существующей научно-критической литературы по совершенствованию художественного перевода показывает, что имеется общее желание формирования эффективной и более результативной методики переводческого анализа поэтического текста, поиска путей и способов достижения как можно полной адекватности содержания и формы оригинала и текста перевода. История перевода знает и крайние точки зрения, их надо принять к сведению. Когда-то тех, кто упорно трудился, чтобы достичь точности в переводе всеми средствами, зачастую обвиняли в буквальном восприятии и поверхностном понимании подлинника. Поэтому на повестке дня остро стоит вопрос о профилактике буквализма в переводе. Дословный перевод часто приводит к искажению концептуальности содержания и эстетического воздействия, производит впечатление аффектации и непоследовательности мыслей и действий. Не всегда уместно очевидное желание, чтобы письменный перевод художественного сочинения выглядел не как текст из другого языка, а как текст, написанный на языке перевода, который хорошо понятен переводчику и знаком его читателям.

Ключевые слова: поэтический текст, художественный перевод, предпереводческий анализ, дискурс, единицы текста.

Introduction

Modern Kazakh society, which has taken a firm course of integration into the world cultural and economic space, is in dire need of highly qualified translators with all the basic competencies. The solution of these tasks is connected with many organizational issues. It appears that it is necessary to pay worthy attention to the concept of anthropocentrism in the training of personnel for this field. We should recognize the language personality as a system-forming support and power. In a rapidly changing environment, translator must be an internally mobile person and have an ability to self-actualize. Therefore, it is worthy to form and improve the spiritual, humanitarian, and professional potential of the translator. Ingrained learning principles, outdated translation

technologies should become a stepping-stone for more complex innovations. In this regard, one of the most significant and relevant research topics of modern translation studies is the problem of translating a poetic text. The relevance of this topic is conditioned by the growing scientific and practical interest in it, a deeper understanding of its necessity and propriety, especially in written translation. The translation analysis of literary work is considered as a mandatory and most important stage of translation activity, so the development and implementation of new technologies and approaches to improve the quality and levels of translation are obvious. The formation of the necessary knowledge, skills and abilities in the translation analysis of a text is one of the main priorities in the professional training of specialists in translation. However, so far, the edu-

cational components of this process, the consistency and efficiency of the actions taken, the consideration and alignment of the composition and functionality of the components of translation analysis are the subject of various discussions in translation studies. Many available textbooks do not provide generally accepted and specific guidelines and algorithms for studying this problem. In practice the so-called pre-translation analysis is frequently replaced by an analytical reading of the translated text and its linguo-stylistic research. Certainly, such analytical work on the object can contribute to improving the quality of translation, but the scope, composition and possibilities of targeted translation analysis are much broader and deeper, because it is focused on recreating the text by means of another language and culture. Based on this, it should be assumed that the term “pre-translation analysis” requires methodical and practical clarification, specification of meanings and functions, ordering of the boundaries of use, parameters and system of actions taken. In addition, in theory and practice, there are many problems related to the determination of the specifics of various types of texts translation, which is also important for the translation version of the text. The belonging of texts to a certain functional style usually determines their typological differentiation. Certainly, such justification clarifies, defines and multiplies the possibilities of literary translation. This approach is also reflected in the productivity of the translator’s work. Thus, it is logical to take this concept as central in determining the strategy and tactics of translation. Unfortunately, it should be recognized that there is still no single, accepted and supported by many people attitudes and approaches to pre-translation analysis as a mandatory and specific component of a holistic translation analysis of text and discourse. Although the importance of this kind of research is also related to the fact that a systematic and purposeful study will increase the level of bilingual communication and make translation more equivalent and generally accepted. Good preliminary analytical work with the written text will help to avoid some mistakes and omissions in the translation. This determines the topicality of the theme of the article and its scientific and practical significance.

