

ҚАЗАҚСТАН РЕСПУБЛИКАСЫНЫҢ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ
ҚОЖА АХМЕТ ЯСАУИ АТЫНДАҒЫ ХАЛЫҚАРАЛЫҚ ҚАЗАҚ-ТҮРІК
УНИВЕРСИТЕТІ

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Қолжазба құқығында

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**THE METHODS OF USING LEXICAL TRANSFORMATIONS OF ABAI'S
POETRY**

6M011900-ШЕТЕЛ ТІЛІ: ЕКІ ШЕТЕЛ ТІЛІ: АҒЫЛШЫН ЖӘНЕ ТҮРІК
ТІЛДЕРІ мамандығы бойынша педагогика ғылымдарының
магистрі академиялық дәреже алу үшін магистрлік диссертация

ТҮРКІСТАН - 2018

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Қорғауға жіберілді:

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« ____ » _____ 2018 ж.

Магистрлік диссертация

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ТҮРКІСТАН - 2018

ТҮЙІНДЕМЕ

Осы ғылыми жұмыс аударма саласындағы Абай Құнанбаевтың поэмаларының қазақ тілінен ағылшын тіліне аудармаларындағы лексикалық трансформацияларды зерттеуге бағытталған. Жұмыстың теориялық бөлімі «Өлеңдер аудармасының мәселелері», «Лексикалық мағынаны жеткізудегі мәселелер» және «Абайдың поэма жазу ұстанымы» деген тақырыптарды қамтиды. «Өлең аудару саласындағы теориялық аспектілер» өлеңдер аудару арнайы әдістеріне шолу жасайды. Сонымен қатар, практикалық бөлімдегі «Өлең аудару саласындағы аударма әдістері мен тәсілдері» тақырыбы Абайдың өлеңдер аудармасының жолдары және лексикалық трансформациялардың талдауын қамтиды.

Кілт сөздер: лексикалық трансформациялар, Абай өлеңдерінің аудармасы, өлең аударудағы стратегиялар мен әдістер

ANNOTATION

The graduation project «Lexical transformations in Abai's poetry translation from Kazakh into English» deals with lexical transformations and methods in translating Abai's poems from Kazakh into English.

In theoretical chapter “Problems of poetry translation”, are given full attention to the problems in rendering Lexical meaning and peculiarities of Abai's writing style. The chapter “Theoretical aspects of poetry translation” highlights the specific translation methods of poetry works. In addition, the practical part “Translation techniques and strategies in poetry translation :Lexical transformations” is devoted to the adequacy of Abai's poetry translation and analysis of lexical transformations in its rendering.

Keywords: Lexical transformations, Abai's poetry translation, techniques and strategies in poetry translation

АННОТАЦИЯ

Данная научная работа посвящена изучению переводов поэтических произведений Абая и анализу лексических трансформаций, при переводе с казахского на английский язык. Работа структурно представлена введением, двумя главами, заключением и списком использованных источников.

В первом разделе изучаются различные проблемы перевода поэтических произведений, рассматриваются специфические способы перевода поэм, а также представлены типы лексических трансформаций при реализации перевода.

Во втором разделе рассмотрен анализ лексических трансформаций при переводе поэтических произведений Абая.

Ключевые слова: лексические трансформации, специфические способы перевода поэм, переводы поэм Абая.

ÖZET

Bu bilimsel çalışma, Kazak'tan İngilizce'ye çeviri yaparken, Abay'ın şiirsel çalışmalarının çevirileri ve sözcüksel dönüşümlerin analizi çalışmalarına ayrılmıştır. Çalışma giriş, iki bölüm, sonuç ve kullanılan kaynakların listesi ile yapılandırılmıştır.

İlk bölümde, şiirsel eserlerin çevirisinin çeşitli problemleri üzerinde durulmuş, şiirleri tercüme etmenin özel yolları ve çeviri uygulamasında sözcüksel dönüşüm türleri ele alınmıştır.

İkinci bölüm, Abay'ın şiirsel eserlerinin çevirisinde sözcüksel dönüşümlerin analizini incelemektedir.

Anahtar kelimeler: sözcüksel dönüşümler, şiir çevirisinin özel yolları, şiirlerin Abay tarafından çevirileri.

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Introduction

Topicality

Every act of translation is mingled with some problems and challenges. Poetry translation may be more challenging than other types of translation due to the importance of both form and content in the type of interpretation and response evoked in the audience. In poetry translation one of the most essential issues to be addressed by the translator is whether to prefer the form over the content or vice versa. Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values. The translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. *Nowadays, there are many valuable works of literature in Kazakh and they are translating and most of them have not been translated yet.* This work will present in brief some considerations in translating poetry of poems of AbaiKunanbayev who is a most important figure in Kazakh literature.

Few writers depend so heavily on the complexities of a given language as the poet, for whom each word is often essential. We can find examples of fine poetry in all cultures, poetry rich in the demeanor and presence of language, filled with the richness that makes a language unique and interesting. Some would argue that without the variance found in dissimilar languages poetry, would fail us as a comprehensive art.

Great poetry cannot survive the process of translation, namely it cannot preserve *all* its initial qualities after having been translated. This is not due to the difficulty of translating the metrical pattern, but to the nature of poetry itself. The usefulness of the debate on translating is that it compels us to look more critically at the task of the poet and the function of poetry. Poetry is neither just words, nor just metre. Translators and theoreticians characterize it as music of words, as a way of seeing and interpreting the world and our experience of it and of conveying to the listener a heightened awareness of it through.

The problem of poetry translation has been investigated by several prominent scholars, who considered poetry to be untranslatable. Roman Jakobson writes in his article "On Linguistic Aspects of Translation" about the possibility and impossibility of translation and defines poetry as "by definition untranslatable. Only creative transposition is possible". [1, p 31]

According to Rose (1981) "The translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural

matrices, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself wholeheartedly with the original poet. He must penetrate the exteriority of the original text and lose himself in its intertextuality. To make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language. Thus, the most successful translators of poetry are frequently those who happen to be bilingual and bicultural and, above all, poets in the target Language"[9]

Anne Michaelssays"Reading a poem in translation," wrote Bialek, "is like kissing a woman through a veil. Landers argues: Translating poetry well is so difficult as to be called impossible by most experts, the late John Ciardi referred to translation as "the art of failure" and yet we go on trying, sometimes with remarkably reduced degree of non-success. If literary translation is itself a leap of faith, poetic translation puts that faith to the severest of all tests.

On the other hand, there are some who don't accept the impossibility of poetry translation. For example Bashevis, as cited in Miremadi, talks about the necessity of literary (including poetry) translation as he states "translation undresses a literary work, shows it in its true nakedness." Dryden emphasized that poetry is translatable. He believed that to render a poem, the translator should be a thorough poet. In fact he used to pay much attention to the style, or formal features of the original poetry .

Another theorist in TS, Friedrich Schleiermacher, highlights the importance of the sound in poetry as one of the major problems in translation and defines poetry as a work, "where a most excellent and indeed higher meaning resides in the musical elements of language as they are manifested in rhythm". According to him "whatever seems to have an impact on sound qualities and the fine-tuning of feeling and thus on the mimetic and musical accompaniment of speech- all this will have to be rendered by our translator".

American poet, critic and translator Ezra Pound whose experience in poetry translations goes far beyond theory, believes that much depends on the translator. "He can show where the treasure lies, he can guide the reader in choice of what tongue is to be studied..." He calls this as an "interpretive translator" of poetry. Parallel to it he offers "other sort" of translation, "where the translator is definitely making a new poem". Thus there are two types of poetry translation, one which directly renders the thought of the author, and the second, which is based on the original, but transfuses some new spirit. Admittedly, if the translator succeeds in rendering both the form and the content, the translation is considered to be a successful one. This point of view has been sphere of investigation for Eugin Nida, professional linguist and Bible translator. He underlines the difference between prose and poetry highlighting the importance of form. "*Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content*".

According to W.Stevens, the translator of poetry aims at producing "*on his reader an impression similar or nearly similar to that produced by the original*". In

fact "every poem is a poem within a poem; the poem of the idea and the poem of words" Without idea words are empty, without words idea is empty. The translator is to avoid of the emptiness. (Wallace Stevens).

In English – Kazakh translation occasional transformations are often the matter of translator's individual choice and, in general, strongly depend on stylistic peculiarities and communication intent of the source text.

Problem of research is that despite well-researched theoretical concept of poetry translation its practical application of examples has a wild field to investigate. It shows methods of preserving the lexical meaning of source text in the target text.

One of the most important "drawbacks" of Poetry Translation is that translation reflects the source text but it does not copy it. To translate adequately, a translator must do his or her best to find a proper means of expression. A translator bears in mind that the recipient has a cultural background other than that of a recipient of the original text; therefore, s/he has to be very resourceful in producing the same impact upon the recipient as that of the source text. Special problems arise in translating poetry, etc. Moreover, a translator is in constant search for new tools to solve translation problems.

Aim of research is to show the peculiarities lexical transformations on the examples Abai Kunanbayev's poetry translation.

To achieve the goal is supposed to solve the following objectives:

- To analyze the issues of poetry translation;
- To identify features of literary translation;
- To examine the concept of lexical transformations in Poetry translation;
- To identify translation modifications used in Abai's poems translation;

Object of research: Abai's poetry translation.

Subject of work: Analysis of Lexical Transformations in rendering Abai's poems.

Methods of research: The analysis of theoretical and methodological literature of research problem, descriptive and logical methods of the comparative analysis of translation, comparison of the source text, its structure and various inherent features that the translator uses in the process of transformation.

Theoretical importance of this diploma paper lies in the in-depth study and extension of theoretical knowledge, developing of theoretical framework of diploma research.

Practical importance of work is the opportunity to implement the research results in the courses of stylistics and Theory of translation, to use required methods of interpretation in the poetry translation. Also, this material can be used in the courses of translation studies and special courses of literary translation.

Structure of this diploma paper is combined of an introduction, two chapters, conclusion and references. The first chapter considers theoretical aspects of poetry translation, notion of poetry translation, problems of poetry translation and problems in rendering Lexical meaning. The second chapter deals with the practical analysis of lexical transformations in Abai's poems translations. Conclusion presents the final

results and recommendations for further studies. References contain the list of sources used in the diploma paper.

Objectives of the research

- to study linguistic criticism on the given problem
- to make an overview of lexical transformations
- to show examples concerning lexical transformations based translations
- to make analysis of the ST and TT poetry translations

The research has been made based on 59 examples taken from some Abai's poems translations.

ONLY YOUTUBE

1. THOERETICAL ASPECTS OF POETRY TRANSLATION

1.1 Notion of poetry translation

According to Oxford English Dictionary poetry is “The art or work of poet”. Another depiction of it is given by John Ruskin in his “Lectures on Art” (1870), “What is poetry? The suggestion, by the imagination, of noble grounds for the noble emotions”. Poetry is a means of expressing one nation's feelings and attitudes. Translation acts as a bridging tool through which different cultures can get closer to each other. Despite the difficulties which accompanies poetry translation, excellent and acceptable translations of masterpieces of world poetry have been presented by a number of translators for example translation of Sa'di's *The Gulistan* by Rehatsek(1964), or Hafz by Arberry. These translators have attempted to preserve both form and content as far as possible in order to transfer all aesthetic aspects of the source text to the target text.

Percy Bysshe Shelly describes poetry as the eternal truth. “A poem is the very image of life expressed in its eternal truth”. At last according to Robert Frost “The figure a poem makes: it begins in delight and ends in wisdom described poetry as “what gets lost in translation”. He meant, of course, that it is impossible to carry over from one language into another the special qualities of a poem-its sound and rhythm, its meter syntax and connotations. Some critics have felt that in translating poems “translators betray them, inevitably turning the translation into something which at best may approximate, but which invariably distorts, the original. This point of view, however, has not prevented translators from continuing their difficult, but important work.

Poetry, as a superior form of synonymy, is much more difficult to translate than the usual messages. This difficulty resides in the skill that a translator needs in order to "transfer" all the values of the original, together with its musicality, style, and, its form, rhyme and rhythm. Bantaii' defines this skill as linguistic and literary competence, supported by talent. Another element that is indispensable for a translator of poetry is the poetic code. A proficient translator should be aware of the poetic codes of the two languages. He can use similar writings (poems on a similar theme or pattern, etc.) as models for his translation. Well, this looks rather difficult! In fact, the *rule* (we cannot really use this word when it comes to literary and especially poetry translation) is not so strict, because, if it is difficult, and quite impossible to find a "similar" poem in another language, it is possible and quite easy to find poems belonging to the same period, literary movement, etc. Generally speaking, it is not reasonable to refrain from poetry translation, since poetry is the means of expression of one nation's feelings and attitudes toward world affairs. In this case translation can act as a bridging tool bringing closer different nations of the world.

Translation of poetry is one of the most difficult and challenging tasks for every translator.

According to T.S. Eliot, “genuine poetry can communicate before it is

understood. The chief use of the “meaning” of a poem, in the ordinary sense, may be ... to satisfy one habit of the reader, to keep his mind diverted and quiet, while the poem does its work upon him.”[2, p.26].

The main function of poetry is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation.

It is suggested that the translated poetry should be poetry too. Translating poetry is a translating of one language into a second one because what is translated is poetry as a whole, so it is very important that the output of poetry translation should be poetry. This is an essential condition, and say, a sufficient condition. It is stated that the source text of the translating poetry should, first of all, be poetry itself. Secondly, it should express the mood of the source text; thirdly, it should convey the content of the source text and fourthly, it should have the formal pattern of the source text” [3, p.55].

Various investigations were devoted to the problem of translation equivalence and to the problems that occur while translating poetry connected with the nuances of word's meaning. Investigations done by..... highlight the notion of equivalence itself and ways and principles of achieving ST and TT equivalence.

The translator can be confused in two ways. On the one hand he/she can find difficulties in understanding which from the numerous meanings of the word the author has used. On the other hand, he/she can be puzzled which equivalent from the target language to use.

So the words must be under close examination of a translator. It is important to find out whether the word is used in its denotative, dictionary meaning or its connotative meaning (“which are the associated meanings that have built up around the word, or what the word connotes”). Through the effects of the words the authors use in their poems they make imagery. Poems include such details which trigger our memories, stimulate our feelings, and command our response.

Holmes points out that poems call for the form, sound and meaning. A translator of them should not be satisfied with the mere conveying of the ideas in the original, but must strive for the reproduction of the original beauty. To achieve this, he ought to, first of all, retain the original meaning and artistic conception and secondly, do his best to make his translation bear a certain due form, semantics and effect. Owing to the differences in the characteristics of various it is both impossible and unnecessary for the translator to render the original poems word for word.

It's skeptical that a translator of poetry is primarily communicating - that he is, to his readers in the conventional definition of communicative translation, trying to create the same effect on the target language readers as was created by the poet on his own readers; his main endeavor is to 'translate' the effect the poem made on himself. A translator can hardly achieve even a parallel effect in poetry - the two languages, since all their resources are being used here as in no other literary or non-literary

medium, are, at their widest, poles apart. Syntax, lexis, sound, culture, but not image-clash with each other. [4, pp.181-184]

Cheng Fangwu suggests that poetry translated should be poetry too. He says that translating poetry is translating a language into a second one because what is translated is poetry as a whole, so it is very important that the output of poetry translation should be poetry. This is an essential condition, and say, a sufficient condition. And Cheng also stresses “the fidelity to the source text for the ideal poetry translated should, firstly, be poetry itself. Secondly, it should express the mood of the source text; thirdly, it should convey the content of the source text and fourthly, it should have the formal pattern of the source text” [5, p.93]

According to Xu, any poetry is a perfect combination of meaning, sound and form and translators should try their best to retain the original beauties in them. To achieve beauty in meaning requires a transference of the content of the original text with no mistranslation, under-translation and in sound lies in the fact that the rendition should be rhythmical, rhymed, chantable and pleasant to ear with a maximum approximation to the metrical pattern of the original version; in form consists mainly in two aspects, which are the correspondence between the lines. The essentials of poetry translation are the “three beauties” respectively in meaning, sound and form, which are not of equally importance while a complete transference of the three is not possible in the process of translation.

