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LEXICAL AND SEMANTIC FEATURES OF TRANSLATING NAMES OF KAZAKH NATIONAL CLOTHING

The article provides information that in the distant Paleolithic – Stone Age, humanity, in addition to using seamless clothing, began to create clothing made of leather and textiles using bone needles and other devices made of wood and bones.

During the Neolithic period, the crafts of weaving and spinning developed, and when we consider the types of clothes that were worn on the shoulders and waist, from a linguistic point of view, they have their own names, depending on their specific functions and national characteristics

The scientific research of lexical and semantic features of names of national clothing in connection with translation is a current problem of the scientific article, the fields of general linguistics and translatology. Cognitive, ethnolinguistic analysis of clothing names, which are an important part of the national and cultural sphere, is not enough considered only within one language, therefore, one of the main ways to introduce ethnocultural vocabulary to other nations is to demonstrate for the first time through complex translation methods from Kazakh to English, which defines the scientific novelty of article.

The practical significance of scientific work is to use the results of research work in the field of literature, translation, reading and understanding of texts, compiling dictionaries, preparing scientific reports, training in educational programs in the textile industry and design.

The comparative method and the method of translation analysis were used in the scientific work.

Key words: linguistics, translation, transcription, transliteration, calculus, close translation, clothing names, lexical and semantic specifics.

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Қазақ ұлттық киім атауларын аударуың лексикалық және семантикалық ерекшеліктері

Мақалада адамзаттың сонау палеолит – тас дәуірінде тігіссіз байланатын лыпа киімдерді пайдаланумен қатар сүйек ине, сүйек бізді қолданып тері және тоқыма киім-кешек жасап, киіну мәдениетінің басқа да түрлерін қалыптастыра бастағаны туралы ақпарат беріледі.

Неолит дәуірінде өру, иіру және тоқу кәсібі дамып, иықтан, мықыннан киілген киім түрлерін лингвистикалық тұрғыдан қарастырсақ олардың өздеріне тән атқаратын қызметтеріне және ұлттық ерекшеліктеріне қарай атаулары пайда болған.

Ұлттық киім атауларының лексикалық және семантикалық ерекшеліктерін аудармамен байланыстыра зерттеу, ғылыми мақаланың, жалпы лингвистика мен транслатология салаларының өзекті мәселесі болып табылады. Ұлттық-мәдени саланың маңызды бір бөлшегі саналатын киім-кешек атауларына танымдық, этнолингвистикалық сипаттағы талдаулар тек бір тіл аясында қарастыру-жеткіліксіз, сондықтан этномәдени лексиканы басқа ұлттарға паш етудің негізгі жолының бірі – алғаш рет қазақ тілінен ағылшын тіліне кешенді аудару тәсілдері арқылы жұмыстың ғылыми жаңалығын көрсету.

Ғылыми жұмыстың практикалық маңыздылығы зерттеу жұмысының нәтижелерін әдебиет, аударма саласында, мәтіндерді оқып-түсінуге, сөздіктер жасауда, ғылыми баяндамалар дайындауда, жеңіл өнеркәсіп, текстиль және дизайн салалары бағдарламалары бойынша оқыту барысында пайдалануға болады.

Ғылыми жұмысты орындау барысында салыстырмалы және аудармалық талдау әдістері қолданылды.

Түйін сөздер: лингвистика, аударма, транскрипция, транслитерация, калька, жақын аударма, киім атаулары, лексикалық және семантикалық ерекшелік.

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Лексические и семантические особенности перевода наименований казахской национальной одежды

В статье дается информация о том, что в далеком палеолите – каменном веке человечество, наряду с использованием одежды без швов, начало создавать кожаную и текстильную одежду с использованием костяных игл, и других приспособлений из дерева и костей.

В период неолита развивались ремесла плетения, прядения и ткачества, и когда мы рассматриваем виды одежды, которые носили на плечах и талии, с лингвистической точки зрения, они имеют свои собственные названия, в зависимости от их конкретных функций и национальных особенностей

Исследование лексических и семантических особенностей наименований национальной одежды с точки зрения перевода является актуальной проблемой научной статьи, областей общей лингвистики и транслатологии. Анализ наименований одежды, являющихся важной составляющей национально-культурной сферы, носит познавательный, этнолингвистический характер и недостаточно рассматривать его только в рамках одного языка, поэтому один из основных путей продемонстрировать этнокультурную лексику другим народам – комплексный перевод данной лексики с казахского языка на английский, показывающий научную новизну работы.