The poetic text as a subject of translation is multilayered and multicomponent. The most controversial and topical issues of the theory and practice of poetic translation are related to the search for criteria of its equivalence and the specification of evaluation and levels parameters. Literary translation is a creative self-sufficient value; it is designed to solve both pragmatic problems of the cognitive,

communicative and informational aspects, as well as intellectual and creative tasks of a historical and cultural, artistic and aesthetic nature in a variety of guises. In this context, the thesis of that both original and translated literary texts enrich and multiply any literature, become a certain wealth and an organic part of it, is relevant and in demand. In addition, the samples of national literature and culture that have the honor of being translated into other languages, are themselves “enriched” internally and externally. Certainly, translation as a secondary communication and purposeful interlanguage interpretation is qualified as a recreation, adjustment, transformation, foreign-language embodiment of a poetic text in another language. All these actions are carried out in the process of literary translations, that is, a communicative in intercultural aspect cross-linguistic paradigmatic group of poetic texts, closely connected and “guided” by the original, that is, the source text is created.

Thus the purpose of this research is to reveal the specifics of the translation analysis of poetic text, to analyze the existing schemes and plans of the translation analysis of text and discourse. The issues of pre-translation poetry analysis and implementation of interlanguage paradigmaticization of texts of this type remain the most discussed and controversial ones. The issues of determining the levels of equivalence, the validity of translation transformations, and the criteria for evaluating translations are considered very important. Literary translation is a high self-sufficient value, the pragmatic tasks of the cognitive and informational nature, as well as the creative tasks of both historical and cultural, and artistic and aesthetic order in a variety of sources are solved in it. In this regard, we should not forget the thesis that any national literature is enriched and multiplied not only by “its own” original, but also by “another” translated poetry. In addition, the national culture, the artistic compositions of which are worthy of foreign-language transformation, also recognizes itself as “enriched”. It should be assumed that discourse is a coherent text in combination with extralinguistic, pragmatic, socio-cultural, psychological, and linguoculturological factors. In addition, discourse is actively studied as a social interaction in a linguistic form, an organized communicative action. We should admit that by literary translations text is not just adjusted to another language system, but also into another culture and environment. Thus, an intertextual communicative, interconnected and mutually conditioned paradigmatic series of poetic texts is created, which is prestigiously headed by the original text. For a long time in translation studies, there

have been and are still disputes about the accuracy, equipollence, and equivalence of poetic translation. The result of a blatant disregard for accuracy is not a translation, but imitation, ad-libbing, profanation, alteration, adjustment, and supposedly free translation, that is, a purely subjective reading of the original. Thus, poetic translation in the proper sense of these words requires accuracy. However, those who are extremely zealous in achieving it by any means, are not rarely reproached with primitivism. Literal translation often leads to distortion of the language, creates an impression of tension, artificiality. Therefore, it is desirable that the translation looks not like a translation from another language, but like a text that is communicatively equivalent for its readers. At the same time, translation diligence in various adaptations of the original to a foreign language environment is fraught with consequences. While in the translated text, where organicity, naturalness, and lack of tension prevail, it is sometimes difficult to find out the origin and naturalness of the original. Krylov's fables do not seem to be translations from the works of La Fontaine. The translations of these fables in the Kazakh language, carried out by Abai, are different, they are rather poetic adjustments than translations. Of course, the preservation in the text of the translation of the image of the original author with his vision and sense of the world, tastes and preferences should be welcomed.

The desire to ensure that the translated text gives the impression of being written in the translator's native language is not always justified, because this can develop the opposite trend, where a reader is offered a translation from a certain language that has the features that may look strange in the language of translation. In this regard, it is recommended to refer to the well-known statement of Zhukovsky that sounds as "the translator in prose is a slave, the translator in verse is a rival" (Zhukovsky, 1960). In the "light" of the latest translation theories, both of them are at the same time "slave" and "rival", and the "rival" must strive not to win, but to draw. This poetic norm meets the requirements of the accuracy of the translation, that is, to make it neither worse nor better, but as in the original. A professional translator will not allow himself to indulge his own or modern reader's tastes. However Newmark believes "the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned" (Newmark, 1988: 70).