The priority shall always be given to beauty in meaning, then to that in sound and finally to that in form. Xu further elucidated his criteria saying that literary translation (referring to poetry translation) “should be faithful to the original at least, and beautiful at best”. If there is a conflict between “faithfulness” and “beauty”, in his opinion, it should be sacrificed for the sake of “beauty”. It is inferred from his theory that poetry translation criticism may also contain the essential components of meaning, sound and form.[6, p.115]

House, translator and translation theorist, argues that “it is possible, but quite difficult, to translate poems satisfactory and successful”. And the translation should also be poetry and true to the original. In other words, the translation must be faithful to the original content, as expressive as the original in language and close to the original in style. In a nutshell, the translation of a poem is wholly determined the specific original. House further explains: “So far as the translation of poems is concerned, faithfulness in content means retaining the original meaning and artistic conception. Expressiveness in language refers to the original wording being easy or difficult to read and understand. That is to say, if the original is easy to read and understand, the translation should also be easy; if the original reads difficult, the translation shouldn't run contrary. Poems vary in style. Some are popular, some are graceful; some plain, some flowery; some solemn and some humorous. The translator must strive to make his translation close to the original in style. [7,p.141]

Liu Zhongde points out that poems call for the form, sound and meaning. A translator of them should not be satisfied with the mere conveying of the ideas in the

original, but must strive for the reproduction of the original beauty. To achieve this, he ought to, first of all, retain the original meaning and artistic conception and secondly, do his best to make his translation bear a certain due form, rhythm, and rhyme when necessary. Owing to the differences in the characteristics of various it is both impossible and unnecessary for the translator to render the original poems word for word. The translator is allowed to make up the loss in the meaning of some foregoing or following words somewhere within the whole poem. What is the most important for him to do in translating a poetic work is to keep its original artistic conception and style.

Ezra Pound, who influenced much literary translation, noted that the idea is that one does not need to know the SL well – it is enough to feel the “spirit”; belief in archaizing and foreignizing to effect, which led to “literary translation workshops” – inspiration, as well as to very good translation. [8, p.18]

1.2 Some issues of poetry translation

The difficulty of translating poetry is dual: the words and meaning on the one hand, the flow and rhythm (or rhyme) on the other. However, the aim of our research is to distinguish the communicative value in poetry. For this reason we will consider only the communicative effect on TL audience by defining the problems of conveying the meaning and trying to find the ways of achieving it in translation.

The problem of the translator, if he is to produce work which forces his readers to experience real perception, is how to make recognition difficult and perception inevitable. The poem should give an immediate impression of having a “message” function, in order to achieve unity, but not more than an impression need be provided at the most accessible “levels” of the poem.

Robert Frost once described poetry as “what gets lost in translation”. He meant, of course, that it is impossible to carry over from one language into another the special qualities of a poem - its sound and rhythm, its meter syntax and connotations; and most importantly it struggles to render the very same effect of the original. Some critics have felt that in translating poems “translators betray them, inevitably turning the translation into something which at best may approximate, but which invariably distorts, the original”. This point of view, however, has not prevented translators from continuing their difficult, but important work. [9,p.87]

Thus, translation of poetry is one of the most difficult and challenging tasks for every translator. Returning to Robert Frost’s definition, we can say that there is no one-to-one equivalent when comparing two languages. Even if the translators possess a profound knowledge in the source language they would not be able to create a replica of the original text.

Among the outstanding translators and translation theorists John Dryden in his article “The Tree Types of Translation” spoke about the verbal copier of a poem, who “is encumbered with so many difficulties at once”, that he cannot get out of it.

Describing verbal translation of a poem as something impossible he mentions, that the translators are “to consider, at the same type, the thought of his author, and his words, and to find out the counterpart to each in another language” being confined to the compass of numbers, and the slavery of rhyme. He approaches the claim of the Armenian prominent writer and translator, EghisheCharents who is sure that a poem is to be translated by a poet. John Dryden writes about this “No man is capable of translating poetry besides a genius to that art”. He also adds that the translator of poetry is to be the master of both of his author’s language and of his own.[10, p.4]

Problems that occur while translating poetry are the nuances of word’s meaning. The translator can be confused in two ways. On the one hand he/she can find difficulties in understanding which from the numerous meanings of the word the author has used. On the other hand, he/she can be puzzled which equivalent from the target language to use.

So the words must be under close examination of a translator. It is important to find out whether the word is used in its denotative, dictionary meaning or its connotative meaning (“which are the associated meanings that have built up around the word, or what the word connotes”). Through the effects of the words the authors use in their poems they make imagery. Poems include such details which trigger our memories, stimulate our feelings, and command our response.

Anyone attempting to understand the meaning of words in context should probably first consider some of the serious misconceptions about their meanings, especially the idea that the words of any language constitute a rich mosaic of terms that fit together neatly into various semantic domains or fields.

Anyone who is engaged in the translation understands that selection of the right word, finding the equivalent, is now less difficult than the construction of phrases. The translator as so always compares values lexical opportunities, synonyms and eventually selects the word. (two or three words) which can reproduce original meaning of translation though always compares various lexical opportunities, synonyms and eventually selects the word (two or three words) which can reproduce original meaning of translation. Thus various considerations pass through translator’s mind, and then he/she makes a final choice. That is why it is important to focus on the context. Looking for a suitable equivalent, we always mean the word in a context or the word caused by all previous and subsequent statement. Each word in any literary work is connected with all work as a whole, with its features, with history of its creation, and frequently connected with the author’s identity and etc. Within one paragraph and in the whole work it is necessary to be able to seize the whole thought.

One of the most important "drawbacks" of polysemantic words is that there is sometimes a chance of misunderstanding when a word is used in a certain meaning but accepted by a listener or reader in another. Therefore the actual meaning of the word strongly depends on the context.

Thus, a word changes its meaning under various speech conditions, hence, it is imperative to use contextual indicators in the speech continuum to take away the

ambiguity. Without minding the context, people would not understand each other, and the natural function of language – to carry out meaning – would not be fulfilled. Each context is seen to generate potentially indefinite range of meanings. The idea of context not as communicating or expressing pre-existing meaning but as positioning subjects changes the whole basis of creating meaning. However, while

communicating and reading a book, we usually handle without questions, we understand what its meaning is, what it conveys, because we do not try to understand the meaning of a word separately, we accept it as a part of a long message. We keep general meaning of this message in our brain, and it helps us to choose accurate, appropriate right meaning of the word, from what the message was included, even if it is a polysemantic word.

The idea of context in literature can encompass several areas. It is generally taken to mean the setting of a novel, poem or short story. For example, it is very helpful to know about the historical events around the time that a book is set as it gives us insights into the themes, concepts and discussions that were going on at the time of the author's writing. Literature allows us to understand the political, cultural and philosophical movements and ideas that dominated particular cultures at particular times.

Many people also believe that dictionaries are the final authority and depository of all the words of a language. There are, however, some words that never get into a dictionary, for example, short-lived adolescent slang and rapidly evolving technical terms of science. In fact by the time a dictionary is compiled and published it is almost always at least twenty-five years out of date, especially in the listing of idioms. [11, p. 30]

In many instances, dictionaries become so succinct that they do not help a reader. For example, the relatively common term *carbohydrate* is defined as " any of a class of organic compounds that are polyhydroxy aldehydes or polyhydroxy ketones, or change to such substances on simple chemical transformations, as hydrolysis, oxidation, or reduction. " If a person can understand this definition, he certainly doesn't need to look up the word *carbohydrate*. For translators encyclopedias are often much more helpful than dictionaries.

Many people assume that lists of synonyms provide all the words that mean the same as a key term. In reality, however, there are no complete synonyms in the sense of two words having exactly the same designative (denotative) and associative (connotative) meanings. One dictionary lists as synonyms of *form* the following terms: *mold, appearance, cast, cut, figure, shape, outline*, but such terms approximate the meaning of *form* only in highly specific contexts. Other dictionaries list as synonyms of *distress* such words as *anguish*, which seems much more emotional in content, and *hardship*, which, which is much less acute than *distress*. Actually, the listing of synonyms and antonyms is largely misleading because the necessary contexts that would justify assembling such terms into semantic domains or fields are not given. [12, p. 31]

Because both dictionaries and grammars seem to focus on the rules and laws of a language, they suggest many people that languages are essentially regular and completely rule governed. In fact some of the most interesting aspects of language

are swept away by some linguists as mere sub-categorizations. But for English even the regularities of the orthography largely mask the irregularities of the pronunciations. Past tense verb forms such as *judged*, *clipped*, *grabbed*, *picked* are all monosyllabic, pronounced as *jujd*, *clipt*, *grabd*, *pikt*, in which the final consonant is voiced or voiceless depending on the preceding consonant, but a word such as *landed* consists of two syllables in which the second syllable consists of a central vowel by a *d*. The doubling of the medial consonants and the regularity of the written form of words (an aspect of graphemics, rather than phonemics) is probably an advantage for the average reader of English.

In comparison with a number of other languages in the Indo-European family, English seems much more regular in its formations, but for some of its most common words the changes in tense forms are extensive, for example, *make/ made*, *go/went*, *am/are/is/was/were/be/been*. Such irregularities can only be explained by the fact that these words are so common; otherwise, they would have been leveled by analogy to regular formations.

Words (other than proper names) mostly refer to classes of things, events, properties etc, not to individuals. When a baby learns a word, a major part of its task is to find out where the boundaries of the relevant class lie: does *cat* refer to all four-legged creatures, all domestic animals, all felines, all furry things or just the family pet? As small children learn vocabulary, in fact, they are simultaneously learning the world, as it is categorised and described by the culture into which they have been born. To some extent, children seem to have built-in strategies for fitting categories to words – for instance, they take it for granted that if nouns refer to objects, these will be discrete whole objects. Nonetheless, the process involves a good deal of trial and error, and young children typically overgeneralise or undergeneralise. [13,p. 58] Second language learners, too, face the problem of establishing the range of reference of new words and expressions that they meet, and a good deal of exposure may be needed before they have enough experience of the way words are used to be able to do this accurately.

"By being familiar with collocations like *a convenient situation* and *a convenient time*, but not with ones like *a convenient person* or *a convenient cat*, (students) will realise, however subconsciously, that the adjective *convenient* is only used with inanimate nouns."

However, second language learners have one great advantage over infants: they have already learnt how one culture categorises and labels the world. Whatever the differences among human cultures and their perceptions, there is also massive common ground, so we already know a lot about the scope of much second language vocabulary before we learn it. We can take it for granted, for example, that another language will have ways of talking about dogs, babies, pain, drinking, sleeping, work, heat and cold; if we are told that a particular train is *Zug*, *poyezd* or *treno*, we know the chances are that the foreign word can be applied, more or less, to the whole class of things that we call *train* in English.

A second language learner is likely, then, to short-cut the process of observing a new word's various references and collocations, by mapping the word directly onto the mother tongue. He or she may well learn from experience what kind of

words *convenient* collocates with; but this may do little more than confirm and refine a prior identification of *convenient* with *comodo*, *gelegen* or whatever.[14, p. 60]

Language distance clearly has some effect on the amount of transfer that can take place between languages, and therefore on the extent to which transfer can support or hinder learning. Related languages often share a great deal of cognate vocabulary, and even where vocabulary is not cognate, there tend to be close translation equivalents: this can give learners an enormous advantage. Where languages have less common ground, word forms will generally be quite different; more information about word meaning and use also has to be acquired from scratch. As English and Kazakh languages are structurally, lexically, phonologically different, it will make the translator to find the way of preserving the source text context.

One of the basic skills of a translator is capacity to freely divide the source text by different ways. All or almost all of our mistakes happen due to we, wanted to translate the SL word by TL word, SL phrase by TL phrase. The most common mistake of beginner translators is the aspiration to translate word for word, that is uniformly divide a source text or the statement into separate words, to find it compliance in target language and thus to produce the translated text. But it is impossible to translate words separately and translate phrase by phrase, sentence by sentence, namely you cannot do a literal translation. As a literal translation is not a word for word translation, it is impossible to convey the meaning and make a sense of the source text by separate words translation.

Translation does not involve the substitutions of mechanical compliance instead of translated source unit. The context identifies:

- the choice of appropriate compliance
- refusal of traditional correspondences;
- searching other ways of translation.

The problems occurring in the process of translation may be concerned with the different elements of poetry. The elements of a poem include a speaker whose voice we hear in it; its diction or selection of words, its syntax or order of those words; its imagery or details of sight, sound, taste, smell, and touch; its figurative language or non-literal ways of expressing one thing in terms of another, such as symbol and metaphor; its sound effects, especially rhyme, assonance, and alliteration; its rhythm and meter or the pattern of accents we hear in the poem's words, phrases, lines, and sentences, and its structure or formal pattern of organization.

Another matter causing a lot of problems in translating poetry is the grammatical difference between the languages. The grammatical rules compulsory for the prose are not obligatory for the poems or we could just say that the poets do not follow them strictly wherefore the translators are usually puzzled over such very creative works. Sometimes, the poets in their imaginativeness offer really unusual, striking, new and surprising works, which are difficult for translation. The translator should be combinative in order to transfer this novelty, hidden sense or specific grammatical structure. So as to clarify the situation we can pay attention to the

second person pronoun and its usage. This transition in styles should be preserved in the target language because it carries the whole emotional and psychological world of a poet. For instance, the word “you” is sometimes difficult to translate. It can either be “ТЫ” or “ВЫ”. In this case the translator must catch the intension of the author. Of course the grammatical shifts are possible in poetry translation, because here the translator aims at transmitting more the content. So any choice of the translator to change the grammatical form can be justified until it spoils the meaning.

The translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning, the translator cannot ignore the sound factor. [15, p 23]

Referring to the main aim of the paper, we will neglect the problems concerning the structure of poetic forms. Instead, we will single out those connecting to the communicative and semantic equivalence of poetry translation.

According to the stated problems, we have maintained the following problems:

- Failing to understand the main idea of the author; perhaps the essential problem for its consequences destroys the entire poem without even starting it.
- Not rendering symbols and image of the poem; understanding the theme is essential; however failing to render its image is incompetent as well.
- Violation of figurative and expressive stylistic means, and connotative meanings of words;
- Not giving a sense to the style of the author, his manner, content and structure of the poem; failing to render the aesthetics and semantics of the original.
- Lack of knowledge and skills in theory and practice respectively ; incompetency and the lack of experience

The problems of poetry translation outlined above deal with the communicative and semantic equivalences of translation. Not many, yet respected scholars dealing with poetry translation, propose different ways in poetry translation.

Wang Zuoliang does many researches on poetry translation and he summarizes the difficulties of poetry translation as: social-cultural differences; questions of word-order; style; tone, or mood; sound; native-speakers' help sought; other people's versions consulted; last touches;

Wang further states that all these may sound a bit technical. Actually at least three important things are involved; a poem's meaning, the state of poetic art and the state of the language used by the translator.[16, p.119]

Translation process has two fixed steps. The first is to understand the meanings of the source text; the second, to put the meanings into the target language. While being translated, the output should be the language of poetry too, not just the ordinary words that list the meanings of the source text only ... The first step is a kind of mechanical work, while the second is that of true art [17, p.130]. The poem's meaning, the state of poetic art and the state of the language are the components that are essential to poetry translation; hence, they are the components essential to poetry translation criticism.

The value of the translated text is judged on the basis of the second step. If the translator only translates for the sake of fidelity and neglects the spirit of the source text, his translation is only translation, not art; only translator, not poet. Wen , from his comment on English translation of Tang poetry presents us with several pieces of helpful advice:

- Firstly, the translator should grasp the impressing manner of the source text and present it in the translated text.
- Secondly, the translator should convey the source text's ideas by rendering the words and seek the resemblance between of the source and that of the translated text.
- Thirdly, the translator should try not to add or take of words and change the order of words and lines of the source text in his translated text as much as possible.

Consequently, to approach and achieve the goals he set, he puts forward two methods of translating poetry creatively: “expressive method” and “compositive method”. In terms of expressive method, it means the translator, with his sensitive power of perception and comprehension, the life or spirit of the source text, translates it to another language. As to the compositive method, it the translator needs to maintain the content construction and the rhyme patens of the source text and try to reproduce the mood of it. This method obviously is more perfect than the first one, because it requires the translator to be faithful to the source text in mood, content and form as well, which can help the translator come nearer to the ideal poetry translation [18, p.131-135].

According to Newmark, the useful procedure is to find the logical subject first, and then the specific verb. If the two important elements are discovered, the rest will fall into place. After that the translator can reconstruct the structure in the TL as closely as possible to the original structure. Besides, the structure of each phrase or clause should be examined clearly also [19, p.198].

Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Delicacy and gentleness, for instance, will be ruined if the translator provides crude alliterations for the original carefully-composed alliterations. So, the problems in translating a poem are how to retain the aesthetic values in the TL text.

The aesthetic values, according to Newmark are dependent on the structure (or poetic structure), metaphor, and sound. Poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste. [20, p.65]. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance,

onomatopoeia, etc. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated

The first factor is structure. It is important to note that structure meant here is the plan of the poem as a whole, the shape and the balance of individual sentence or of each line. So, it does not have to relate directly to the sentential structures or grammar of a language, even in fact it is very much affected by the sentential structure. Thus, maintaining the original structure of the poem may mean maintaining the original structure of each sentence.

Metaphorical expressions, as the second factor, mean any constructions evoking visual, sounds, touch, and taste images, the traditional metaphors, direct comparisons without the words “like” and “as if”, and all figurative languages. Intentionally, the writer does not use the term metaphor in the sub-heading since it has different meaning for some people. What is generally known as (traditional) metaphor, for example, is not the same as metaphor meant by Newmark.

