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## **DEVELOPMENT OF TRANSLATION ACTIVITY IN KAZAKHSTAN AS A CULTURAL ISSUE OF THE NATION**

**Introduction.** Translation as a kind of spiritual activity dates back to the ancient times and has great importance in the history of an individual nation and the world culture. The 20<sup>th</sup> century was called the Age of Translation because translation was applied in many fields of human activity.

**Objectives of the paper.** The article highlights the main stages of the translation study development in Kazakhstan.

**Review of recent publications.** Over the past century Kazakhstan tends to study foreign languages in a new way. The Kazakh writer and literature critic Olzhas Suleimenov claims that “the countries of Eurasia require knowledge of at least three or four languages, apart from Russian. And Kazakhstan, in this respect, remains a leader” [1].

The development of translation study in Kazakhstan has a long tradition. Thus, Abai Kunanbayev translated such classical Russian works as “Tatyana’s Letter to Onegin” (an excerpt from the novel in the verse “Eugene Onegin”), M. Y. Lermontov’s poems, and I. A. Krylov’s fables. Kazakh reader was acquainted with W. Shakespeare, D. Byron, Goethe, Guy de Maupassant, and Ernest Hemingway.

**Results of research.** In the second half of 20<sup>th</sup> century theoretical issues of translation of Russian classics into Kazakh were developed in the works of A. Baitursynov, M. Seralin, Zh. Aimauytov, M. Auezov etc.

In the first half of 19<sup>th</sup> century most of the territory of Kazakhstan became a part of the Russian Empire. Realizing strategic importance of Kazakh steppe tsarist government established the measures to explore this region. Therefore, in the 30-40s diplomatic missions and scientific expeditions were held at the territory of Kazakhstan and Central Asia. The growth of the interconnections increased the need for abstracting information, drafting business correspondence, etc.

The process of the Kazakh translation evolution revived in the late 19<sup>th</sup>-early 20<sup>th</sup> centuries when the translations of Abai and Shakarim (1858-1931) were done [25]. Abai took new approaches to translate Russian Literature. For example, he sometimes changed the moral of the story written by Krylov suiting his own maxims to the Kazakh way of thinking. He translated Lermontov’s works precisely. His translations of “The Dagger”, “The Gifts of the Terek”, “The Sail”, “I Walk into the Night Alone” and fragments from “Demon” remain unsurpassed.

Abai had quite special attitude toward Pushkin. As M. Auezov said “the translation of “Eugene Onegin” had an exceptional value for Abai and his readers. It became an enormous improvement of the Kazakh written and oral literature”. His

poetic interpretation of “Eugene Onegin”, which took the form of an epistolary novel, was about Tatiana’s truly Russian nature. He wrote music to Tatiana’s and Onegin’s letters what made it popular among young Kazakhs people in love. Abai’s translations were a considerable contribution to the Kazakh literature development and the evidence of his close relation with Russian and European literatures.

K. Shakarim’s translation of Pushkin's “Dubrovskiy” is a poetic retelling of the story which consists of 403 verses, 31 of which are historical and philosophical introductions to the work. Obviously, it was enlightenment for the translators making an attempt to translate from languages of different structures.

M. Karataev, the national writer of Kazakhstan and a literary scholar, pointed out that “the way a novel was interpreted was distinguished by the Kazakhs’ life conditions and their specific poetic thinking”. By the way, in the 80s of the 19<sup>th</sup> century V. V. Radlov emphasized on the peculiar Kazakh speech manner. He claimed that “the Kara-Kyrgyz and Kazakh-Kyrgyz differ from their compatriots of Turkic origin by the extraordinary ability to speak fluently and clearly without stopping or stammering. And even in the typical conversation they obtained a clear rhythmic size so that it makes an impression of a poem” [2].

“Eugene Onegin” was also translated into Kazakh by A. Naymanbaiuly (1867-1922), a poet and a composer, by I. Zhansugurov (1894-1938), a classic literature representative, and by K. Shangitbaev (1925-2001), a translator and a writer.

I. Zhansugurov translated into Kazakh 100 works of foreign writers, in particular works of Demyan Bednyi, Utkin, Mikhail Golodnyi, Pushkin (two poems and 30 verses), Lermontov, Nekrasov, Mayakovskiy, Gorkiy, Vsevolod Rozhdestvenskiy, Nâzım Hikmet, a Turkish writer, Heine and Hugo, etc.

K. Shangitbaev mainly worked with the poems of the writers of the West and the East such as Omar Khayyam (first published in 1964), Hafez, Burns, and Heine.

Yuriy Dombrovskiy presented the Soviet reader the best works of Kazakh literature. They are Sabit Mukanov’s novels (“Shkola Zhizni”, “Voskhozhdenie”, “Syr-Dariya”), novels of Ilyas Esemberlin (“Skhvatka”, “Opasnaya Pereprava”), Berdybek Skpakbaev, Beimbet Mailin. One of his well-known articles is “Creative Feat” (“Tvorcheskiy Podvig”).