In the words of Khalida H. Tisgam "the task of the translator is not to express what is to be conveyed but to find the intended effect upon the language

into which s/he is translating in a way that leads to produce the echo of the original, even though it is impossible to be able to create a replica of the original text. In other words, what should be preserved are the emotions, the invisible message of the poet and the uniqueness of the style in order to obtain the same effect in the TL as it is in the SL" (2014: 522)

Material and methods

Based on the aim of the present study the works of different foreign and domestic scholars devoted to the problems of translation, particularly of poetic texts were reviewed and analyzed.

Translation studies as a young science seeks to identify the factors that somehow influence translation activities and to explore the various connections and relationships between them. Scientists and specialists are trying to clarify and reconsider certain provisions and attitudes of the theory and practice of translation. One of the complicated problems of poetic translation is that how adequately and accurately such a translation is able to reproduce the macrostructure or recreate the verse forms of the original, namely its metric, rhythm, rhyme, euphony, equimetry. It is natural the translator as a creative person can offer his own version, so different translators have different solutions for translating the same text. A decisive and principled rejection of attempts to preserve the versification features of the original in the translation is possible. Some people suggest: let there be an interlinear translation – something like a free verse, without rhymes and with an arbitrary number of words in each line. Another solution is more popular: to use the traditional verse, observing the configuration of rhymes. As you can see, there are many controversial issues in this area. It is very difficult to prove to a verslibrist translator that his translation is, in fact, not poetic, but prosy. It is not difficult to reproach the transposer of the tonic versification for the obvious deviation from the rhythm of the original. Is it possible to put the blame on the translator-syllabist that he turned to the rhythmic forms of verse. This kind of poetic requirements can be presented to a translator as much as he sees and counts in a foreign-language verse specific properties worthy of translation.

The scientific significance and practical value of the presented problems are also related to the fact that in many works there is an unobtrusive rejection of traditional methods aimed at achieving the accuracy of translations. The preferences are given to interlinear translation, that is, verbatim prose translations, broken down into a kind of poetry lines are

welcome. We regret to note that this trend prevails in our country too. However, in Kazakh poetry, the traditions of accurate translations are still quite strong. Therefore, a thoughtless deviation from them would be a significant translation loss.

It is logical to divide all these problems into three groups in order to achieve real research results. The first of them is connected with the translator's personality, his professional and creative adaptability, the second – with the peculiarities of the national and author's thinking and consciousness, and the third – with the peculiarities of the content and form of poetic text and discourse, due to both the structure of the national language and the established literary traditions and laws.

Literature review

Poetry is an imaginative expression of a poet's feelings and experiences and its translation must be a faithful transference of the poet's ideas (Nair, 1991). Accuracy should be at the focus of a poetry translator and this makes the translator's fluency of expression indispensably difficult. A number of methods for translation of poetry; namely, phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation were introduced by Lefevre (1992). According to his observations today poetry is translated into prose while in the past most translators translated poetry into rhymed poetry. He adds that some translators translate only the meaning at the price of the form but sometimes translators get help from the poet to create a new work. The use of the term 'player' for a poetic translator by F. Jones may clarify the role of translators of poetry. "Player, of course, has other meanings beside's 'game participant'. .. poetry translators act out someone else's words on a new language's stage." (Jones, 2011: 5)

Poetic texts are mostly small in volume, in most cases they have strictly regulated architectonics and composition, that is, canonical forms. Words and images in these works differ in emotional-expressive and semantic-stylistic significance, semantic hierarchy. Consideration of all these parameters and factors in translation is the basis for overcoming interlanguage, intercultural, ethnopoetic barriers and achieving adequacy in recreating the specifics of the image systems of different peoples. Summing up, we can conclude that the problems of poetic translation are caused, defined and related to the specifics of the poetry works, cultural founda-

tions and features of the structure of the national language and speech.