To understand the meaning of metaphor as proposed by Newmark, it is advisable to understand the following terms: object, image, sense, metaphor, and metonym. Object, called also topic, is the item which is described by the metaphor. Image refers to the item in terms of which the object is described. It is also called vehicle. The next term, sense, refers to the point of similarity between aspects of the objects and the image. Metaphor here means the word(s) taken from the image. And finally, metonym refers to one-word image which replace the object, which is in many cases figurative but not metaphorical. In the expression "rooting out the faults", for example, the object is 'faults', the image is 'rooting out weeds', the sense is (a) eliminate, (b) with tremendous effort, and the metaphor is 'rooting out'. The expression 'the seven seas' referring 'the whole world' is not metaphorical. It is figurative and a metonym [21, p.205].

Newmark proposes seven procedures to translate metaphors in general. The first procedure is reproducing the same image in the TL if the image has comparable frequency and currency in the appropriate register.

The second procedure is replacing images in the SL with a standard TL image within the constraints of TL cultures.

The possible question arising now is “how far a translator can modify the author's metaphorical expressions” It depends on the importance and expressiveness. If the expressions are very expressive in term of the originality, the expressions should be kept as close as possible to the original, in terms of object, image, sense, and the metaphor.

As it is known, there are two kinds of expressions: universal and culturally-bound expressions. Universal expressions are the ones which consist of words having the same semantic field with that of most cultures in the world. “Солнцемое”, for example, is a universal expression for every culture sees the sun as the source of light, source of energy, source of life. Therefore, the expression can be simply transferred into 'You are my sun'.

On the other hand, the translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor. In other cases where sounds is not such important, he should try to maintain them first in the TL before he decides not to transfer the sound into the TL. This means he should try to keep the beauty of the sound where possible.

Words or expressions that contain culturally-bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behavior, product and ecology. The “ideas” includes belief and values, “behavior” includes customs or habits, “products” includes art, music, and artifacts, and “ecology” includes flora, fauna, plains, winds, and weather.

In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.

He applies 'transference procedure' if he converts the SL word directly into TL word by adjusting the alphabets (writing system) only. The result is 'loan word'. When he does not only adjust the alphabets, but also adjust it into the normal pronunciation of TL word, he applies naturalization.

In addition, the translator may find the cultural equivalent word of the SL or, if he cannot find one, neutralize or generalize the SL word to result “functional equivalents”. When he modifies the SL word with description of form in the TL, the result is description equivalent. Sometimes a translator provides a generic or general or superordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy.

In componential analysis procedure, the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or -more translation. Moreover, a translator sometimes adds some information, whether he puts it in a bracket or in other clause or even footnote, or even deletes unimportant SL words in the translation to smooth the result for the reader.

The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent first before trying the other procedures.

It is understood that "summer" is very beautiful for temperate countries, and it implies distinguished beauty. But the cultural equivalents or near equivalent of "summer" does not mean so for Indonesia, for example. And to translate any expression containing such words, the translator should, once again, consider each expression carefully in term of the importance and expressiveness. If the expression

is very important seen from the whole meaning of the poem and very expressive seen from the originality of the expression, there is no reason not to supply the cultural or near equivalent in the TL [22, p.50].

In the above case the translator does not have any choice; he has to supply the cultural equivalent in the TL. Let the reader learn and understand what a certain word means for others in the other part of the globe. "Summer's day" is a day when the sun shines brightly and the flowers, especially the sweet-scented roses, are blossoming everywhere in England.

In other words, the writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedures.

The global context is also important. It includes the system of conditions under which the author has written, to whom the poem is directed or dedicated, and makes the author's psychological situation explicit for the translator. If the poem contains a hidden irony towards somebody, than a translation must have it as well. By this of course depends on the content of its value.

Holmes discusses a method called compensation in translating poems. Whenever a translator can't translate some words and expressions literally, he may make use of this or that compensation method so as to better convey the spirit of the original and reproduce the style of it.

When some specific classical poems are really so difficult and complicated that the translator can hardly translate them in a classical pattern so as to keep as much as possible the original ideas, artistic conceptions and images in the translations, the translator may as well try to render them in the form of free verse. Anyhow, it is far better than sticking to the regular length of each line and the rhyme scheme of each poem by means of willfully adding or omitting the content of the original in the translation. In a word, Holmes' strategies of poetry translation are practical and applicable.

By examining the different translations of a poem by Catullus, Andre Lefevere distinguishes seven strategies of poetry translation:

1. Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense.
2. Literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.
3. Metrical translation, where the dominant criterion is the reproduction of the SL meter.
4. Poetry into prose. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.
5. Rhymed translation, where the translator "enters into a double bondage" of meter and rhyme.

6. Blank verse translation. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

7. Interpretation. Under this heading, Lefevere discusses what he calls versions where the substance of the SL text is retained but the form is changed, and imitations where the translator produces a poem of his own which has “only title and point of departure, if those, in common with the source text” [23, p.64]. Of our major interest, however, is the last strategy called Interpretation, by means of which the translator retains the same meaning and effect of the original poem, despite changing its formal correspondence.

Burton Rafel, an American professor, insists that, as for a translator, mastery of the target language is far more important than that of the source. Rafel also puts forward some useful ideas on poetry translation. They are as follows:

- The translation that only emphasizes the sound of the original work without considering of other factors is not a good one.
- It is impossible to reproduce thoroughly one syntactic structure in another language. The translator should use different ways to solve the problem of expression and communication between the two languages in the process of translation.
- It is rather difficult to find the exact equivalent words. Translation is not to translate words, but conceptions and structure of which words are only the constructing material.
- It is impossible to reproduce language and culture in another. Literary pattern is restricted by linguistic structure the literary pattern of one and cultural tradition. The transplanting of it must be achieved by means of transformation, rather than a copy from one language and culture into another one.
- The rhyme of poetry is decided by the rhythm of language and as a result, to reproduce the rhythm of one language in another one is impossible. The only way out is to translate poems according to the rhythm of the target language [24, p.47].

James Holmes is a great translator of poetry across several languages and distinguished scholar of translation, who attempts to produce a basic set of categories for poetry translation. Holmes lists a series of basic strategies used to translate the formal properties of a poem.

The first of them is "mimetic form", since in this case the translator reproduces the form of the original in the target language. This can only happen when the source text and the target text share similar formal conventions so that the translator can use a form with which readers are already familiar. However, Holmes argues that since a verse form cannot exist outside a given language, no form of the verse can be "retained" the translator, and no verse form can ever be completely identical across literary system. Thus, what is maintained is the illusion of formal sameness, but in actuality the target language receivers are being offered with something queer that is

both the same and different, to be exact, something with a quality of foreignness, as Holmes calls it, a quality of "strangeness". The second strategy is defined as "analogical form" which involves a formal shift. Holmes suggests that the translator determines what the function of the original form is and then seeks an equivalent in the target language. The third strategy is called "organic form" or "content-derivation", in the process of which the translator initiates with the semantic material of the source text and allows it to itself. In this kind of translation, the form is seen as distinct from the content, rather than as an integral whole. The fourth is described as "deviant or extraneous form". The translator uses a new form that is not signaled in any way in the source text, either in form or content [25, p.82-83].

Ezra Pound's translation theory is based on the concept of energy in language and image. Pound focuses on the precise rendering of details, of individual words, and of images. Pound believes charm of poetry lies in its powerful emotions. The only thing worth rendering is the emotional intensity of the original which is endowed with energy by the words in the poems. In his mind, the duty of the translator is to revive such force of emotion of the original in the target languages. Pound takes great liberty in translating poetry without much stress on formal and musical properties of the original, for he forms are by no means equivalent across literatures and the same music can't be reproduced across different poetic traditions. Pound completely shakes of the poetic restrictions of poetry in his creative translation. As is indicated in his many notes and comments on translation, Pound stresses the reading of the source text and vivid image creation in language for translators also holds that a translation should be a work of art in its own right, for anything less is pointless [26, p.94].

As a kind of communication, the main purpose of translation is nothing but to establish equivalence between the source text and the target text. In other words, as the receiver of the source message and the sender of the target message, the translator should try his best to convey all the contents of the source text into the target text, otherwise, translation as a kind of communication would end in failure.

Translation equivalence is a principal concept in Western translation theory. It is a constitutive feature and the guiding principle of translation.

As far as languages are concerned, there are no two absolute synonyms within one language. Quite naturally, no two words in any two languages are completely identical in meaning. As translation involves at least two languages and since each language has its own peculiarities in phonology, grammar, vocabulary, ways of denoting experiences and reflects different cultures, any translation involves a certain degree of loss or distortion of meaning of the source text. That is to say, it is impossible to establish absolute identity between the source text and the target text. Therefore, we can say that equivalence in translation should not be approached as a search for sameness, but only as a kind of similarity or approximation, and this naturally indicates that it is possible to establish equivalence between the source text and the target text on different linguistic levels and on different degrees.

Summarizing all these problems which are just a small part from the obstacles that the translators should overcome we realize how hard and difficult is the process of translation and how gifted, creative and knowledgeable should the translator be.

The translator of a poem must equate the author, the artist and be inspired from the poem. There are lots of translations of poetry which are not successful.

1.3 Peculiarities of rendering lexical meaning

As globalization rewrites national and cultural identities, so does it refine and define anew the previously cut-and-dry notion of translation. Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words, figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought, emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs "something more" than translating other genres of literature. [27, p.46]

The main function of poetry is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation.

Newark on his abstractions about poetry translations says that "poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line, thereby again a unique double concentration of units. [28, p.195]

Translation of poetry is probably the subject in translation studies that triggers the strongest polemics. Even those not specialized in translation often have an opinion on the subject; consequently it is much platitudinized.

One of the most boring and useless debates concerns translatability and untranslatability of poetry. It is not worth while spending time on that, since there is a commercial and private production of translation of poetry, and thus a readers public ready to read such translated texts and to recognize, in a way, more or less perceivable traces of identity of this or that author.

Someone translates poetry and someone reads translated poetry, and that is more than enough.

Even for poetry, the translation dilemma is either creating a text enabling a reader to access the original, or creating a beautiful poetic text inspired by the original. Therefore, it is better make some distinctions on the aim pursued by translating poetry.

1. Direct access to the original: probably the most common form of translation of poetry is metatextual, and consists in a critical apparatus prepared for a poem – in the same language of the poem or in another language – allowing people not particularly proficient in that language to access an interpretation of the text through a clarification of the semantic values of the original.

2. Interlinear translation with parallel text: this is another form of direct access to the original, but in this case the aid is textual and not metatextual. Even if it is not always possible to call a parallel text "text". When the parallel verse is the reproduction, word for word, of the original verse, its only aim is to indicate the meaning (the one, among the many possible meanings, chosen by the translator) attributed to the individual words in the original, and seldom the whole result can be called "text" in the proper sense of the word, i.e. a consistent and coherent set of words.

3. Philological translation: a translation that does not consider the readability of the text that is produced, only its philological adherence to the prototext. Aim of such a translation is to give access to the original for readers unable to access it through one of the previous strategies. Philological translation can be in prose or verse. When in verse, the verse of the metatext generally matches the verse of the prototext, but of course there are no rhymes (if not by chance), or pursued alliterations, and rhythm and other non-denotative aspects of the text are not considered. One of the most famous advocates of such a strategy is Vladimir Nabokov:

There is a certain small Malayan bird of the thrush family which is said to sing only when tormented in an unspeakable way by a specially trained child at the annual Feast of Flowers. There is Casanova making love to a harlot while looking from the window at the nameless tortures inflicted on Damiens. These are the visions that sicken me when I read the "poetical" translations from martyred Russian poets by some of my famous contemporaries. A tortured author and a deceived reader, this is the inevitable outcome of arty paraphrase. The only object and justification of translation is the conveying of the most exact information possible and this can be only achieved by a literal translation, with notes.

4. Single-dominant translation: usually the result of a poor and superficial analysis of the prototext, or of insufficient poetic competence, or of a low-profile publishing

policy . One aspect of the original is found, the one most visible to the inexperienced reader, like rhyme for example. In translation, the rhyme pattern is reproduced. Due to the anisomorphism of natural codes, pursuing the rhyme means obligatorily discounting the sense. For the dominant's sake, all the rest is lost, relegating the role of subdominant to the sense, when a part of it can be preserved. This kind of translation, especially when the rhyme is preserved and the measure of the verse is even, is also called "singsong" because of the effect similar to counting-out rhymes.

5. Translation with a hierarchy of dominant and subdominants: this is the method that, while seeking an equilibrium between the opposite extremes of translatability and untranslatability, takes for granted the impossibility to translate everything. It is a strategy deriving from Torop's total translation view. You first make a translation-oriented analysis of the prototext to identify the dominant elements in the source culture. Then such dominants are projected onto the receiving culture, and one must foresee the understandable elements, those textually incomprehensible and the partially understandable ones. Based on the model reader, the publishing strategy, the type of publication and, often, the translator's taste, one decides which important elements of the prototext can become dominants of the metatext, and which elements can be rendered only metatextually (through a critical apparatus)

Then a critical apparatus is made in which the metatext reader is told all that and a metatextual rendering of the translation residue (e. g. explaining the meter of the prototext that is not possible to reproduce in the metatext, or what connotative meaning a given poetic form in the source culture has).

When drafting the translated text, absolute precedence is given to the main dominant; once rendered, the translator tries to make room for the other dominants too, according to the hierarchy set during analysis.

The most important aspect of such an approach is absolute transparency of the decisions made by the translator (often by the publisher too) as concerns translation strategy. A translation of poetry that doesn't make clear what its carefully analyzed blind spots are, runs the risk of presenting itself as a "complete", "absolute" translation or, as some insist in saying, "faithful" translation of the original, a situation in which the reader comes out of feeling cheated, teased and/or manipulated.

6. Cultural transposition: it is the strategy of people thinking of those who believe themselves able to find the cultural homologue of the poetic forms from a culture to the other. Let us see how David Connolly expresses the notion:

the sonnet form does not signify for the contemporary North American reader what it did for Petrarch's contemporaries in fourteenth-century Italy. Using the

same form for a translation in a different age and a different culture may therefore carry quite a different meaning and produce the opposite of a faithful rendering. One solution is to look for a cultural equivalent (such as the English iambic pentameter for French Alexandrines) or a temporal equivalent (modern free verse for classical verse forms of the past) (1998: 174).

Putting aside the presumption implicit in the choice of a supposed "equivalent", cultural or temporal that it might be, since it is evident that such a choice is highly disputable anyway, such a strategy has a very low consideration of its model reader. It implies a person who isn't open-minded enough to understand that a given form can have had a different meaning in another time or in another culture. This is what I have already written about rendering the reader responsible, and on esteem for the reader. With this kind of strategy one decides to underestimate her, to withdraw any responsibility she may have and, to top it all, to propose her a text that is very different from the original but that is presented as a "faithful translation".

7. Poetic translation - author's translation: the translation is given a poet in the receiving culture. The result is often poetry, sometimes wonderful, sometimes better than the original. It is the best choice if one wants to produce poetic texts inspired by the original in another language, and if the philological interest is the last of the subdominants.

It can be argued that the whole field of poetry translation is still in its infancy at the theoretical level despite three millennia of practice. The past and present states of the theory regarding the translation of poetry is well summarised in *The Encyclopaedia of Literary Translation* (1998) under the headings *The Poetics of Translation* and *Poetry Translation*. There is no need to repeat these excellent summaries written by Gentzler and Venuti respectively, but instead, it will be of greater relevance to examine the language of discourse in this field. In short, it can almost be said 'anything goes in the theory of poetic discourse translation as there are distinguished theorists, literati and poets who represent more or less every conceivable stance on this most difficult of topics. Based on Lefevere (1975), Bassnett (1991) list of the various possible approaches still applies:

- phonemic translation (imitation of ST sounds);
- literal translation (cf. Nabokov);
- metrical translation (imitation of metre of ST);

- prose translation (rendering as much sense as possible);
 - rhymed translation (added constraints of rhyme and metre);
 - blank verse translation (no constraint of rhyme but still one of structure);
 - interpretation (complete change of form and/or imitation).
- (Abridged from Bassnett. 1991: 81-82)

More detailed examples of these various stances will be given in the course of this introduction.

There has been much written about poetry translation by poets, translators and literary critics, but there has been little written in a systematic way. The wide range of stances on this issue is also well summarised by Holmes (1978) who also reflects some of the vehemence with which these views are held by the various parties involved:

What should the verse form of a metapoem be? There is, surely, no other problem of translation that has generated so much heat, and so little light, among the normative critics. Poetry, says one, should be translated into prose. No, says a second, it should be translated into verse, for in prose its very essence is lost. By all means into verse, and into the form of the original, urges a third. Verse into verse, fair enough, says a fourth, but God save us from Homer in hexameters. (Holmes 1978: 94)

In the history of translation and literature, each school of thought has distinguished representatives. It could also be added that the language of discourse has both a moral and absolutist tone which excludes open debate on these matters. It will be useful to begin with the first category mentioned by Holmes (1970) which refers to those poets and theoreticians who are convinced that all poetry in all cases (such is the universalist form of their discourse) should be translated into prose.

