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## 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.

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### 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 тырысқандарды 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.

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### **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 macro-structure 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 completivity and energy are distinguished. The completivity 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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