It is obvious that in the process of poetic translation at least two types of speech activity interact with difficulties. The first of them is related to the perception, understanding, interpretation and translation evaluation of the source text, and the second – to the creation of the translated text and its identification with the original. As you can see, the concept of "text" presents itself in the translation process from different sides. Poetic text is multi-layered and polysemantic as an object of understanding, as an object of extracting meaning, as an object of translation transformation. At the same time, each poetic text has inherent and preferably expected properties such as dimensionality, variety and abundance of means of expression, emotivity, affectivity, expressiveness, allusiveness, associativity, addressability, connectedness. If the reader of the translated text is faced with the absence or insufficiency of the intended properties, then this translation naturally cannot be qualified as a high-quality one.

In the translation analysis of a poetic text and discourse, it is important to know that this is a complex system of metamorphic nature, which arises and is formed in the process of generating and forming a plan and intentions on the basis of the aesthetic implementation of the language system and verbal and cogitative activity. In this case, it is necessary to support the very successful justification of the problem of G. Genette, who thus defined the properties and characteristics of language in the process of text composition and text creation, calling such a state poetic (Genette, 1998: 361). H. Gadamer points to the other functions of the poetic text: "in the poem, there are other logical and grammatical forms of building meaningful speech. The ambiguity and darkness of the text can lead an interpreter to despair, but this is a structural moment of poetry" (Gadamer, 1991: 120.). Later, researchers introduced such terms as implicitness and explicitness, suggestiveness.

In the process of translation analysis of a poetic text, such properties and qualities as its original creative linguistic origin and spirituality, intellectuality, psychology, anthropology, emotivity of the whole system must be taken into account. The special imagery and energy of a poetic text are noted by many authors. Although there are some statements that raise some doubts. The discourse of a poetic text is characterized by such categories as the actual division of the structure, presupposition, objective modality, constitutionality. A meaningful analysis of the discourse in preparation for translating can be

aimed at studying in an in-depth way the historical and cultural, semantic aspects of background information, and explaining the special phenomena of speech activity. It should also be taken into consideration that poetic text includes at least three structural macro-components – cultural, linguistic and aesthetic one. While the uniqueness of the poetic text system lies, first of all, in its maximum degree of formalization – graphic, discursive, that is, there is a heterogeneity of the plan of expression. At the same time, poetic text as a specific functional and aesthetic system has its own characteristics, among which completeness and energy are distinguished. The completeness of a poetic text is related to the fact that it is the cause, process, implementation and result of the language activity and the language ability of the author as a subject of the society, aesthetics and language (Karaulov, 2007: 5). Thus, the poetic text is a source of linguistic performance: M. Zhumabayev, due to the oxymoronic phrase “sweet poison”, nominates a new emotion that is associated with the tragic motives of frustrated love. Such a linguoperforming function is especially often noticeable in Abai’s poetry, which should be paid close attention to in the translation analysis of his poems. The presence in the poetic text of a language experiment, a language game, which leads to a certain semantic shift, to semantic difficulties, is also often found in the poetic text and discourse. It can be concluded that the study of the cultural space of the text is associated with such categories of factual nature: the biography of the author, the creative behavior of the poet, the chronology and geography of the poetic text, the socio-historical conditions for the creation of the text, the nearest and extended cultural context. It is appropriate to pay attention to the opinion that a literary text not only reflects reality, but also “generates” reality (Lotman, 1994: 46). Of course, this generated reality is not equal to either concrete propositions or their sum. M.M. Bakhtin, considering the structure of the literary world as an aesthetic object, proposed the concept of architectonics, and in the analysis of the literary text he used the term “composition”. (Bakhtin, 1984: 36-37.). In this regard, there is an undoubted scientific interest in this approach, where the general goals and objectives of preparing for translation activities are outlined, that include “the ability to perform pre-translation analysis of a text, which, on the one hand, includes the task to evaluate the purpose of the original text, the type of this text and the features of the translation strategy caused by these factors, on the other hand, to discuss special problems that arise due to the presence of specific, lexical, grammatical or