The literary critic and translator, John Middleton Murry (1923) is a vigorous supporter of the 'poetry-into-prose' school:

Poetry ought always to be rendered into prose. Since the aim of the translator should be to present the original as exactly as possible, no

fetters of rhyme or metre should be imposed to hamper this difficult labour. Indeed they make it impossible. (Murry 1923: 129)

The argument is based on moral exhortations as illustrated by the emphasis. Similarly, the more recent critic, writer and translator Nabokov, whose essay "Problems of Translation: Onegin in English" originally published in 1955, quoted in full in Venuti (2000), takes an equally extreme and absolutist position on this topic. His justification of this stance is based on an uncompromising literalist view of translation:

The term "free translation" smacks of knavery and tyranny. It is when the translator sets out to render the "spirit" - not the textual sense - that he begins to traduce the author. The clumsiest literal translation is a thousand times more useful than the prettiest paraphrase.

By his use of the verb traduce, Nabokov implies a severe moral condemnation for the 'free' translator, possibly as an echo of the well-known Italian dictum to the effect that traduttore (to translate) equals traditore (to betray). The same tone of moral indignation concerning 'free' translators pervades the whole essay:

The person who desires to turn a literary masterpiece into another language has only one duty to perform, and this is to produce with absolute exactitude the whole text and nothing but the text.

The phrase "the whole text and nothing but the text" is redolent of the oath to be sworn before a jury: "the whole truth and nothing but the truth". This is to imply that free translation is not only betrayal but is also a form of perjury.

It is, however, not very well known that the poet Robert Browning's views on poetry anticipate those of the 'literalist' school. Pound and Benjamin also tend towards this approach to translation where the target language is sometimes violated to preserve the rugged and raw nature of the original.

In between the two extremes of translation into prose versus translation into verse, there are, however, other opinions which include grey areas such as those of Matthew Arnold (1909), whose essay "On Translating Homer" originally appeared in 1861, is a slightly less categorical supporter of the poetry-into-prose school since he restricts

his dogmatic ban only to the 'great works' of literature on account of the variety entailed in such literary monuments:

There are great works composed of parts so disparate that one translator is not likely to have the requisite gifts for poetically rendering all of them. Such are the works of Shakespeare and Goethe's *Faust*; and these it is best to attempt to render in prose only. (Arnold 1909: 274)

Although Arnold's arguments are consistent in theory, they are rather weak in practice as they involve preferring an obscure French prose version of Shakespeare to the universally acclaimed Schlegel-Tieck translations. Similarly, he supports a very weak English prose version of Goethe's *Faust*.

At the other extreme, Alexander Fraser Tytler (1791), who was one of the early theoreticians to discuss the problem of poetry translation into English, takes a diametrically opposite stance to both the translation-into-prose school with an equally confident dogmatism. Tytler asserts:

To attempt, therefore, a translation of lyric poem into prose, is the most absurd of all undertakings; for those very characters of the original which are essential to it, and which constitute its highest beauties, if transferred to a prose translation, become unpardonable blemishes. (Tytler 1791: 111)

Again as with Nabokov, opprobrium is supported by ethical threats with Tytler's use of the adjective unpardonable. Tytler also adds the threat of ridicule to possible opponents of stance by his use of the phrase most absurd. Sometimes, even national prejudices are invoked to support extreme views on poetry translation as in the case of the poet Coleridge:

I do not admit the argument for prose translations. I would, in general, rather see verse in so capable a language as ours. The French cannot help themselves, of course, with such a language as theirs.

Entertaining though it may be to consider the diverse opinions of poets and scholars from the past on the topic of translating poetry, it has already seen to be not very illuminating as there are few arguments other than oracular pronouncements based on

the supposed authority of the writer or there are dire moral threats for those who dare to disagree.

You've decided to translate a poem. Maybe you have been studying a foreign language your whole life and want to put your talents to good use. Maybe you just came back from vacation to an exotic country and fell in love with their national poet and you want to recall the romance. Either way, translating poetry is serious business and not to be taken lightly. Your job as a translator is not only to pass the meaning of the poem into another language but to respect and honor its spirit. I don't mean you need a seance with a thousand candles, begging the poem to breathe your page. I mean that there are some rules to respect when you translate a poem:

1. Stay Close to the Poem. Read the poem again and again until the words become second nature on your tongue. By doing this, you will be able to feel the rhythm of the poem. You will recognize the pace, the pauses, the beats, the swirls of energy. Write the poem in longhand and make ten copies. Stick these where you can see and read them. Try the bathroom, the kitchen cabinet, or the freezer door, leading to the Ben & Jerry's. These copies will familiarize you with the poem's grammatical structure: Where the adjectives are, where there is a break in tenses. Plus, if you put them on that package of Oreos, it'll take you longer to gobble the bag down. You will have to read the poem first!

2. Know the poet. If you are lucky enough to pick a living poet to translate, write to him or her. Get to know the person; ask him or her questions about the poem. What was the poet thinking when writing the poem? What does the poet think the poem means? Is there any imagery or language that is repeated? Is there anything symbolic from his or her life? What does the poet think of poetry? The more you know about the poet and his or her life, the better able you are to understand the nuances of the poem. Be courteous and grateful. The poet is answering your questions to help you with your translation.

If, however, you choose a poet who has passed on, your job is a little harder. Try and find out as much as you can about the poet's life. Most countries have national writer's associations. If they don't, check the web and university libraries and language departments. Maybe from there you can find other people who knew the poet or can help guide you. Build as many contacts as you can. Be familiar with the poet and you will get a sense for the poem.

3. Go for Grace. When you translate a poem, your job is to stay as close to the meaning as possible. That said, you also have artistic license to use (not abuse) the

meaning to make a clear and graceful translation. Translating slang is an excellent example of when to use artistic license. Some slang has absolutely no meaning in another language. In fact, a direct translation would make the poem fail. In that case, turn the meaning of the slang into its equivalent. Remember, you want readers in your language to enjoy the poem, not marvel at how well you can directly translate words.

4. Be Wary. This tip is for those of you who think translating takes a few minutes tops. There are some great computer programs that are designed for translation. There are also some excellent dictionaries and phrase books. But do not rely on them to give you the end-all-be-all translation. You must do the footwork. You can use these computer programs and dictionary translations as a guide. They may help get to the bones of the poem but your job is to put heart and live language on those bones.

5. Take a Deep Breath. When you finish a translation, sit tight for a few days, maybe even a week, before you go over it. Take some time to think about something else, in your own language. Then come back and see where the gaps and the goodies are.

Translating a poem is a lot like writing a poem yourself. You have to know what you want to say. You have to feel what you want to say. You have to be focused. There are a thousand other jobs that are easier, better paid, and eyesight-saving, but translating has its own glories. Putting poems into another language is one of the best ways to share culture, honor poets, and remind us that we can transcend geography.

Poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else - a feeling, a behaviour, a view of life as well as itself.

Divergences in the semantic structure of words is one of the problems in rendering lexical meaning. The semantic structure of words presents a complicated problem as the so-called correlated words of the T languages are far from being identical in this respect.

These divergences or dissimilitudes are connected with certain peculiar features of a word or a group of words. Even words which seem to have the same meaning in the two languages are not semantically identical. The primary meanings of correlated words often coincide while their derivative meanings do not. Thus there is only partial correspondence in the structures of polysemantic words as their lexical semantic variants do not cover one another. Semantic correlation is not to be interpreted as semantic identity and one-to-one correspondence between the semantic structures of correlated polysemantic words in the two languages is hardly ever possible.

Such partial correspondence may be illustrated by the following analysis of the correlated words *стол* and *table*. Their primary meanings denoting the same article of furniture are identical. But their secondary meanings diverge. Other lexical semantic variants of the word *table* are: part of the machine-tool; slab of wood (stone); matter written on this; level area, plateau; palm of hand, indicating character of fortune, etc. Lexical semantic variants of the word *стол* are дастархан, тағам ұсыну, 2) кеңсе бөлімі (төлқұжат үстелі, табылған заттарды тапсыратын үстел) etc.

Not infrequently the primary meaning (and sometimes the derivative meanings as well) of an English word consist of more than one semantic component or some, forming the so-called “bundles” of semantic elements. This is usually reflected in dictionaries which give more than one Kazakh equivalent of each LS of the English word.

The analysis of the polysemantic word “*mellow*” shows that it can modify a wide variety of objects and notions: fruit, wine, soil, voice, man, etc. Each sphere of its application corresponds to a different derivative meaning and each meaning (consisting of several semes) accordingly has two or more Kazakh equivalents.

1. піскен, жұмсақ, шырынды (жемістер туралы); 2. бабына келген, ескі (вино жайлы); 3. тартымды; 4. Жасы келіп жұмсарған, кемелденген (адам туралы); 5. жібектей, шүйгін, қалың (шаш және бояу туралы); 6. борпылдаған, құнарлы (жер туралы); 7. Ауыз екі ст. көңілді, масаңдау. (БАРС)

It also follows from the above example that there is no single Kazakh word with a similar semantic structure corresponding to the word “*mellow*” and comprising all its meanings.

Different valency is another problematic case in rendering lexical meaning. The aptness of a word to appear in various combinations is described as its lexical valency or collocability, which amounts to semantic agreement. Collocability implies the ability of a lexical unit to combine with other lexical units, with other words or lexical groups. A word as a lexical unit has both paradigmatic and syntagmatic collocability. The lexical meaning of a word is revealed in either case. The contexts in which a word is used bring out its distribution and potential collocability, thus the range of lexical valency of words is linguistically determined by the lexical meaning of words, by the compatibility of notions expressed by them and by the inner structure of the language word-stock.

A detailed analysis of factual material shows that valency in the English language is broader and more flexible than that in the Kazakh language. This fact confronts the translator with additional difficulties, as it enables a writer to use unexpected individual combinations. It follows that valency may be obligatory non-obligatory and words accordingly fall into two categories: “open” or discrete words and “closed” or non-discrete ones.

Every language has its established valency norms, its types of word combinations, groups of words able to form such combinations. This especially concerns traditional, obligatory combinations while individual combinations give greater scope to translators. Individual collocability is by no means arbitrary and must not violate the existing models of valency. As a writer may bring out a potential meaning of some word, he is also able to produce unexpected combinations. Such individual but linguistically justifiable collocations belong to the writer's individual style in the way as his epithets or metaphors and may be regarded as an effective stylistic device, e.g.

She had seen many people die, but until now, she had never known a young foreign death. (R. Godden).

Ол қанишама адамның қаза болғанын көрген, алайда, жас жерлік, жас-жас адамның көз жұмғанын осы уақытқа дейін бірде-бір рет көрмені.

Words traditionally collocated tend to constitute clichés, e.g. *a bad mistake, high hopes, heavy sea (rain, snow)*, etc. the translator is to find similar TL clichés, traditional collocations. The key word in such collocations is a noun, both semantically and structurally, while the modifying adjective plays a subordinate role. The key word is always preserved in translation but the collocated adjective is rendered by a word possessing a different referential meaning which expresses the same category (in this case – intensity) and corresponds to the TL valency norms.

Adj + noun collocation

Adjective “bad”	<i>a bad mistake</i>	<i>өрескел қате</i>
	<i>a bad headache</i>	<i>бастың қатты ауыруы</i>
	<i>Abeddebt</i>	<i>қайтарылмаған қарыз</i>
	<i>Abadaccident</i>	<i>қиын жағдай</i>

The problem of semantic agreement inevitably arises in the translation of phraseological units consisting of a verb of wide meaning and a noun (collocations or set expressions). The verb is practically desemantised and the noun is the semantic centre of the collocation.

Verb + noun collocation

The verb “make”	<i>to make tea (coffee)</i>	<i>шәй әзірлеу (кофе)</i>
	<i>To make beds</i>	<i>төсек салу</i>
	<i>To make faces</i>	<i>бет-аузын тығжырайту</i>
	<i>To make apologies</i>	<i>кешірім сұрау</i>

The translation of the verb is determined by the law of semantic agreement, e.g.

The richer the semantic volume of a word is, the richer is its collocability which opens up wide translation possibilities.

Different collocability often calls for lexical and grammatical transformation, though of the collocation may have its equivalent in Kazakh, e.g. a “*controversial question*” –талас тудыратын мәселе but the collocation “*the most controversial Prime Minister*” cannot be translated as талас тудыратын премьер-министр.

A relatively free vivancy in the English language accounts for the free use of the so-called transferred epithet in which logical and syntactical modifications do not coincide.

I sat down to a very meditative breakfast.

Таңғы ас үшін отырып терең ойға батып кетіпін.

The collocation *терең ойлы таңғы ас* does not make sense in Kazakh.

Different usage is one of the problems in rendering lexical meaning.

Traditional usage of words or word combinations is typical of each language. Traditional S.L. and T.L. usage or clichés do not coincide. The words forming such clichés often have different meanings in the two language but they are traditionally used to describe similar situations. The problem of the proper selection of equivalent words and clichés can be solved only if the peculiarities of the correlated languages are taken into consideration, e.g.

He is survived by his wife, a son and a daughter.

Оның қайтыс болған соң артында әйелі және ұлы мен қызы қалды.

She never drank boiled water (In English language there is no double negative)

Ол ешқашан қайнамаған су ішпеген.

Usage plays an important part in translating orders and instructions.

Commit no nuisance – қателікке жол бермеу

Usage is closely linked with the history and development of the language, of its lexical system. Hence every language creates peculiar clichés, ready-made formulae. They are never violated by the introduction of additional words or by the substitution of their components.

Languages differ in their phonological and grammatical systems; their systems of meaning are also different. Any language is able to describe things, notions, phenomena and facts of life. This ability of language ensures cognition of the outside world. But the ways of expressing these things and notions usually vary in different languages. That means that different languages use different sets of semantic components, that is, elements of meaning to describe identical extra-linguistic situations.

She is not out of school yet. (G. Heyer).

Ол әлі мектепті бітірген жоқ.

The same fact is described in the English and the Kazakh languages by different semantic elements.

Benjamin paced his chamber, tension building in him. (E.Taylor).

Әбден басы қатқан Бенджамен бөлмеде ары-бері жүрді.

The correlated verbs “*to build*” and құру (primary meanings) have different semantic structures, they are not co-extensive and do not cover each other. Consequently the verb құру is unacceptable in this context. Equivalence is achieved by the choice of another verb – . The two verbs “*to build*” and басы қату taken by themselves express different notions, but in this context they possess the *same semantic components*. The component of intensification (of tension). A non-correlated word is often selected in translation because it possesses some common semantic component with the word of the SL text, as in the present case (*to build* – басы қату). The existence of a common seme in two non-correlated words is a factor of primary importance in the choice of equivalents which opens up great possibilities for translators. Another example may illustrate this point.

The cash needed to repair the canal is sitting in the bank.

Каналды жөндеуге бөлінген қаржы әлі де банкте жатыр

The verb “*to sit*” and «жатыр» are by no means correlated words. But they possess one seme in common – to be at rest, to be unused.