A great progress of translation was made due to the so-called “sotszakaz” (social order) works. It was an integral part of the literary process and a source of mutual enrichment and the relationship of cultural traditions of the peoples of the USSR.

Askhat Alimov, a candidate of philological sciences, made a significant contribution to the theory and practice of literary translation in 1920-1930s.

The Great Patriotic War period was remarkable. In 1947 Ritman-Fetisov and Kenzhebaev wrote an article “Translation Activity in Soviet Kazakhstan” on the translation history and importance. In the post-war years, the literary translation became widespread and covered the literature of other nations. B. Derzhavin, S. Lipkin, S. Marshak, P. Kuznetsov, S. Botvinnikov, E. Evtushenko, N. Sidorenko and others are considered to make success in translations from the Kazakh language. Late 50s are signified with the translated into Russian language epos “Alpamys”, “Koblandy” and “Kozy-Korpesh – Bayan-sulu” [3].

Interest and requirements for the translation quality grew since 1950. Auezov carried out a positive change in the translation study. The basic principles of the Kazakh translation theory created by M. Auezov and Karataev were further developed by theorists-researchers S. Talzhanov, A. Satybaldiev, K. Nurmakhanov, T. Abdrakhanov, Z. Turarbekov, U. Aitbayev, S. Kuspanov and others.

In 1970s Kazakhstan became the object of attention for many researchers (literary scholars, critics, linguists and translators). During this period, published monographs and textbooks raised issues on the literary translation theory and practice which contributed into the development of the Kazakh translation study as a science. For example, Khairullin's "The Nature of Translation" (Almaty, 1976), Aitbaev's "Phraseological Phenomena of Translation" (Almaty, 1975), articles of Karataev "Comprehension of the Original is a Condition for Successful Translation" (Prostor, 1973, №8) and others [4].

Kanysh Satpaev called Mukhtar Auezov's translation "*Abai Zholy*" into Russian an "encyclopedia of the Kazakh people life in the 19<sup>th</sup> century". Initially *Abai Zholy* was translated into many languages. The experts say the French translation by Antoine Vitez was the best. His close friend Louis Aragon states, "It is very difficult to find such a great work that will compete with "Abai Zholy". In my opinion, this work is one of the best works of the 20<sup>th</sup> century". This interpretation made the novel the noticeable and sustained phenomenon in the Francophone environment.

The translation of A. Nurpeisov's "Blood and Sweat" ("Krov i pot") by the local translators H. Belger, Y. Semashko and Yuri Kazakov from Moscow signifies the next stage of translation.

A large group of Kazakh authors also made a sustainable contribution into the translation school of Kazakhstan. They are Kairat Bakbergenov, Bakhyt Kairbekov, Orynbai Zhanaidarov, Bakhytzhan Kanapyanov and many others.

Bakhyt Kanapyanov worked in the genre of poetic translation. He translated the poems of Abai, Zhambyl, Shakarim, Magzhan Zhumabaev into Russian as well as outstanding monument of Kazakh folklore "Kyz Zhibek".

**Conclusion.** Kazakhstan has a long history throughout which the translation study was developing from the free translation of literary texts to literal translations of religious books. Like any other study the translation has proved its scientific foundation.

Thus, the Kazakh translation theory cannot be represented without such remarkable scientists as Amanzholov, Tarakov, Zagidullin, Sagandykova and others. New technologies, international associations of translators, conventions, conferences, seminars directly help a translator to develop his scientific activity. That's why young translators can make a valuable contribution into the translation development in Kazakhstan under the guidance of the older generation.

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## **COMPARATIVE ASPECT OF PHRASEOLOGISMS WITH ZOOSEMIC COMPONENT IN THE UKRAINIAN AND ENGLISH LANGUAGES**

**Introduction.** Study of the theoretical and applied problems of the secondary semiotic system appearing in Ukrainian phraseology is popular now. The data and conduct comparative study of zoomorphic code in Ukrainian and English must be supplemented; the specificity of the zoomorphic code of the phraseological unit culture in both languages must be determined. The research materials can be used in a school course at Ukrainian and English lessons on “phraseology” copyright optional programs with Ukrainian and English languages in secondary schools of different levels and so on.

**Review of recent publications.** Zh. Krasnobayeva-Chorna, L. Savchenko, O. Selivanova, I. Chibor and others in their works investigated the problems of the secondary semiotic system which are appearing in Ukrainian phraseology. According to K. Rapai, the cultural code is the unconscious content of the thing or phenomenon in the context of the culture in which the carrier of the particular language was brought up.

**Objectives of the paper.** The zoomorphic code of culture of the studied languages is represented by more than 50 zoosemizmas involved in the figurative motivation of the PU:

1. chordates;