stylistic phenomena in the source text” (Komissarov, 2002: 372). Since the issue of the specifics of pre-translation analysis of a poetic text is relevant for our research, it is reasonable to pay attention to the framework norm of translation proposed by M. Brandes and V. Provotorov (2006). An opinion that defines translation analysis as “an activity that consists in variable re-expression, re-encoding of a text generated in one language into a text in another language” is also of undoubted value (Alekseyeva, 2004: 7). This problem is considered in the works of V.A. Maslov, E.V. Breus, D.I. Ermolovich, L.K. Latyshev, A.A. Leontev, in many textbooks on the theory and practice of translation.

Results and discussion

The translation analysis of a poetic text should enclose at least three problems that provide comprehension of the various spheres of a poem – non-verbal (culture, aesthetics, spirituality), paraverbal (units of poetic discourse), verbal (proper linguistic). We should not leave the fact out of consideration that a poetic text is a phenomenon of both language and culture, so in such a text, language as a system manifests its main capabilities (nominations and expressions, condensation and accumulation).

The units of the phonetic, morphological, lexical, and syntactic levels of a language undergo a semantic transformation in a given text, that is, they express new textual meanings. Therefore, it is appropriate to state that the text contains content-functional, content-conceptual, and content-supralinear (implied) types of information (Gal’perin, 2001: 27). Another researcher studies poetic text in more detail and identifies the following types of information: visual-denotative, communicative (discursive), subject-denotative, figurative-semantic, deep-semantic (Karaulov, 2007: 46).

At the same time, during the pre-translation analysis, it is necessary to pay attention to the fact that poetic text is a complex system of searching for truth, the interpretation of the world and identity, forms a complex, contradictory, specific author’s picture of the world, creates original poetic meanings and value.

We should remember that in the process of poetic text-making, the units of all levels of the language space are realized both consciously and subconsciously. As a result, there is a process of language game, which is determined by the search for the means of implementing the idea and textual sensemaking.

Thus, they acquire the status of text units, are explicated (expressed), revived (accumulated), and eventually enter into paradigmatic, syntagmatic, and invariant relations. The phonetic level units – textophonemes are actively involved in sensemaking along with morpholexemes. The units of the lexical level – lexemes and textemes – realize poetic meanings. Utterance and microtexts should be referred to the units of the syntactic level, they have a predominant status of linguocultural definition. The views and attitudes to translation analysis are different. The proponents of text linguistics consider translation analysis as a means of providing and acquiring, understanding the meanings of a poetic text in the source language. Language equivalence is considered as the main factor in detecting the author's thoughts and intentions. The epistemological value of the lexical meaning doesn't get an attention. In this regard, the concept of lexical meaning as a multicomponent structure can provide a certain service. The significative, denotative, ethnocultural, nominative, connotative, and structural components of lexical meaning in interaction provide the level of translation adequacy. Seminal analysis of the word will allow to detect the degree of interaction and interdependence of the components, which is important in the translation analysis of the text. The followers of the functional approach focus on establishing the points of correspondence between the source text and the translated text. The relations of external and internal text factors in the organization of a communicative situation are revealed. Knowledge and consideration of the basics of the scheme of G. Lasvel, K. Nord and others will contribute to the success of the translation analysis of poetic text and discourse. The plans for the pre-translation analysis of text proposed by I. Alekseeva and Z. Lvovskaya are related to the communicative approach to translation, where the cognitive and cultural factors are considered as determining the translation activity.

The main purpose of the pre-translation analysis of a poetic text is to identify, detect, establish and interpret textual meanings expressed as the units of cultural, aesthetic, linguistic and spiritual space, as well as the units of non-verbal, pre-verbal and discursive nature. At the same time, it is necessary to pay attention to other units of a text that are involved in the formation of the poetic individual author's picture of the world.

The object of pre-translation research is the system of a poetic text as a single whole, formally segmented, but indivisible in its structural and semantic part, because all units and levels of the poetic text participate in text formation and sensemaking.