1.4 Translation analysis of Abai's writing style

Abai was born August 10, 1845 in Chingiz Mountains Semipalatinsk region (under the current administrative division) from one of the four wives Kunanbai, senior Sultan Karkarala district. Abay's family was aristocratic, his grandfather (Oskenbay) and grand grandfather (Yrgyzbay) dominated in their tribes as governors and biys (judges) Ibrahim was lucky in the sense of coziness and family education, as his mother Ulzhan and grandmother Zere were extremely gifted and charming natures. Due to his attentiveness and thoughtfulness, which differentiated him from other children, his mother changed his name to pet name "Abay". Homeschooling and introduction to the folklore, which were started in early childhood, was continued at madrassas of Imam Ahmad Riza. At the same time Abay studied at Russian school and by the end of the five-year study began to write poetry. Hegel wrote that philosophy is an epoch grasped in thought. However, to grasp in thought the era, it must be a thinker in the highest sense of the word. Abay Kunanbayev was among one of these thinkers in the second half of 19th century in Kazakhstan. In this case, under thinker we do not mean someone who works as a monk locked in a narrow cell, delving into ancient manuscripts and trying to fish out some important laws of social development. Despite that Abay belonged to the elite of Kazakh society, he never

fenced himself from the disaster and needs of ordinary people. On the contrary, as a philosopher, he lived with what his people lived, shared with them their pain and deprivation. Joys were little, but how he could live and enjoy himself? Abay's feat, in fact his whole life was a real feat and only about the interest of his people, their pain reflected on his big heart, the heart of philosopher and person. Wealth and cattle did not concern him. As a thinker and patriot of his homeland, his heart was crying blood, as he knew all the needs and hopes of his people in order to be satisfied with surroundings. Communication with exiled Russian social democrats, E.P.Mihoelisom, N.Dolgopolovym and S.Grossom, gave impetus to his potential abilities. Abay's treatment of Russian literature, which experienced creative impulse at that time, was natural, where poetic in Eastern tradition was treated very high. Morality and languages take paramount part at Abay's universal system. He considered that language opens a window into the vast world. Humanity and liberality oblige learn languages of other nations, as only in this way for human-thinker can feel a connection with the geniuses of the spiritual world. There are dozens of definitions of man. Certainly, the most acceptable usually relies on scientific: representative of the genus *homo sapiens*. However, is it always that every man justifies such a flattering definition? It is says, that, person is that and that, but sometimes it represented that every definition is not accurate, as some people born to manage and others to obey. They are majority, but Abay as peak of mountain rises high above drab existence of reality of his time. Abay did not become a follower of German philosophers, despite that he learned their works, for instance, Feurbach's anthropological materialism. On the contrast, he considered the anatomical structure of the human bodies and its organs not as a product of nature, but as a result of the creative activity of God, his wisdom and love to humans. On the other hand, such worldview position did not prevent him to represent a man as unique and high product of his philosophy. Abay absorbed much of that carried the eastern and Arab culture: the Quran, the thousand and one nights. He was familiar with the works of Ferdowsi, Nizami, Saadi and Navoi, studied the works of Aristotle, Socrates, Spinoza and Spencer. Poetry of Pushkin, Lermontov, Goethe, Byron and Schiller was extremely congenial to him. As well as he wanted to be introduce his people with top of the world spirit. In his translation into Kazakh languages Abay subtly conveyed the spirit of poems and adapted them into the outlook of his fellow tribesmen. Within 20 years Abay bloomed as versatile genius. He won extraordinary authority and popularity which were unknown in steppe before. He was surrounded by Akyns (oral improvising poets), singers, composers and young talented people, socio-philosophical and literary schools being established. Abay's moral and ethical views were not just a figment of his imagination over the observation of life and social system of Kazakhs. Abay thoroughly studied the works of ancient philosophers such as Plato and Aristotle, as well as works of German philosophers of modern times like Kant, Hegel and Feuerbach. Ethical and aesthetic problems, despite their importance could not be resolved without reference to the decision of the more common

questions of philosophy. One of such issue was the question of a common basis of existence and cognition, God and man. Wise Abay used to love to repeat the words of the Prophet Muhammad: "A good man is one that benefits the people" ["Gakliya" - "Words of edification", the thirty-eighth word] these words can be applied to him but not anyone else. The essay "Gakliya"("Words of edification") or "Kara soz" ("Book of words"), take a special place in the Abay's art. Under these name combined forty five "Words" - small, carefully crafted, artistic, stylistic completed fragments. The term "penalty" (Black) in combination with the term "Soz" ("The Word") is extremely polysemous. This symbolize sadness, prose, unlike rhymed speech and text. As well as it means something significant, important and paramount in the Turkic tradition. "Book of words" it is also direct appeal to the readers, like conversation and open talk, unique work "of observation of the cold mind and sorrowful heart markings" and philosophy of life of individual on the background of destiny. "Book of words" by genre similar to what in Genghis Khan's tradition called "Bilik" –is a precise expression, a story about life example, having the shape of the sample. The name "Book of words" or "Words of edification" of Abay, inaccurately transfers the meaning of the philosopher. In European tradition, "Book of words" belongs to the genre of aphorisms and maxims. In fact, it is confession – extremely deep and responsible genre, which requires integrity and sincerity from the writer, in other way, we are facing with "nakedness of soul" of man, poet and philosopher. Forty five "Words of edification" is the philosophical reflection of the poet about life problems and deeply sad "face to face" conversation with his audience. Addressing to them, the poet ask himself: maybe "Should I rule the people?", "Should I multiply knowledge?", "Should I do religious rites? or "Should I educate the children?". Finally, in this way Abay explains his decision to write down "own thoughts": "Paper and ink from now on will be my consolation... Maybe someone will like some of my word and he will rewrite it for himself or just remember. If not, then my words, as it says, will stay with me [First word]. Many lines from the "Book of words" became immortal: "Man born crying and grieves when he leaves" [Fourth word]; "Man becomes intellectual, remembering the words of the wises" [Nineteenth word]; "He who seeks praise from loved ones, I am sure he will achieve it, praising and lifting up himself to heaven"[Twenty first word]; "Scientist and philosopher are the pride of humanity. They are those who have more senses and mind. We do not invent science, it appears as a result of our feelings, observation and thoughts about the creation around us and organized world for us" [Word forty third]. On the behalf of Socrates Abay in the "Book of words" said about what he thought thoroughly before, disputing with Aristotle, the philosopher says: "Certainly, you will agree, that the top creation of the creator is a man. However, does not the creator give him five senses, being confident in their necessities for man? Do you find that a man has random organs? For example, we have eyes to see. If they were not existed, could we enjoy the beauty of the world? Eyes are gentle and there are eyelids to keep them. They open and close when it necessary from a wind and mote, whereas eyebrows withdraw

sweats trickling down from forehead. If ears were not existed, people would not be able to hear noise, rattling, would not be able to guard against rustling or cry and would not have enjoyed the sounds of songs or tunes. If a nose does not smell, people would not able stretch incense and turn away from stench. He would not care. Finally, if a person would not have palate and tongue, he would be able to recognize sweetness or bitterness of food. Is that all bad for human? Eyes and nose are located not far from mouth to man to see purity and could smell a food. However, other necessary to person holes, which spew out waste from body and located away from the head. “Could it be possible to say that it’s all random manifestation of the mind of the creator?” [Wordtwentyseventh] If only in science everything was so clear, so that to know with confidence in which direction to go and what to do. When we are in trouble, we can always rely on a help of wise, we just need to turn to him: “Once power, mind and heart argued, who among them is necessary to person. After they found out that cannot reach the agreement, they turned to Science for help. As I said, get together let heart guide you! If this happens and all of you gather in one person, so he will become righteous. Dust from the soles of his feet will heal the blinds. Harmony and purity of life is the main meaning of the great world. If you won’t be able to unite, then I will give preference to the heart – the king of human life, thus Science resolve the dispute” [Word seventeenth]. “Words of edification” is like conclusion and result of life. “Lived I good life up until now, but when we can already see the end of the path, when the soul exhausted and tired. I am convinced that my good intentions being ineffective in the vanity and frailty of human life. “I am truly dead, despite that I am exist. I cannot understand the reason: whether weak disappointment to relatives, whether in the rejection of himself or something else. In appearance I am quite healthy, as dead inside. Even if laugh I do not feel joy. No matter what I tell you, if I laugh - all this as not mine, but someone else”. “I do not understand how do I treat my nation: do I dislike or love them? – If I loved them, without any doubt I would agree its morals and among other characters found out even one to be proud of. My love would not allow the faith to go out, as if my people have such qualities inherent of great people. However, I do not have that faith”, – draws a line Abay. Nine years passed before Abay wrote forty-five “Words-talks”, and expressed in them innermost thoughts, aspirations, mournful complaints indifferent to the poet’s voice contemporaries. “Life is lived – I argued, fought, judged, having only troubles and exhausted on them, tired and convinced in aimlessness of everything done”. I shouted from the cliff, Space answered me But when he heard the sound I was looking around: How, where this sound come from? Was the same rock or different, There is response, but the response is empty. *** I have a great, Wide kin, No reason to be alone, Great family, but I was not understood And I live alone among, As the tomb of the shaman, I am alone - that's my truth! A careful and thoughtful reading and studying of “Words” will be a tribute to the great and wise Abay, whom can be referred lines, once written by him: Can be called the one, Who gave to the world immortal words. Abay Kunanbayev is the great poet,

writer, public figure, founder of modern Kazakh literature, reformer of culture in the spirit of rapprochement with Russian and European culture on the basis of enlightened Islam. Gongalo V.M.

The name of Abai's known worldwide just as Shakespeare, Goethe, and Pushkin are well known in many countries, because his great words became a spiritual patrimony of not only one nation, but of the entire humankind.

Abai was a great poet, musician, translator, composer philosopher and political activist. "He is beautiful and great, in his eternal yearning for the truth..." said Goethe [30, pp 25-27]

The heritage he left his nation is rich in songs, poems and translations. His translations of the poetry written by Russian writers and poets such as Pushkin, Lermontov, and Krylov became the national patrimony of Kazakhstan. He translated the works of Schiller, Goethe, and Byron into Kazakh language. Abai's major work is *The Book of Words* a philosophic treatise and collection of poems where he encourages his fellow Kazakhs to embrace education, literacy, and good moral character in order to escape poverty, enslavement and corruption. His «Kara Sozder» [Book of Words] is an ethnic philosophical work. The creation of his is an exploration of Kazakh national life in the second half of the 19th century. He influenced social affairs in the country where he lived. Abai had one of the most tragic natures in all Kazakh poetry. He was a wise man with an incurable sadness of the soul:

I myself strove to improve my mind,
And knew no equal in eloquence!
But my work is not valued among the people
And I chose the peace of solitude in life. [31, pp 10-15]

Abai was the first to enrich Kazakh poetry with philosophy. He discovered a new poetry, realizing the synthesis of philosophical and artistic principles. With the name of Abai, a new Kazakh poetry of conscious philosophical and stylistic purpose was born on the steppe. Like no one else, Abai achieved the renewal of ideas in Kazakh society. This could only be achieved by awakening the old national feelings and resurrecting the genuine folk traditions. Already at the end of the nineteenth century Abai's art rose to the height of poetic realism of the twentieth century.

Poetry must bear the stamp an integral, unestranged personality, saved from alienation. Abai always remained on the side of the people – for they, in his understanding, are the only support of art, the only preserver of spirituality in the world.

The poetry of Abai is made more powerful by colour, and literary and philosophical associations. When you read, you are enchanted by the abundant generosity of the artist – everything is available to him: the melody of a song, the precision of impressionistic sketches, elegant style, ironic versatility, spell-binding musicality.

The poetry of Abai is melodic and mysterious. The poems of Abai are powerful, torrent, soulful, expressing an unquenchable thirst for redemption and inner spontaneity.

His art is full of pain, and sometimes despair. His lyric poems are deep-felt experience of the tragedy of the fate of human beings. A person must feel worthy of life and death may redeem him only with new life.

He wanted to get away from the traditions of the steppe minstrel-bards, which had earlier attracted him, into the world of new images and ideas.

This was a departure from the old aspects of life, which stifled the poet, into the world of fresh, noble ideas and active participation. Life as understood by Abai was not a period of sensual enjoyment, but a struggle. Self-sacrifice was inevitable for the sake of immortality in the words of poetry. Only self-sacrifice in poetry allows the word to survive the ages and to carry people forward.

Abai was profoundly interested in philosophy. His erudition in this field was fundamental to this work. The ideas put forward in eastern and western philosophy at the end of nineteenth century are anticipated, mediated on or argued about in his lyric poems. The same is true of the ideas of the Sufi poets – Omar Khayyam, Rudaki, Rumi and Yassavi, with whom Abai carried on a discussion over many years.

I go down to the bottom, and thirstily drink
The venomous poison of days I lived through.
Again I take as reality
The deceptive noise of the crowd.

Again I begin to believe
The cunning of the eternal deceivers.
I don't run away at breakneck speed.
Is there any poison that I have not drunk?

Philosophical reflections for Abai are the sign of a defined relationship to the world, a sign of a possible position of mankind in the world. Ethics were an element of his thought and poetry.

Abai was able to unite organically the wisdom of the East and the progressive ideas of the West. The steppe poet Abai succeeded in fusing the formal poetics of East and West to create a deeply humanistic synthesis. In the same way, he developed the western-eastern synthesis of Goethe, opposed in equal measure to the colonizing concepts of "Eurocentrism" and nationalistic dogmas.

Abai's reflections in poetry and prose about the personality, about its finiteness and infiniteness, led him to God.

It's easy to say: "Here is God!" But the way
To him does not lie through the word.
Be pure in soul mind heart –
There is no need for other any truth.

But you cannot reach God with your mind,
In vain my tongue interprets him.
There is no doubt! God is in everything
That exists in the visible world.

The world was created for people, for human beings participate in godliness, and part of it its outcome. The unity and harmony of the world are inconceivable without mankind. Person is given to humans so that they may understand the world created for them and use that knowledge as a weapon to achieve a higher aim.

Abai loved his people as no other, and therefore his words ooze blood as his soul bleeds.

The frail soul of the creator was taut as the bowstring. He left this world without any farewells. Those who were worthy of his conversion, love and fellow-suffering were waiting for him on the other side.

All his powers were dedicated to the enlightenment of his people, but the people only appreciated the enchanting melodies of his songs, and did not follow his wise advice.

This was the beginning and the end of the tragedy of Abai.

And the tragedy of his freethinking and irresponsible people was born and grew stronger.

SUMMARY

Poetry translation may be defined as relaying poetry into another language. Poetry's features can be sound-based, syntactic or structural or pragmatic in nature. Apart from transforming text, poetry translation also involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. A poetry translation project usually aims to publicize a poet or poets. Poetry translation is typically overt. Poetry translators are concerned to interpret a source poem's layers of meaning, to relay this interpretation reliably, and/or to 'create a poem in the target language which is readable and enjoyable as an independent, literary text.

One of the things that can cause problems in translation is the cultural differences. A profound knowledge is necessary for the translation of idioms and phrases too, which are a product of the specific traditions and mentality in one's country..

Translation should not make the poem more difficult to understand by "encrypting" the meanings that were clear in the original.

There are also some useful ideas on poetry translation. They are as follows:

- The translation that only emphasizes the sound of the original work without considering of other factors is not a good one.
- It is impossible to reproduce thoroughly one syntactic structure in another language. The translator should use different ways to solve the problem of expression and communication between the two languages in the process of translation.
- It is rather difficult to find the exact equivalent words. Translation is not to translate words, but conceptions and structure of which words are only the constructing material.
- It is impossible to reproduce language and culture in another. Literary pattern is restricted by linguistic structure the literary pattern of one and cultural tradition. The transplanting of it must be achieved by means of transformation, rather than a copy from one language and culture into another one.
- The rhyme of poetry is decided by the rhythm of language and as a result, to reproduce the rhythm of one language in another one is impossible. The only way out is to translate poems according to the rhythm of the target language

To sum up, the most important principle in translation is: "no gains and no losses" of any kind. The product of translation should be a poem in the same way in which the original poem is a translation of the writer's thoughts and feelings. The translator of poetry must become the voice of the original poet and thus he should be able to produce a poem that sounds as if it were written by that particular author directly in the target language.

2. PRAGMATIC ASPECTS OF ABAI'S POETRY TRANSLATION: LEXICAL TRANSFORMATIONS

2.1 Lexical transformations in literary translation

Literature allows us to understand the political, cultural and philosophical movements and ideas that dominated particular cultures at particular times.

One of the basic skills of a translator is capacity to freely divide the source text by different ways. All or almost all of our mistakes happen due to we wanted to translate the SL word by TL word, SL phrase by TL phrase. The most common mistake of beginner translators is the aspiration to translate word for word, that is uniformly divide a source text or the statement into separate words, to find it compliance in target language and thus to produce the translated text. But it is impossible to translate words separately and translate phrase by phrase, sentence by sentence, namely you cannot do a literal translation. As a literal translation is not a word for word translation, it is impossible to convey the meaning and make a sense of the source text by separate words translation. If we consider the simplest example: everyone knows the word "crane". The point, however, is that the words are polysemantic and have many meanings. *Crane* can be *a bird*, or *a type of construction equipment*, or it may mean *to strain out one's neck*. Thus, in different cases, the English word "crane" in Kazakh language will correspond to different words: *тырна, кран, мойын созу*. It means that the translator cannot translate the separate English word "crane" into Kazakh independently from the context.

The essence of this misinterpreting is the substitution of ideas on patterns of translated signs: instead of speech units, which actually also are subject to the translation, the translator mechanically substitutes language units while in different languages the language structure of this or that speech unit can not coincide. The exact definition of translation units is one of the most important conditions for an accurate translation at all. The exact definition of translation units is one of the most important conditions for an accurate translation. [32, p 24].

The concept "translation unit" to a certain extent is conditional, and scientists discord both on the term, and the concept of feature. The most interesting development in this area is presented in L.S. Barkhudarov and V. N. Komissarov's works and is brought to the most common following definition: «Saying a translation unit we mean such unit in a source text which has a compliance in a target text, but components remaining individually don't have compliances in a target text".

Lexical transformations

In order to attain the full information from one language into another one is obliged to resort to numerous inter linguistic lexical and grammatical transformations.

Causing lexical difficulties to translation of literal texts is the difference in the semantic volume of a word. In every language a word exists in a close connection

with the lexical-semantic system of a given language. It may have various kinds of lexical meanings variants; it may widen or narrow its meaning and make it more abstract or concrete.

Lexical difficulties in translation, the difference in combinability. Words in languages have some definite relation characteristic only to the given language. It should be mentioned that word combinability is possible if words point to similar objects they denote. This difference of word combinability in various languages is very important; therefore some types of combinability are easily accepted in one of language and are completely unacceptable in other languages. [24, p.51].

Difference in the semantic structure of a word represents one of the main reason causing lexical difficulty in translation. These difference are related to peculiar features of separate words or word groups. And it is quite natural that this matter covers a wide range of examples. Practically, even identical words in different languages are not always equal in their meaning, they never correspond completely. Most often is the correspondence of first lexical-semantic variants of such words – their primary meaning – then we have various lexical-semantic variants for the course of development of these words was of different nature.