Практическая значимость научной работы заключается в использовании результатов исследовательской работы в области литературы, перевода, чтения и понимания текстов, составления словарей, подготовки научных докладов, обучения по образовательным программам в сфере текстильной промышленности и дизайна.

При выполнении научной работы использовались сравнительный метод и метод переводческого анализа.

Ключевые слова: лингвистика, перевод, транскрипция, транслитерация, калька, приближенный перевод, названия одежды, лексическая и семантическая специфика

Introduction

The first people adapted their bodies to work, got food growing on the ground and trees, hunted, built shelters to protect themselves from danger, created weapons from stones and other objects, resisted natural disasters – this was the beginning of mankind's gradual achievement for civilization. And of course, the production of clothing also depended on these factors. Clothing is a material and spiritual component of society. On the one hand, it is material values created by the work of people and satisfy some needs, and on the other – applied fashion art, which aesthetically changes the person's appearance. Clothing protected people from various environment influences, nature, and it performed its practical and aesthetic function.

The homo sapiens who created the first primitive clothing using tree leaves, animal skins and fur, they hid in caves, rock cavities, built shacks from tree branches and reeds found harmony with nature

In the paleolithic – Stone Age, mankind began to create leather and textile clothing using bone needles, bone, and other forms of clothing culture, along with the use of seamless clothing. The first

clothes were simply tied or pinned. At the end of the Stone Age, people found a way to use domesticated animal wool, fur, leaves, bark of wild plants, used wild hemp, spun animal wool, made needles out of bone, wore veils on their heads, collars with lapels, sleeveless leather clothing. They wrapped aprons around whole the waist and could sew sturdy leather shoes for the feet. In the Neolithic period, the profession of weaving, spinning and weaving developed, types of clothing worn from the shoulder and neck appeared, and if we consider them from a linguistic point of view, each of them had names depending on their specific functions and national features. For example: the Indians gave the name “sari”, “shalma”, the Caucasians called “burka”, the Romans introduced “toga”, the ancient Greeks – “hematius”, and the peoples of the Russian North called things made of leather and fur “tulup”.

The appearance of clothing-related names has enriched the vocabulary of our language, especially if we want to consider the difficulties associated with translating national clothing names into other languages, including English belonging to the West German group. And the relevance of scientific work lies in a comprehensive analysis of all ways of their translation from Kazakh into English. In addition, it

is necessary to note these goals and objectives from the point of view of scientific novelty, since today there are almost no such studies.

To achieve these goals, the following tasks must be performed:

- study of the creating names ways of national clothing in Kazakh and English languages;
- give them a structural and semantic description;
- show methods and features of translating names of national clothing.

We hope that the theoretical significance of the scientific work will help to facilitate the difficulties appeared in translation the names of national clothing in the Kazakh language.

Practical significance of scientific work can be used a results of research work in the field of literature, translation, reading and understanding of texts, creating dictionaries, preparing scientific reports, training in educational programs in sphere of light industry, textiles and design.

Material and methods

During studying the lexical and semantic features of the translation of clothing names translation there were used comparative methods and translation analysis. It is necessary to compare the features of different languages for understanding. In addition, the method of analysis increases the significance of our research. Words and terms (the national clothing names in Kazakh language) were used as material from "Kazakh –Russian dictionary" prepared by the Institute of Linguistics named after A. Baitursynov by support of the Ministry of Education and Science of the Republic of Kazakhstan. Academician Abduali Kaidarov in his article "Ethnolinguistics" wrote "The worldview and existence of the people are preserved only in its language and are expressed through language. Information about various objects, natural phenomena, characters, customs and traditions of people can come to subsequent generations only through language, that is, through words and phrases, phraseological units and proverbs, legends. (Kaidarov A.T., 1985:18).

Literature review

Starting the literature review with the concept of "ethnolinguistics", which illustrates the linguistic features of a particular people, correlating them with its culture and historical events. The culture and history find their direct expression in national

costumes. Some elements of clothing models that are worn now date back to the Sak Era. The National ethnocultural character of the clothes is clearly indicated by the names of the clothes, for example, the word "borik", which had a wide meaning, the Kazakh people valued the headdress very much, without throwing it on the ground and hanging it high. When the Kazakh people were very happy, they threw the "borik" into the sky and of course there were a lot of other customs and beliefs associated with the great joy, but the role of the headdress was very high. (Alimbaj N., 2017: 561). Currently, there are many words in the deep and multifaceted layers of our national language, which have not fully revealed their meaning. It turned out that the emergence of types of clothing that reflect the material culture of our people, which we create together with the people, as witness of some historical eras and the influence of each society. It is determined by the historical-lexicological, etymological, ethnolinguistic analysis of the names of clothing, the history of their creation and the peculiarities of consumption. (Almauytova A.B., 2004: 13).