The subject of pre-translation analysis is the units of graphic, discursive and linguistic form, as well as the units of cultural, aesthetic and spiritual space of the poetic text. Pre-translation analysis can also include the following types of research: phonosemantic analysis, component analysis. Compiling a thesaurus dictionary of a poetic text is always appropriate. All this contributes to the description, analysis and interpretation of the structural and semantic means of forming a poetic picture of the world, the identification and interpretation of the deep meanings of a poetic text.

An in-depth analysis and discussion of the history and experience of translating Abai's poems is a topical issue not only for Kazakhstani translation science, as it is required by the ambiguity of the content and the complexity of the national form of his texts, because each reading opens up new facets and mysteries. The analysis of translations of Abai's poems into other languages shows that the revival of many ethno-cultural concepts and national codes leaves much to be desired. The comparison of the conceptual content and aesthetic organization of the original and the translation of the poetic text and discourse will help to see the roots of the hard-to-grasp experience and "aesthetic impression". In the scientific and critical works, it is often noted that translators do not have the necessary background information, do not pay due attention to the conceptual content of the original. In order not to repeat these mistakes, modern translators will have to take a more responsible approach to the pre-translation analysis of Abai Kunanbayev's poetic texts. We would like to emphasize that the translation of Abai's poems into other languages is a difficult task, so the level of requirements for the professional competence of the translator should be high. Methodologically proper translation strategy and tactics will become the basis for a correct understanding of the meanings and senses of the poet's poems. We remind you that the quality of the translation of national poetry also depends on a thorough analysis of the ethnocultural component of lexical meaning, the definition of various functions of the national code, and the completeness of the reconstruction of ethnocultural information.

In the organization of the literary translation process, it is necessary to take into account the features of poetic text, which in general recreates the linguistic model of the world, the life of people and countries in its movement and dynamics of change. The speech organization of meditative texts takes great opportunities to formalize semantic subtle aspects for the transformation with the large com-

prehension of their communication, semiotic, and aesthetic organization. With the help of a verbal image, it's possible not only "to draw" a picture of nature, but also to present the history of the human character formation, to depict common and peculiar features of the society and personality. In addition, the verbal image can be close to the musical one, so in the process of analyzing the poem, to its compositional and semantic structure. The poetic word is expressly-strongly connected with thought, intention, consciousness and subconsciousness, and therefore, in comparison with other means of creating an image, it is more universally sufficiently achievable. A verbal image that has a number of qualities can be described as a "synthetic" literary image. All these qualities of the verbal image can be identified and presented by the translation analysis of a text and discourse.

Conclusion

Summing up the consideration of the specifics of the translation analysis of the poetic text, we note that a number of features of the poetic works remained outside the scope of the study, including the rhythmic-phonetic organization, ethnocultural contexts, literary methods of analyzing lyrical works that can show the specifics of the transformation of its conceptual content in the poetic text. It seems that careful consideration of these problems can improve the level and quality of translation. So, the need to improve the methods of teaching literary translation is obvious and relevant. It is necessary to develop a three-stage structure of

translation in more detail, paying attention to the structuring of the phases and sub-phases of the translator's activity. Translation analysis of text and discourse should be considered as a technology for understanding its meanings and determining the translation strategy and tactics. We suggest to start the translation analysis of a poetic text with identifying culturally significant factors of functioning, paying a close attention to the background information, the literary traditions, the hermeneutical circle and the circle of understanding. Further, it is reasonable to analyze structurally significant components and elements. Then it is necessary to turn to the consideration of the ways and approaches of translation interpretation of the semantics and conceptual content of the poetic text and discourse. Such a systematic approach to pre-translation analysis is designed to increase the level of bilingual and intercultural communication and to ensure the adequacy and equivalence of literary translation. One of the main parameters of translation analysis is the detection of the ways to convey poetic information in the original and the text of the translation, while paying attention to the synsemantics of poetic communication.

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