This is characterized by different functioning of a word in language, different in usage and combinability, but even the primary meaning of an English word maybe wider of the corresponding one in Kazakh.

The most difficulty presents the translation of emotional coloring context that demands lexical changes. There is a wide range of words in a language that besides their logical meaning have emotional meanings or co-meaning. One should not mix emotional co-meaning with the multiple meaning words.[25, p.11]

A peculiar group of words demanding transformation in translation are the words that possess different volume of meaning in Kazakh and English languages. To this group belong international words, some words of human perception, mental activity.

Lexical transformations are also caused by necessity to concretize a word while translating. It is characteristic to English language the availability of words with wide spread meaning. They can be nouns, adjectives and verbs, for example: thing, point, stiff; nice, fine, bad; to say, to go, to come, to get.

Translation of these words depends on the context, which helps to identify their concrete meaning. Usually they are translated by various Kazakh words that have concrete meaning. Practically it refers to verbs (verbs of speech and movement). Concrete lexical meaning, the lexical-semantic variant of a verb depends on structure and lexical meaning of words that distribute them. [36, p. 30]

The most frequently used lexical transformations change the semantic core of a translated word due to the context can be classified into the following groups:

1. *Lexical substitution* or putting one word in place of another. It often results from the different semantic structures of the source language and target language words. Thus *new* is not always translated as *жаңа*; rather, it depends on its word combinability: *new potatoes* is equal to *жаңа әкелген картоп*. This translation equivalent is predetermined by the word combination it is used in. For example, *getting old-қартаю* (адам); *ескіру* (кітап). This type of translation can hardly be called substitution, since it is a regular equivalent for these phrases. [37, p.55]

Deliberate substitution as a translation technique can be of several subtypes:

a) *Specification*

Specification is a most frequent device in translation from English into Kazakh. There is a large group of English words of wide semantic volume. These words belong to different part of speech; nouns, adjectives, verbs, e.g. thing; point, stuff, stunt, affair; nice, fine, bad; to say, to go, to get, to come, to involve. As the meaning of such words is relatively vague they can be used in different contents, and their valance is therefore extremely broad. In fact they are sometimes used as mere prop-words. So a context, at least a micro context, is necessary to determine their meaning. Specification is necessary to exclude misunderstanding and to increase the stylistic effect.

For example:

- | | |
|-------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| 1. Will you <i>do</i> the room? | 1. Белменді <i>жинастырасың</i> ба? |
| 2. Do you know, I've never been in a <i>boat</i> before in all my life. | 2. Білесің бе, мен өмірімде осы кезге дейін осындай <i>үлкен кемеде</i> ешқашан болмағанмын. |
| 3. Sally was <i>extremely uncomfortable</i> . | 3. Салли <i>өзінің қойған сұрағы үшін қатты ыңғайсызданды</i> . |
| 4. I want to get married. | 4. Мен <i>өзімнен жасы кішірек әйелге</i> үйленгім келеді. |
| 5. I'm a photographer. I do celebrities and authors for book jackets. | 5. Мен <i>20 жыл</i> фотографпын. Кітап мұқабасына <i>жұлдыздар мен авторларды шығарам</i> . |
| 6. I'll <i>get</i> the <i>paper</i> person the way home | 6. Газетті үйге қайтар жолда <i>сатып аламын</i> . |

b) *Generalization*

This device is the reverse of concretization. Still there is a tendency in the English language for differentiation where the Kazakh language uses a more general word, e.g. "қол"- *hand and arm*; "аяқ"- *leg and foot*. In some cases, although there is an equivalent in the target language at the same level of abstraction, generalization may be desirable for purely stylistic reasons. Generalization is sometimes used in rendering non-equivalents. Generalization of the word means that the word from the ST is substituted by the word with generic meaning in the TT.

Generalization is caused by the fact that there is no way to render fully the meaning of the word-group into Kazakh save the descriptive translation, which is obviously out of place.

Generalization of the word means that the word from the ST is substituted by the word with generic meaning in the TT.

Also generalization may unite two or more short sentences into one long. For example:

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. People don't like to <i>be stared at</i> . | 1. Адамдарға басқалардың оларға қарағаны ұнамайды. |
| 2. Jack sat up and <i>stretched out his legs</i> . | 2. Джек отырып, демалуға кірісті. |
| 3. He was a young man of <i>6 feet two inches</i> . | 3. Ол бойы ұзын жас жігіт болатын. |
| 4. "What'll you have now - cheese?" "Thank you, sir; I've had too much already, but I won't say 'No'" " <i>Two Stiltons</i> ," said Michael. | 4. Сізге не әкеліп берейін-Ірімшік ?- Рахмет, мырза. Мен тамақтанып алдым, Бірақ сізге "жоқ" деп айта алмаймын. Екі ірімшік болады,- деді Майкл |
| 5. She bought the <i>Oolong</i> tea on her way home. | 5. Үйге барар жолда ол қытай шайын алды. |

If we compare the semantic structure of the English and Kazakh verbs, we can see that the English *stare* specifies the action of seeing expressed by the Kazakh verb. The Kazakh *қараян* imply staring, facing, eyeing, etc. The specific meaning in the Kazakh sentence can be expressed by the adverb *көз алмай*. The particular meaning expressed by the source language word can be another reason for generalization in translating and might be irrelevant for the translation receptor: *Oolong* is a sort of Chinese tea but for the receptor this information is not important; therefore, the translator can generalize.

c) *Differentiation* is a rather rare technique of substitution. It takes place when we substitute a word by another one with parallel meaning, denoting a similar species: *bamboo curtain* – *темір шымылдық*. Both *bamboo* and *темір (iron)* are materials known for their hard nature. They are used figuratively to denote the barriers between the Western and Communist countries (*bamboo curtain* in reference to China, *темір шымылдық* in reference to other Come-on (Council for Mutual Economic Aid) states. There are no hyponymic relations between the notions of *bamboo* and *iron* (though the referential area of *темір шымылдық* is of course much wider than that of *bamboo curtain*.) [48, p. 46]

d) *Modulation* is a logical development of the notion expressed by the word: Oh, if only I could turn back the *clock*. -Әттең, *уақытты* артқа айналдыра алсам ғой. The primary equivalent of the word *clock* is *сағат*. But it is impossible to say in Kazakh *Әттең, сағатты артқа айналдыра алсам ғой*. By means of unsophisticated logical operation the translator finds another equivalent: *уақыт*. Thus he takes into consideration a tradition of the word combination and acceptability of collocation. He is aided in this by the metonymical closeness of word meanings based on contiguity of the two notions.

1. *What makes you think that?*

1. Былай ойлауға не себеп болды?

2. *Metaphoric transformations* are based on transferring the meaning due to the similarity of notions. The target language can re-metaphorize a word or a phrase by using the same image. [38, p. 70]

Forexample:

1. Little Audrey's grandfather talks about her all the time. She's *the apple of his eye*.
1. Кішкентай Эйдрудың атасы ол туралы көп айтады. Ол оны көзінің қара шығындай жақсы көреді.
2. I was hoping they would pay me more than that, but at least I have a job now; *I guess half a loaf is better than none*.
2. Мен азақшағаламын, бірақ менде жұмыс бар. Бүлешіңәрсе болмағаннан жақсы емес пе?

3. Paraphrasing is a rendering of the meaning of some set expressions in the source language by a phrase in the target language consisting of non-correlated lexical units. When paraphrasing, it is important to keep the original meaning and to present it in a new form. Basically, the translator is simply writing something in your own words that expresses the original idea.

A corresponding Kazakh phrase expressing the same idea in different words renders a set expression.

As far as set expressions and phrasal verbs are concerned in translation, the first difficulty that a translator comes across is being able to determine its meaning which is closely related with the context. [39, p. 24]

The simplest case of this can be illustrated by the finding of the contextual meaning of the elliptical phrase "Not yet!" which, depending on the context, can be translated as "Жоқәлі", "әліерте!" or "Тоқта!?"

The paraphrasing is needed because the word-for-word translation would be clumsy and obscure. Dealing with the transformation of meaning implies a semantic variation, or semantic paraphrase of the source language utterance. For example, the sentence in the original can be translated as if the situation were viewed from a different angle: *He was not unlike his mother.* – *Ол анасынан аунымайды екен. He is my son.* – *Мен бұл баланың анасымын.* Or some words of the source language sentence are paraphrased in translation: *After her illness, she became as skinny as a toothpick.* – *Ауырғаннан кейін ол шидей арық болды.* Or the target sentence can verbalize the idea in more detail than the source language sentence: *Бүгін Арманның әзілдеуге мұршасы жоқ* – *Арман is in no mood for joking today.*

On this level of equivalence, the source and the target sentences have the same function (aim), they describe the same situation, and their meanings are approximately identical, whereas their grammar structures are different. As is known, the meaning of each word consists of semes, the smallest sense component. The set of semes in the source and target sentences is the same, but they are grouped differently and, therefore, are verbalized in different ways and do not have the same syntactic structure. [40, p.33]

Forexample:

- | | |
|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| 1. This letter has been lost. We will be <i>back in business</i> and we can rewrite the letter again. | 1. Хат жоғалып кетті. Біз оған оралып, оны бұрынғы нұсқа сияқты қайта жаза аламыз. |
| 2. The door opened and two boys looked in. They stood and giggled for a time and then <i>made off</i> . | 2. Есік ашылып, екі бала ішке қарады. Екеуі тұрып, біраз сықылықтап күліп, <i>қашып кетті</i> . |
| 3. Mr. Rocky <i>lose his temper</i> because letter was delaying. | 3. Рокки мырза хаттың кешіккеніне <i>ашуланды</i> . |
| 4. By this time anonymous letters were <i>getting to be</i> an important part of her life. | 4. Ол уақытқа дейін анонимдік хаттар оның өмірінің маңызды бөлігі <i>бола бастады</i> . |
| 5. To deal with company, which I inherited from my uncle, <i>was very breeze</i> . | 5. Ағамнан мирас болып қалған бірлестікпен жұмыс істеу <i>өте оңай болды</i> . |

The fourth transformation is usually called "*compensation*". This transformation is widely used to render speech peculiarities of characters, to translate puns, rhyming words, etc. The essence of it is as follows: it is not always possible to find stylistic equivalents to every stylistically marked word of the original text or to every phonetic and grammatical irregularity purposefully used by the author. That is why there should be kept a general stylistic balance based on compensating some inevitable stylistic losses by introducing stylistically similar elements in some other utterances or by employing different linguistic means playing a similar role in TL. Suppose a character uses the word "*fool-proof*" which is certainly a sign of the colloquial register. In Kazakh there is no colloquial synonym of the word "*сенімді*" or "*қайыңсіз*". So the colloquial "*fool-proof*" is translated by the neutral "*сенуге тұрарлық*", and the speech of the character loses its stylistic coloring. This loss is inevitable, but it is necessary to find a way of compensation. It is quite possible to find a neutral utterance in the speech of the same character that can be translated colloquially, e.g. "I got nothing". Taken separately it should be translated "*Мен ештеңе алмадым*" or "*Маған ештеңе бермеді*", but it allows to make up for the lost colloquial marker: "*Мен құр алақан қалдым*". It results in getting one neutral and one colloquial utterance both in the original and in the translated texts. Compensation is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this transformation is a vocabulary lacuna in the target language.

Complex transformations

This type of transformations concerns both the lexical (semantic) and grammatical level, i.e. it touches upon structure and meaning. The following techniques can be associated with lexical and grammatical transformations:

1. *Explicatory translation*, that is, rewording the meaning into another structure so that the reader will have a better understanding of the phrase. Sometimes this transformation is named as explicitation, defined as the technique of making explicit

in the target text information that is implicit in the source text. [41, p 15]. This transformation is often accompanied by the extension of the structure, the addition of new elements:

1. I have a *nine-to-five* job.

1. Мен таңертең 9-дан кешкі 5-ке дейін жұмыс істеймін.

2. Leslie Mill's play, which was also included in *the FORUM*, was taken up with children from grades 1-5.

2. «Форум» журналында жарияланған Лесли Милла пьесасын 1-5 сыныпта оқитын балалар қойды.

The reason for which this transformation is made is that the target text reader has different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language, like *gun license* is *Қару-жарақ алып жүруге рұқсат куәлігі*.

2. *Omission* is opposite to addition. It means that translator omits extra elements. They are elements denoting the meaning, which is already expressed in the text. As a type of grammatical transformation -omission is necessitated by grammatical redundancy of certain forms in the language. "The most common elements - objects of omission- are pair-synonyms, which are characteristic of English stylistics", writes L. Barhudarov.

Ellipsis involves the omission of an item. In other words, in ellipsis an item is replaced by nothing. This is a case of leaving something unsaid, which is nevertheless understood. It doesn't include every instance when the hearer or reader has to supply missing information, but only those cases where grammatical structure itself points to an item or items that can fill the slot in question.

Omissions are the reverse of additions and are used to ensure a greater degree of what is called "compression", reducing the redundancy of the text by omitting words, which can be easily restored from the context.

Forexample:

1. You look like some sort of Mary Poppins *person who's fallen on hard times*.

1. Сіз Мэри Поппинске ұқсайды екенсіз.

2. *Would you like* a surprise, darling?

2. Тосын сыйды жақсы көресін бе, қымбаттым?

3. Elaine says he works all the time and *he's terribly lonely*.

3. Элин бүкіл уақытының жұмысқа кететінін айтты.

4. Suddenly, message pending flashed up *on the top* of my computer screen.

4. Компьютерге келген хат кенет экраннан жарқ етті.

5. Can we ring you *later in the week*?

5. Мен сізге кейінірек телефон шалсам болады ма?

3. *Integral transformation* is the replacement of a set phrase with another clichéd structure that has the same speech function:

- | | |
|-------------------|--------------------------|
| 1. How do you do? | 1. Сәлеметсіз бе? |
| 2. Wet paint. | 2. Абайлаңыз, сырланған. |
| 3. Help yourself! | 3. Ауыз тиңіз! |

4. *Antonymic translation* is a kind of grammatical and lexical transformation which substitutes an affirmative construction for a negative one or vice versa with some accompanying lexical change, usually substituting the antonym for the original word. Taking into account that the term "antonym" is usually used when speaking about the words with opposite meanings in one and the same language we shall say that antonymous translation is a complex Lexico-Grammatical Substitution of the negative construction by the positive one or vice versa. [41, 62]

The direct translation is impossible in Kazakh. The antonymous translation is a typical Kazakh impersonal sentence. Similar cases are not uncommon in practice. Many English sentences of the same structure are easily translated into Kazakh with the help of this device.

But there are many cases when both antonymous and direct translations are possible. Then the question of prefer ability should be approached from the stylistic point of view.

For example:

- | | |
|------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| 1. I <i>don't suppose</i> you are <i>in any hurry</i> to get back. | 1. Қайтуға <i>асығыс емесін</i> деп ойлаймын. |
| 2. There's nothing wrong with your eyes | 2. Көзіңіздің көруі жақсы. |
| 3. She is <i>not unworthy</i> of your attention. | 3. Ол сіздің <i>ықыласыңызға лайықты</i> . |
| 4. I <i>don't think</i> I <i>can</i> do it. – | 4. Менің мұны <i>жасай алмайтын деп</i> ойлаймын. |
| 5. Some of the country's art treasures have been secretly <i>sold</i> to foreign buyers. | 5. Шетелдік сатып алушылар мемлекеттің көркем өнер туындыларын жасырын түрде <i>сатып алған</i> . |
| 6. I <i>never</i> heard of it! | 6. <i>Бірінші</i> рет естіп тұрмын! |
| 7. <i>Hold on</i> the line, please. | 7. Өтінемін, телефон тұтқасын <i>қоймаңыз</i> . |
| 8. Paul had <i>very little difficulty</i> in finding the dining-hall. | 8. Паул ас үйді <i>оңай</i> тауып алды. |
| 11. <i>Nobody was ever sorry to see him</i> . | 11. Оны көргеніне <i>барлығы</i> әрқашан <i>қуанышты</i> болатын. |
| 10. <i>Let</i> a sleeping dog <i>lie</i> . | 10. Ұйықтап жатқан итті <i>оятпа</i> . |

Antonymic translation may be caused by a lack of a regular one-word equivalent in the target language. For example, the word inferiority is equivalent to the explicatory translation ‘сапасы, жағдайы төмен’. But this phrase is very awkward in some translations, so translators have to apply the antonymic translation: *The adoption of the defensive does not necessarily mean the weakness or inferiority of our troops.* – *Қорғанысқа көшу әскердің әлсіздігі немесе қарсылас күшінің басымдығы деп түсінбеу керек.*

Besides vocabulary reasons, the antonymic translation may occur for pragmatic reasons. English speaking people tend to be less categorical in speech than Kazakh. Therefore, ignoring differences in the negative and positive structures leads to “pragmatic accent” apprehensible in a foreign speech. A foreigner may speak with his grammar absolutely correct; however, his speech will be recognized as foreign.