In Wang Dan's article "National cultural specificity of lexical-semantic group names of clothes in the framework of linguistic – cultural approach to teaching Russia as a foreign language for the Chinese students", the author tries to show the national-cultural specificity of lexical and semantic groups of clothing names within the framework of a lingo-cultural approach (Wang Dan, 2012: 74) And in J. Speake's book "The Oxford dictionary of foreign words and phrases" you can find many terms containing the names of clothes. It should also be noted the works in which the names of clothes were considered from a comparative lingo-cultural point of view and the area of their lexical and semantic use was studied.

Cognitive analysis of clothing designation not only reveals its ethnolinguistic nature, but also allows for etymological analysis. E. Zhanpeisov in his doctoral dissertation talks about the etymology of the word "saukele". The first part of the component "saukele" means "sau" in common Turkish, in Persian it means "healthy, integrity", and the component "kel" as the name of the headdress is associated with a cone-shaped, relatively long life span. The article "Cognitive foundations of the study of the Kazakh language" emphasizes the importance of the figurative function of language in cognitive linguistics and defines three main positions. (Mankeeva Zh., 2008: 153).

German linguist L. Weisberger analyzed 37 types of women's garment names based on the novel

"Devil's clothes" and identified three ways of forming the terms: morphological, syntactic and morphological-syntactic. In the classification of methods of term formation, it should be noted that at the present stage, the syntactic method-the formation of syntactic phrases is of great importance. This is the most effective way to supplement terminology (Vorob'jov V.V., 2012: 122). However, despite the small number of research works on the translation of Kazakh national costumes into other languages G. Kazybek's reference book "Bibliographic index on Translation Studies" and its anthology and "Translation experience" have made a great contribution to this field. A. Tarakov's research publication "Modern problems of Translation Studies", S. Novikova's work "Specifics of translation terminology in German texts", A. Aldasheva's books "Translation Studies: linguistic and linguocultural problems", "Translation Studies", "Art of translation", S. N. Syrovatkin's "Theory of translation in the aspect of functional linguosemiotics", J.C. Catford's "Linguistic Theory of Translation", A.D. Schweitzer's "Theory of Translation" are the most valuable scientific works that reveal the subtleties of translation. The aim of the research of Matyuhevich E. is the lexical and semantic characteristic of names of clothes in the modern German language, which are formed by semantic derivation (Matyuhevich E.N., 2017: 48). In the works of scientists who have comprehensively researched the names of clothing from an ethnolinguistic point of view, there are almost no scientific studies that reveal the words of Kazakh national clothes by demonstration them to another culture.

Results and discussion

Among the languages of the world, the Kazakh language is one of the richest languages in terms of vocabulary, one of the processes reflecting its specifics, national color, patterns and ethnolinguistic character is translation, and much depends on the translator. The German writer Alfred Kurealla said, "a translator should know well the country of the author of the translated work, lifestyle, clothes, traditions, language, spiritual values, beliefs, history, geographical location."

One of the main difficulties in interpretation from one language to another is the translation of "real" words, i.e., lexemes that have no analogues.

Real words are concepts related to the traditions, everyday life, history, spiritual and material way of life of a particular people, nation (Rezcker Ja.I., 1974: 89-69).

- national prejudices, realities related to religion, traditions and customs;
- in relation to everyday life, ritual-clothing, household items, dishes, food, national holidays.

The basis of the facts testifying to the lexical features of the Kazakh language are such types of headgear as "kupi, kishik, tymak, kimeshek, saukele, bupkenshik, malakai, zhalbagai, bashlyk, dalbai, kulyapara, borik, karakara, kunde, zhelek, shawls, kasaba, takiya, shylushi, zhaulyk", as well as the main types of outerwear as "shapan, kyupai, fur, zhaki, jargak, shidem, gut, shekpen, kebenek". They have no analogues in other languages. In this group there are such types of clothing as: "zheide, kokirekshe, kezekey" (shoes made of felt), "shetyk, masi, kebis, shokai, muiyk (boots are worn on the outside, fur on the inside, made of tanned leather), baiak, kezel, saktiyan". All these words can be attributed to real ones, because they cover certain periods of history and culture and differ from other words in their own national color and tone. There are several ways used in translating realities. The main question to remember when choosing translation methods is that translated words, phrases, especially realistic ones, can be understood only by those who read in a second language, with the correct transfer of their historical and cultural features and preservation of national color, since in national museums, art galleries and in many books and textbooks, the English equivalents of our national clothes are transmitted only in transcription and do not contain other information (Hinajat B., Suzhikova A., 2007: 128).