5. *Metonymical translation* is the transference of meaning and structure based on the contiguity of forms and meanings of the source and target languages. In this case metonymy is a means of coining new words: e.g. in informal English a new word *to box* meaning ‘to present on TV’ is converted from the noun *a box*, as a TV set, an old one in particular, resembles a box. Ultimately, the new word gets fixed by a dictionary and becomes part of the language vocabulary stock.

Speech metonymy usually occurs on syntactical level. In this case the word acquires a metonymic meaning in a sentence, and this occasional meaning is normally not fixed in the dictionary. For example, *I am late because of the bus* where the word *bus* does not denote an object but a situation, normally verbalized by the phrase or clause like *there was no bus* or *the bus was late*. [42, p.32].

Stylistic metonymy is a figure of speech used to decorate the style and make the text more expressive by creating images and appealing to the receptor’s feelings. An example of stylistic metonymy is as follows. These types of metonymy are monolingual. When metonymy is traced between two languages, we deal with metonymic translation that might be defined as a lexical or complex transformation based on metonymous relations between the source language and the target language structures.

1. *The last twenty years has seen* many advances in our linguistic knowledge

2. I am late because of the *bus*.

3. The *pen* is mightier than the sword.

4. *Downing Street* reported a drop in the number of unemployed.

5. *Fleet Street* can make or break a politician.

6. *The fog* stopped the traffic.

7. *Almaty* is very humid in summer.

1. *Соңғы 20 жылда* лингвистикада айтарлықтай прогрес байқалады

2. Мен *автобус* үшін кешіктім.

3. *Қалам* қылыштан күштірек.

4. *Ұлыбритания* үкіметі жұмыссыздық санының азайғанын мәлімдейді.

5. *Ағылшын баспасөзі* саясаткердің мансапқа жеткізе де, құлата да алады.

6. *Тұманның кесірінен* көлік қозғалысы тоқтады.

7. Жазда *Алматыда* өте ыстық.

In the English sentence, time is expressed by the subject of the sentence, whereas in Kazakh it is more typical to express it by the adverbial modifier. This causes grammar restructuring of the sentence.

6. *Complex compensation* is a deliberate change of the word or structure by another one because the exact equivalent of the target language word or phrase is unable to produce the same impact upon the receptor as does the source language word or phrase. For example, we often have to compensate on the lexical level the meaning of the Past Perfect in the Kazakh text translation, since there is no similar tense category in Kazakh:

1. Their food, clothing and wages were less bad than they had been. 1. Енді олардың тамағы да, киімі де, жалақысы да бұрынғыдай тым жаман болмады.

Compensation exercises the translator's talent, he tries to convey the closest meaning of source text.

Professional translators are usually so concerned with the meaning of a text that they seldom give much thought to the grammatical structures of source or receptor languages, because their task is to understand texts, not to analyze them. If, as already mentioned, translators thoroughly understand a source text, they do not need to worry about whether to use nouns, verbs, and adjectives in a particular order so as to represent the meaning. These decisions are made almost automatically.

Similarly, when people wish to express some complex concept in their own mother tongue, their brains quickly and in a largely automatic manner sort out the appropriate kinds of words and arrange them in effective combinations. If a translator adequately controls both source and receptor languages, translating is essentially no different from writing.

As the result of inadequacies in their source and target languages, students of translation must struggle to find the right words and to arrange them appropriately. As a result, their translations frequently seem unnatural, awkward, or even misleading. Such difficulties often result from misleading grammatical terminology and from grammatical systems that are largely unrelated to meaningful relations between words.

Most words have more than one meaning. And according to Taylor a word having several meanings is called *polysemantic*, and the ability of words to have more than one meaning is described by the term *polysemy*. These polysemy words sometimes might lead to misunderstanding when are used in a certain meaning but accepted by a listener or reader in another. The meaning of a word is determined through its contextual use; the words in the sentence that surround the word you are trying to define will give you contextual clues to help the translator define the word's meaning. A word is defined within the context of a sentence. One of the important things is to pay attention to whether the word is used as a noun, adjective, or adverb as it assists to comprehend the meaning of the phrase, sentence, text.

Anyone attempting to understand the meaning of words in context should probably first consider some of the serious misconceptions about their meanings, especially the idea that the words of any language constitute a rich mosaic of terms that fit together neatly into various semantic domains or fields. [18, p. 52]

It is well known that poetry translation is the most complicated type of written translation. The translator ought to have an artistic flair, the talent of a writer or a poet. It is well known that literary text translation is the most complicated type of written translation, besides a perfect understanding of both languages, the gift of words, a feel for the language, the translator ought to have an artistic flair, the talent of a writer or a poet. Furthermore, in literary usage, words are used not merely for their primary meaning; they carry a secondary meaning or the contextual meaning as well. Meaning is a matter of the interpretation, which in turn is a matter of choice, context and usage.

Each word in any literary work is connected with all work as a whole, with history of its creation, with its features and frequently connected with the author's identity and etc. It is necessary to be able to seize the whole thought within one paragraph and in the whole work.

So there are often found linguistic units in the works that can express different meanings depending on the context, situation, subtext and such units require special techniques in translation. Searching for its correspondences of such units begins with an attentive studying of an entry, sometimes even including the analysis of entries from different dictionaries, and comparison of meanings from dictionaries with possible contextual meaning. The translator should be careful with possible meanings, since understanding of the text or statement based on assumptions of its possible meanings

However, while communicating and reading a book, we usually handle without questions, we understand what its meaning is, what it conveys, because we do not try to understand the meaning of a word separately, we accept it as a part of a long message. We keep general meaning of this message in our brain, and it helps us to choose accurate, appropriate, right meaning of the word, from what the message was included, even if it is a polysemantic word. [43, p 16].

The idea of context in literature can encompass several areas. It is generally taken to mean the setting of a novel, poem or short story. For example, it is very helpful to know about the historical events around the time that a book is set as it gives us insights into the themes, concepts and discussions that were going on at the time of the author's writing.

2.2 Analysis of Abai's poems translation

Abai's poetry is specific for translators, because he of was the first to enrich Kazakh poetry with philosophy. He discovered a new poetry, realizing the synthesis of philosophical and artistic principles. With the name of Abai, a new Kazakh poetry of conscious philosophical and stylistic purpose was born on the steppe. Like no one else, Abai achieved the renewal of ideas in Kazakh society. This could only be achieved by awakening the old national feelings and resurrecting the genuine folk traditions. Already at the end of the nineteenth century Abai's art rose to the height of poetic realism of the twentieth century.

As we have mentioned above the translator does not have to translate literary texts word-by-word or phrase by phrase, sentence by sentence. Because it is impossible to convey the meaning and make a sense of the source text by separate words translation. While we are translating from English into Kazakh, or vice versa, we often observe transformations. Practically, even identical words in different languages are not always equal in their meaning, they never correspond completely. Most often is the correspondence of first lexical-semantic variants of such words – their primary meaning – then we have various lexical-semantic variants for the course of development of these words was of different nature.

Lexical substitution or putting one word in place of another. It often results from the different semantic structures of the source language and target language words. Causing lexical difficulties to translation of literal texts is the difference in the semantic volume of a word. In every language a word exists in a close connection with the lexical-semantic system of a given language. It may have various kinds of lexical meanings variants; it may widen or narrow its meaning and make it more abstract or concrete.[44, p.98].

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|-----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| 1. Әркімге бірдей нәрсе бермес <i>базар</i> | 1. But <i>men</i> will never purchase the same. |
| 2. Жазған соң, жерде қалмас
тесік мөншақ,
Біреуден біреу алып <i>елге тарар</i> . | 2. Since people find beads that have
dropped to the ground,
So the words that I scatter are
sure <i>to be found</i> |
| 3. <i>Жүрегіңнің</i> түбіне терең бойла,
Мен бір жұмбақ адаммын, оны
да ойла. | 3. Look deep into your <i>soul</i> and
Ponder on my words

To you I am a puzzle, my person,

And my verse |

In the first phrase, the word “*базар*” is substituted with the word “*men*”. In spite of there are different semantic structures, the translator using lexical substitutions, could convey the meaning successfully. Inanimate noun is replaced by animate noun as “*базар*” to “*men*”. The second example can be also example for lexical substitution. For instance, “*елге тарар*” is replaced by “*to be found*”. Here the translator understand the meaning from the source text and translated it in different semantic structure. In the third example, the translator render the meaning of the word “*жүрегіңнің*” in the target text to “*soul*” according to the context of the source text to make it more precise to understanding of target language readers.

Lexical transformations are applied in translation in the case of source code is found non-standard language unit sat the word level, example, a proper name, inherent in the original language and culture absent in transforming the language; words

denoting the objects, phenomena and concepts of the original culture or the traditional naming elements of the third culture, but absent or have other structural and functional orderliness in transforming the culture.

Specification is a most frequent device in translation from English into Kazakh. It is necessary to exclude misunderstanding and to increase the stylistic effect.[45, 115].

For example:

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|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Ендігі жұрттың сөзі – ұрлық-қарлық,
Саналы жан көрмедім <i>сөзді</i>
ұғарлық. | 1. Terror, brigandage and robbery
are the talk of the country.
I never found a reasonable
person who could take <i>advice</i> . |
| 2. Біреу <i>астық</i> алады, біреу
Маржан | 2. Be it <i>bread</i> or pearl for -
whatever he came |
| 3. <i>Ақ киімді, денелі</i> , ақсақалды,
Соқыр, мылқау, танымас тірі жанды | 3. Broad-shouldered,
<i>whitecoated</i> powdered with snow,
Blind and dumb with a great big
silvery beard. |
| 4. Жасы кіші үлкеннен ұялмай
жүр,
<i>Сұрамсақтар</i> нәпсісін тыя
алмай жүр. | 4. The young men have forgotten
all shame before the old.
The <i>money-grubber</i> can't get
over his avarice. |
| 5. Басқан із, көрген қызық артта
қалмақ,
Бір құдайдан басқаның <i>бәрі</i>
өзгермек. | 5. Both joy and grief must fade
into the past.
<i>All plans and deeds</i> cruel time
will nullify. |
| 6. Қобыз бен домбыра алып
топта сарнап,
Мақтау өлең айтыпты
<i>әркімге</i> арнап. | 6. They picked up the kobyz and the
dombra
And sang songs of praise to the
<i>unworthy</i> . |
| 7. Сөзді ұғар осы күнде кісі бар
ма?
Демеймін <i>жалтақжұртқа</i>
бірдей жағар. | 7. Is there any man here who has
heeded my word?
Perhaps <i>he</i> won't like certain
things he has heard |
| 8. Соқтықпалы, соқпақсыз жерде
өстім, | 8. My life has been a struggle, a
<i>Thousand foes</i> I braved, |

Мыңмен жалғыз алыстым кінә
қойма

Don't judge me too severely –
You the way I paved.

Sometimes the translator should concretize the word or the meaning which is given in the source text to keep interested recipient of target language. The translators many times have used this type of transformation during the translation of poems. For example, in the first example, according to the context he concretizes "сөз" as "advice", and this a little transformation would help to the reader deeply understand the true meaning of the word. In addition, Abai was a philosopher and caring about his nation he gave advice, not just said some words. The second phrase translated very successfully: the translator gives to the word «астық» concrete meaning, the translator understood from the context that the «астық» is general word to English people, so he concretized the word "астық" by alteration it to "bread", which has clear meaning for English people. In the third example, «ақ кийімді» was translated as "white coated" because the poem is about nature of winter and the concretized translation has more expressive meaning conveying the meaning that the coat is worn in winter. In the fourth phrase, «сұрамсақтар» was concretized as "money-grubber". In fact, «сұрамсақтар» means those who always ask any their needs, not only money. The fifth sentence again concretized all people as the third person "жалтақ жұрт" as "he", because the author devoted his advice to every of Kazakh people. In the next sixth example, source text includes the description of «әркім» where the translator pays more attention to the meaning and he transforms "әркім" as "unworthy" successfully. Here «әркім» means anybody, it doesn't matter he really enough to praise or not. In seventh phrase, «бәрі» is concretized by addition as "all plans and deeds" because the translator uses this method of transformation to make it more understandable and to keep a reader interested in the poem. As regarding as the last example the word «мыңмен» is concretized as "thousand foes". The reason of that is the author writing «мыңмен» means that he braved thousand people but in English version it is specified by the word "thousand foes".

The translator effectively has used the method of specification. The context of source text was preserved in the result of transferring into target language. In the sentences above, we do not find the loss of meaning in the context.

Specifications are caused by various factors. Sometimes, specifications are required to compensate for the lack of grammatical forms in the target language. Very often they are necessitated by what may be called "lexical incompleteness" of certain word groups in the source language. Thus, in Kazakh in many cases words are omitted that can be easily restored from the poems, while in English their actual presence in the word is necessary, which calls for specifications in translation.

Generalization is the opposite of specification. In this case a SL word of concrete meaning is rendered by a TL word of general meaning. This type is not so wide-spread and occurs less frequently than specification. Sometimes generalization is resorted to for pragmatic reasons in order to avoid expanded explanations or footnotes.[46, p.112]

- | | |
|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| <p>1. Бұрынғы ескі <i>биді</i> тұрсам
барлап,
Мақалдап айтады екен сөз
қосарлап.</p> | <p>1. I see this when I look back on the
past,
The speech of <i>thepowerful</i> is
peppered with proverbs</p> |
| <p>2. Амалдап қарағайды талға
жалдап,
Әркім жүр алар жердің <i>ебін</i>
<i>қамдап</i>.</p> | <p>2. Contrive to connect the pine with
the vine.
Everyone <i>thinks up</i> means to
grab.</p> |
| <p>3. <i>Қазаққа</i> өлең деген бір қадірсіз,
Былжырақ көрінеді, солады
андап</p> | <p>3. The poems seemed to be
futileto<i>those</i> who saw and heard
them.</p> |
| <p>4. Қарсылық күнде қылған <i>тели-</i>
<i>ментек</i>,
Жаза тартып, ешбірі сұралмай
жүр</p> | <p>4. <i>Mischief circles</i> like thieves at
Large,
The authorities can't even
question it.</p> |
| <p>5. <i>Ақсақалдың, әкенің, білімдінің</i>
Сөзінен сырдаң тартып, тез
жиренбек</p> | <p>5. Andwithcontemptuousjeers
he treats the words
Of a learned, well-informed and
<i>wise old man</i>.</p> |
| <p>6. <i>Болыс</i> болдым мінеки</p> | <p>6. At last I'm the <i>villagers' head</i></p> |
| <p>7. <i>Аят,</i> <i>хадисемесқой,</i>
<i>Күпірболдыңдемесқой,</i></p> | <p>7. Do not abandon faith. In fact
<i>Religion's</i> not the foe you face,</p> |
| <p>8. Қаз,
тырнақатарланыпқайтсабермен,
Астында<i>ақиомшы</i>жүр, ол -
біркеуен</p> | <p>8. The cranes set off towards the
south in flocks.
<i>The camel caravans</i> go marching
slowly on.</p> |

In some cases, the translator had to generalize some words and ideas according to the context demands. Generalization is caused by the fact that there is no way to render appropriately the meaning of the word-group into English save via descriptive translation, which is obviously out of place. On the other hand, generalization is sometimes used in rendering of non-equivalents. Also generalization may unite two or more short sentences into one long due to the context dependency.

Looking as the regards as the first phrase, the species of authority is not necessary to the English reader, so the translator generalized the “*бу*” transferring it to “*powerful*”. But to be exact, “*бу*” is person who tries to solve problem among

people by giving his advice and this special term is known only to Kazakh people. On the other hand, the term “*бу*” doesn’t exist in English society. Under the influence of the context translation of the second phrase has more generalized meaning, which substitutes the narrow meaning of source text “*ебін қамдан*” with wide meaning “*thinks up*”. For English people, there is no only word that includes the meaning of thinking and doing his best to reach something at the same time. In the third example, the contextual meaning of particular phrase “*қазаққа*” is “*only Kazakh people*” the author is worried about future of his nation deeply however the translator understands the mood of the ST context and decided to the generalize it as “*those who saw and heard*” because it was about one of the characters of all human being, so the translation version in the target text is reasonable. In the fifth phrase, the type of the old men wasn't mentioned since it is not important for English reader. Kazakh people may differentiate types of advice of old men, because it is thought that there are special roles of each of them in education of new generation. However, it doesn't play such major role in translation work for English people. That is why the translator transfers “*ақсақалдың, әкенің*” as “*wise old man*”. If we look at the sixth example, it also contains additional information and that is why the name of the authority “*болыс*” was transferred as “*villager's head*”. As the poem is about the life of the Kazakh people in nineteenth century, it mostly describes the types of authorities, cultural words, terms and so on, that are unfamiliar for target text reader. Here the word “*болыс*” means the head of one tribe, not head of all country. And the best way of intriguing the reader is to generalize some terms concerning the cultural aspects. In the given seventh example, “*аят, хадис*” is generalized by “*religion*”. It is because of the terms in Islam are not clear for representatives of other religions. That's why the translator used this method of lexical transformations. In the last example, “*ақшомшы*” means special camel that is used only in winter but it is translated as just “*camel*” because for those who read the poem in English the concrete meaning of the “*ақшомшы*” is not important and the translator understands the mood of the ST context and decided to the generalize it.