The word "transcription" comes from the Latin word "transcriptio", which means "copy". Transmission of the sound of words in another language by the alphabet of the translated language (usually a geographical name, scientific term) of the sounds of a word in another language. For example, the phonetic transcription of the words "Göttingen-Gettingen" in German, "management" in English, "ingenieur-engineer" in French, and among the 150 names of national clothing, this approach was not used, since they are unique to the Kazakh people.

Transliteration comes from the Latin «trans», «litera» means a letter, i.e. the translation of letters in one alphabet with letters of another alphabet, i.e. the translation of letters in one alphabet into another alphabet. If the alphabet matches the sound composition of words, then changing the alphabet is not a problem. And if the alphabet does not match the sound composition of words, their spelling becomes more complicated. The transliteration method is

often used when translating geographical realities. These include: names of land, water, localities, names of animals, birds, and plants. For example: “Moscow-Moskva”, “Berliner Zeitung-Berliner Tsaitung”, “Al-Farabi”, “office” etc.

Close (related concepts) translation is the use of common or approximate concepts and phenomena in two languages. The essence of the so-called close (translation) is that they are not one hundred percent compatible with each other, but they have an adequate concept. For example, the name of the “ton” can be roughly translated into English as “the sheepskin coat”, because the English also wear fur coat. Or, if we take the word “ishik”, it can be roughly translated as coat (covered on the outside with a cloth), so that it is clear to English listeners or readers. We believe that it would be understandable if the word “masi” was given in a few phrases like “shoes with thick soles”. The word “kupi” can be conveyed by the phrase «winter fur coat» and “shapan” as “outerwear, likeness robe. In this context, the well-known theoretical translator Rezcker I.Ja. suggests that it is appropriate to use any way of translating any word. Therefore, one of the most common methods of translating Kazakh national clothing is a calque or semi – calque.

Calque is a literal word-for-word or root-for-root translation. The meaning of a word or phrase is translated exactly. For example, the word “beldemshe-skirt”, “bas kiim – headdress or headwear”, “zheide-shirt”, “beldik-strap, belt”, “kundyk-turban”, “zhargak shalbar – trousers”, «koilek-light dress”, “kos etek koilek-dress with ruffles”, “masi-soft boots”, “tumak -fur hat”, “shekpen-upper wear”, “takija-hat”, “telpek-cap”, “pushpak ishik-fur coat” and other clothing names (or we were convinced that it) can be translated by the method of partial calculus, because the calque proved that the equivalent as a component method is formed by a simple addition of the equivalents of the components of the whole equivalent, which is associated with an exact translation.

One of the most common ways to translate the names of Kazakh national clothing into other languages is to describe and interpret them. We believe that translating the names of national costumes into foreign languages through description and interpretation is one of the most effective ways, since there are no analogues of many words, you will have to use these methods. For example, we translate the word «saukele» as “the Kazakh national female wedding headdress representing high (about 70 cm) a cone-shaped cap”, it would be easier for an

English speaker to understand it, because “saukele” was worn by Kazakh girls only before marriage and is unique to our national culture, traditions and customs. In many dictionaries, only one-sided translation of a word can lose its ethnolinguistic meaning and features, so the use of these approaches is of great importance.

Kazakh people understand the meaning of the word “kimeshek”. We know our great-sisters and grandmothers wear it. We can translate “kimeshek” as “the headdress of the married woman” and details of this attribute changed depending on age of a woman and on the region. The female headdress consisted of two parts: lower – kimeshek, put on the head, and top – in the form of a turban, the lower part of an attire which is reeled up a top. Both parts of an attire were made only of white fabric. These types of headdresses are for older women. These explanations would be much clearer. Another national costume, which is worn only by women, is the “tobeldirik”. A fringe embroidered with gold threads can be interpreted as embroidered kimeshek, and only after translating the word “kimeshek” into English-as the decoration for the upper part of kimeshek.

Here it is necessary to demonstrate the skills of a translator in such situations, because ethnocultural features attract tourists and foreign visitors coming to our country.

Lexema “kalpak” can be translated as “the summer headdress sewed from thin felt, mainly white, and had a peculiar ancient sort of fleece”. And the words “bashlyk” and “dalbai” could be given by the phrases “the ancient headdress made from camel cloth”, because these are real words that require definition and explanation.

The word “kasaba” is not understood by some Kazakhs themselves, and we can only translate it into English by means of “women’s head wear embroidered with the gold thread and trimmed by the gold fringe”. “Kokirekshe” was traditionally worn by girls, and we described it with the phrases as “over the dress wore a light tank top, chest portion and a skirt embroidered with patterns”, suggesting such an alternative way. We decided to translate the name of the “saptama etik” as “boots with high tops, and felt stockings inside”.

The word “massi” can be translated as “light shoes made of leather and low shoes with a painted ornament”. “Aiyr kalpak” is translated as an ornament with curved edges and embroidered with gold thread” and we can add “rich people wore this hat”, it would be easier for the listener to understand.

The conclusion from this is that each language has its own characteristics, and language is the foundation, treasure, spiritual heritage of the nation.

Using language as a universal instrument, we get acquainted with the native culture of another country, people and nation and we enter into intercultural communication.

Intercultural communication has its own laws, linguistic and psychological features, and a person engaged in intercultural communication must have intercultural competence, in this sense translation is a link between the cultures of different peoples, a golden bridge, an indispensable way to exchange spiritual values and the only vivid manifestation of the development of national culture.

Conclusion

It is difficult to imagine humanity without land, water, air, food and clothing, because they are the main factors of survival. The main function of clothing is to protect human body.

The appearance of names related to clothing enriched the vocabulary of our language. The difficulties in translating the names of national clothing into other languages, including English belonging to the West German group, we considered as the relevance of scientific work, comprehensively reflecting the ways of their translation from Kazakh into English from the point of view of scientific novelty.

Having determined the ways of creating Kazakh names of national clothes, we have shown by examples that word formation in the language has its own way, the regularity that has developed in the word-formation system of the language, and the names created by this system.

Clothing names, including national ones, make a huge contribution to the golden vocabulary of the Kazakh language, as they are considered as the main part of our history, culture, and traditions.

And when we look at the translation peculiarities for these clothing names, then all the examples of words can be attributed to real words, since they cover certain periods of history and culture and differ from other words in their own national color and tone. There are several approaches that are used to translate realities. These are the use of transcription, transliteration, close translation, calculus, partial calculus, description, interpretation, analysis, etc. The choice of these translation techniques is due to the lack of an appropriate equivalent in the target language, so these methods of translation in such cases are the most suitable.

Very often, the names of Kazakh national costumes are translated into other languages using the methods of encountered: calque and description or interpretation.

Calque or loan translation is a word or phrase borrowed from another language by literal word-for-word or root-for-root translation. We were convinced that other names of clothing can be translated by the method of calculus or partial calculus, since calculus is related to the exact translation of the equivalent as a constituent method, and the whole equivalent is formed by simply adding the equivalents of the constituent parts.

We were convinced that translating the names of national costumes into foreign languages through description and interpretation is one of the most effective ways, because it is very difficult to find the literal equivalent of many words. In the phrase “Kunanbai's Takiya” – we can use such sentences as “Kunanbai's cap, Abai's father. Abai Kunanbayev is a Kazakh poet, composer, educator, thinker, public figure, the founder of a new wave of Kazakh written literature and its first classic”. We should convey the meaning, because Abay Kunanbayev may not be known to foreign people. It is known that the word “ton” (including men's outerwear) is divided into different types depending on the fabric, one of which is “Kokand fur”, which can be described in English as “upper clothing for men from expensive fabric”.

However, transcription and transliteration methods were not used in the translation process. And “the nearest (relevant concepts) translation”, was useful, which would be understandable to English readers if we translated it closer to the main meaning.

If you correctly select the appropriate language units of the second language, you can guarantee a high-quality and successful translation.

Analyzed ethnocultural vocabulary, we concluded that the denoting articles of clothing are a reflection of the individuality of the people in different languages and convey the way of thinking and attitudes of a particular society or linguistic community. At the same time, each linguoculture has a certain number of unique lexical units, not finding equivalents in other research languages.

Translation performs three important functions: first, it reflects the unique nature of the national culture to foreign countries; second, it reproduces new cultures by conveying the values of external culture; third, it updates the language, focusing on the search, differentiation of words of the languages of these countries, which tend to

embody new concepts and definitions from outside (Aldasheva A., 2006: 30).

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