Generalization is caused by the fact that there is no way to render fully the meaning of the word-group into Kazakh save the descriptive translation, which is obviously out of place. In some cases, although there is an equivalent in the target language at the some level of abstraction, generalization may be desirable for purely stylistic reasons. And it is sometimes used in rendering non-equivalents in TT.

Modulation is a logical development of the notion expressed by the word. And it is a technique that experienced translators use to produce an accurate and idiomatic text. It requires an excellent knowledge of both languages involved in the translation. This includes knowing the mechanics of the language. [47, p.46].

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|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| <p>1. Терең ой, <i>терең зылым</i>
іздемейді,
Өтірік пен өсекті жүндей сабап.</p> | <p>1. They don't seek deep thought or
<i>true knowledge</i>.
They pluck like wool gossip and
lies.</p> |
| <p>2. Қалың елім, қазағым, қайран
жұртым,</p> | <p>2. Oh, my luckless Kazakh, my
unfortunate kin,</p> |

- | | |
|--------------------------------------|---------------------------------------------------------------|
| <p>Ұстарасыз аузыңа түсті мұртың</p> | <p><i>An unkempt moustache hides your mouth and chin.</i></p> |
|--------------------------------------|---------------------------------------------------------------|
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|------------------------------------------------|------------------------------------------------------------------------------|
| <p>3. Қызшыл да, қызықшыл да әуре жан ғой.</p> | <p>4. They are bustling people, <i>given over to women and empty fun</i></p> |
|------------------------------------------------|------------------------------------------------------------------------------|
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- | | |
|-----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <p>5. Жас қартаймақ, жоқ тумас, туған өлмек,
Тағдыр жоқ өткен өмір қайта келмек</p> | <p>5. All men are doomed. All who are born must die.
<i>Nobody can recover days gone by.</i></p> |
|-----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|

In the first phrase, the primary equivalent of the phrase “*терең зылым*” is “*true knowledge*”. But it does not make sense and is impossible to catch the meaning in English language saying “*deep knowledge*”. By means of contextual analysis the translator finds another equivalent: “*true knowledge*”. He successfully manages to transfer the word “*терең*” by giving the synonyms “*true*”. The second phrase is very interesting, because the phrase “*ұстарасыз аузыңа түсті мұртың*” cannot be translate directly into English as well as its meaning lies into the context, the only way to translate it appropriately is that to understand the whole context, and preserve the message of the source text. The phrase gives the meaning of incautious character of Kazakh people. And here word-by-word translation of “*ұстарасыз аузыңа түсті мұртың*” is quiet impossible. Therefore, the translator used logical development transferring as “*an unkempt moustache*” to make it more clearly for target text readers. It is inappropriate to translate into English as “Your moustache dropped your mouth without razor”, because it does not make a sense. Relying on the context the translator gives a productive variant of translation as “*given over to women and empty fun*” for the words “*қызшыл да, қызықшыл*”. There are no equivalent words that have the same meaning in the target language, so the translator could convey the meaning by using modulation. In the third sentence, the equivalence of the word “*тағдыр*” is “*destiny*” though it is illogically if we translate “*тағдыр жоқ өткен өмір қайта келмек*” as “there is no destiny that comes again”. It doesn’t sound natively for English readers. “*destiny*” does not mean gone days in Kazakh language. To prevent such misunderstanding he translator has to work with the lexical meaning. And in case the translator could give the best alternative to “*тағдыр жоқ өткен өмір қайта келмек*” transferring as “*nobody can recover days gone by.*”

The translator uses modulation when there is no equivalent to the word or phrase in target language, or when the other techniques would generate a text that is grammatically correct, but unsuitable, not idiomatic, or awkward or when the equivalent of the word given in the dictionary does not coincide with the contextual meaning of the TT. The step that the translator should take is to understand the context, and convey its message to the target language.

Paraphrasing is rendering of the meaning of some set expressions in the source language by a phrase in the target language consisting of non-correlated lexical units. [48, p. 24] For example:

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|---------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Қақса-соқса бір пайда түсе ме деп,
Елдің байын еліртіп
«жаумұндалап» | 1. He scares the powerful with
<i>imaginary enemies</i> ,
hoping to find gain from their
confusion. |
| 2. Көңілім әнді ұғады | 2. The <i>soul</i> is penetrated by the
song. |
| 3. Өзім де басқа шауып төске
өрледім,
Қазаққа қара сөзге <i>дес бермедім</i> . | 3. I myself strove to better myself,
In the field of rhetoric I was
<i>second to one among Kazakhs</i> . |
| 4. Шу дегенде құлағың
тосаңсыйды,
Өскен соң мұндай сөзді бұрын
көрмей | 4. <i>In the beginning</i> my words seem
strange,
Since you have grown up not
hearing such words. |
| 5. Тиянақсыз, байлаусыз, байғұс
қылпың,
<i>Не түсер күлкіденжыртың-
жыртың?</i> | 5. If you can not muster firmness
and pluck,
My folk, you will always <i>be out
of luck</i> . |
| 6. Соқтықпалы, соқпақсыз жерде
өстім,
Мыңмен жалғыз алыстым кінә
қойма | 6. My life has been <i>a struggle</i> , a
Thousand foes I braved,
Don't judge me too severely –
You the way I paved. |
| 7. <i>Іші алтын, сырты күміс</i> сөз
жақсысын
Қазақтың келістірер қай баласы? | 7. Some of the best kazakhs are
fated to compose poems with
<i>gold hearts, arrayed in silver</i> |
| 8. Өзге түгіл өзіңе пайдасы жоқ
<i>Есіл өнер</i> қор болып кетер түзге | 8. There is no use in them for us,
for you.
<i>Priceless words</i> sink in the
emptiness. |
| 9. Бұл сөзді тасыр ұқпас талапты
ұғар,
<i>Көңілінің көзі ашық</i> , сергегі үшін | 9. These words are available not
to the thick-skulled but to the
seekers.
Who have a <i>reasonable heart
and a clear mind</i> . |
| 10. Көрсен қызар келеді байлауы
жоқ,
Бір күн <i>тыртың етеді</i> , бір күн
<i>бұртың</i> | 10. Now haughty, now wearing
a look of offence,
<i>Constant innought but
inconstancy</i> . |
| 11. Мұндасарға кісі жоқ сөзді | 11. Not one to share a thought |

ұғарлық,
Кім көңілді көтерін, болады
ермек?

with. Who will come
To soothe and sympathise

In the first sentence, the contextual meaning of set expression “*жауымұндаған*” is determined by the related word “*еліртпін*” which hints the translator to render it as “*imaginary enemies*,” and helps to preserve the context of the ST. The dictionary meaning of the phrase “*жауымұндаған*” is “*to say that there is enemy inspite of there is nobody*”. But according to the ST this set expression has changed its direct meaning under the influence of the TT context and transferred as “*imaginary enemies*” in the work. In the second example, the dictionary meaning of “*Көңілім*” is “*mood*” but in order to save the same impact it was translated into English language as “*Soul*”. In the third example, “*дес бермей*” is known as “*not let somebody to do something*”, but in the ST context, the phrase related to the rhetoric and Kazakh people that is why it is logically translated “*to be second to one among Kazakhs*” due the demand of TT context. In the next example, “*шу дегенде құлағың тосаңсыйды*” is conveyed by appreciate structure to English language as “*in the beginning*”. When Kazakh people ride on horses in order to start their going they used to say “*шу*”. However, from time to time this phrase is used to mean to start something. In the fifth example, the phrase “*жыртың-жыртың күлкі*” is determined by the related words “*to be out of luck*” which gives contextual meaning “*unpleasant smiling and empty fun make you fail*” is correctly understood and translated by the translator as “*you will always be out of luck*”. “*соқтықпалы, соқпақсыз жерде өтім*” is known as “*I face with a lot of problems in my life*”, however the context made it change its direct meaning, and it was conveyed as “*my life has been a struggle*”. Kazakh people can describe words like “*іші алтын, сырты күміс сөз*”. But the translator used paraphrasing to convey the meaning successfully as “*poems with gold hearts, arrayed in silver*”. And the translation version by paraphrasing is better to understand for English people. In the eighth example, the dictionary meaning of the adjective “*есіл*” is “*great*”, “*wonderful*” but here the translator conveyed it as “*priceless words*” and being under influence of the context this translation is more readable for target readers. The next translation shows that sometimes paraphrasing is necessary and best method in translation. For example, “*көңілінің көзі ашық, сергегі*” is translated as “*Who have a reasonable heart and a clear mind*” successfully. Here direct translation is impossible, for instance, if we translate it word-by-word it would be “*who has the open eyes in their mood*” and it would be confusing and absurd for English people. In the next tenth example the translator paraphrased the sentence “*бір күн тыртың етеді, бір күн бұртың*” as “*constant in nought but in constancy*”. And this translation is reasonable because here the verb in target language cannot be translated into target as a verb. Therefore, the translator conveyed it in different grammatical structure. The verb “*бір күн тыртың етеді, бір күн бұртың*” means changeable position of a man. In the last example, the translator made the phrase “*көңілді көтеру*” more understandable for target readers transferring it as “*to soothe and sympathize*”, so the translation version gives accurate equivalent.

The translator manages successfully conveying the meaning of the phrase and translated according to the meaning of the ST context. We could determine that set expressions also might change their meaning according to the context. The translator's obligation is to understand the relations of words, the context, and in the result he would reach correct and accurate translation.

Apart from being alert to the way speakers and writers manipulate certain features of phrasal verbs and to the possible confusion which could arise from similarities in form between source and target expressions, a translator must also consider the collocational environment which surrounds any expression whose meaning is not readily accessible. The paraphrasing is needed because the word-for-word translation would be clumsy and obscure.

Antonymic translation is a kind of grammatical and lexical transformation which substitutes an affirmative construction for a negative one or vice versa with some accompanying lexical change, usually substituting the antonym for the original word.[49, p 62].

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|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| 1. Ел азды деп надандар
<i>мұңаймай жүр</i> | 1. Only the ignoramus <i>is happy</i> that the world has fallen so low |
| 2. Түбінде тыныш жүргенді <i>теpic көрмедім</i> | 2. And so <i>I preferred</i> in everything the peace of solitude |
| 3. Ит жегенше, Қондыбай, Қанай жесін,
<i>Құр жібер мына ант ұрған кәрі шалды.</i> | 3. Kondibai and Kanai aren't as wicked as wolves –
<i>Don't let old man Winter feast</i> in our steppes. |
| 4. Жетілтiп жаз жайлауға қона алмай жүр,
<i>Күз күзеу де жанжалсыз бола алмай жүр.</i> | 4. They are reluctant to chase the herds to the upland pastures, <i>And there's always scandal</i> in the autumn pastures. |
| 5. Естілер де ісіне <i>қуанбай жүр</i> | 5. The intelligent man <i>is humiliated</i> . |
| 6. Ала жылан, аш бақа күпілдектер, Кісі екен деп ұлықтан <i>ұялмай жүр.</i> | 6. Like speckled snakes or croaking hungry toads, They hiss at the old, and <i>shame has Disappeared</i> completely! |
| 7. Жасы кіші үлкеннен <i>ұялмай жүр.</i> | 7. The young men <i>have forgotten all shame</i> before the old. |

The translators use antonymic translation in these phrases to preserve the meaning of source text and could successfully transfer the meanings of words. For instance in the first sentence, he translated the phrase "надандар мұнаймай жүр" into "only the ignoramus is happy". We consider the translator's version is a success, because in order to convey the meaning "надандар мұнаймай жүр" the translator uses the word "only" before "ignoramus is happy". Therefore the two opposite words give the same meaning. So the lexical transformation is reasonable. And in this case it seems that there is no other version of translation. In the second sentence he replaces the meaning of "теріс көрмедім" by opposite translation "preferred". In the third sentence the English phrase "құр жібер" is conveyed in this transformational style to observe the traditional norms of the target language, and relatively transfers "don't let feast". In the next phrase the translator also leans on antonymic translation in order to render the contextual meaning of the source text. He replaces "күз күзеу де жанжалсыз бола алмай жүр." with its contrary meaning in the translation. "and there's always scandal" in the autumn pastures", "қуанбай жүр" replaced by "man is humiliated", "ұялмай жүр" was translated as "shame has disappeared". In order to convey the same impact on the recipient of target language, the translators have used antonymic translation; the sentence "ұялмай жүр" was transferred into English as "have forgotten all shame".

The necessity for antonymic transformation arises due to several reasons:

- 1) The necessity to resort to antonymic translation may be caused by various peculiarities of source language and target language lexical systems:
- 2) Sometimes antonyms become the most adequate way of rendering the contextual meaning.
- 3) Finally the transformation is often necessary for the purpose of observing the traditional norms of target language.

Cultural translation represents the practice of translation, which involves cultural differences. Cultural translation can be also defined as a practice aimed at presenting another culture via translation. This kind of translation solves some issues linked to culture, such as dialects, food or architecture. When we translate from the source text we should keep in mind how we can convey the same effect, comprehension to the reader of target language. Abai's poems mostly describes the life of the Kazakh people, who were inhabiting in valleys and steppes, so some cultural-colored words are unfamiliar to target language readers. In order to prevent the misunderstanding of source text and the gap of comprehension to target text readers, the translators purposely use cultural translation. They tried to substitute common words with set expressions close to English culture.

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|---------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Бұрынғы ескі биді тұрсам
барлап,
Мақалдап айтады екен сөз
қосарлап.</p> <p>2. Мал үшін тілін безеп, жанын
жалдап,</p> | <p>1. I see this when I look back on the
past,
The speech of <i>the powerful</i> is
peppered with proverbs.</p> <p>2. They troubled the language for
<i>profit</i>, and filled up the soul,</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| Мал сұрап, біреуді алдап,
біреуді арбап, | pleading for crumbs sometimes
with deception, sometimes with
flattery. |
| 3. Құда-тамыр, дос-жарың,
қатын-балаң –
Олар да бірқалыпты бола алмай
жүр. | 3. <i>Step-brothers</i> and brothers,
children, sisters, wives,
Don't live a single good day in
peace. |

Abai's poetry is full of specific terms that lie in sphere of culture, so the translators use cultural transformations in order to avoid misunderstanding and make the poems clear for target text readers. Take as an example a word “*бу*” which transferred as “*powerful*” into English but *бу* is a person who tries to solve problem among people by giving his advice and this special term is known only to Kazakh people, so the term “*бу*” doesn't exist in English society. Therefore, the translator substitutes it with meaning closer to English people. In the second sentence, life and culture of Kazakh people took place. Kazakh people were nomads, so a level of wealth is measured by quantity of eatable domestic animals like cows, camels, horses and sheep. That's why the word “*мал үшін*” was transferred as “*for profit*” logically to make it more precise to understanding of recipient. The word “*құда-тамыр*” is replaced by the word “*step-brothers*” which is common to English people culture and express the same effect of the ST to a TT reader.

Metaphoric transformations are based on transferring the meaning due to the similarity of notions. The target language can re-metaphorize a word or a phrase by using the same image. [49, p. 70]

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|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Борандай бұрқ-сарқ етін
долданғанда,
Алты қанат ақ орда үй
шайқалды. | 1. <i>Like a crazy old camelhe acts in
his rage,
Rocking and shaking our yurta's
thin wall.</i> |
| 2. Дүниеге ынтық, махшарға
амалсыздың
Иманын түгел деуге аузым
бармас | 2. <i>I cannot turn my tongue to call
those just who have
A weakness for the worldly and
are weak-willed before eternity</i> |
| 3. Ит маржанды не қылсын деген
сөз бар | 3. <i>Pearls are not pearls when they
are cast before swine</i> |
| 4. Ұқпайсың өз сөзіңнен басқа
сөзді,
Аузымен орақ орган өңкей
қыртым | 4. <i>You will never listen to sound
advice,
Your tongue in its rashness is
unsurpassed.</i> |
| 5. Ақылды қара қылды қырыққа
бөлмек,
Әр нәрсеге өзіндей баға бермек. | 5. <i>He splits a hair in four times
forty parts,</i> |

6. Ел бұзылса, құрады шайтан
өрмек

6. *The devil revels* when he sees
our nation's ills

7. Арамдықтан жамандық көрмей
қалмас,
Мың күн сынбас, бір күні сынар
шөлмек

7. Yet the day of reckoning for
scoundrels will arrive:
*A bad jugs breaks at once, the
proverb says.*

8. Мақтан үшін қайратсыз болыс
болмақ,
Иттей қор боп өзіне сөз
келтірмек

8. Though brainless knaves aspire
to rule the state,
Like curs by all they *shall be
spurned* one day.

9. «Құдай қосса, жұртымның
Ақтармын осы жол сүтін» деп,

9. *"Dear clansmen, I promise to do
all I ought"*

10. Ержеткен соң түспеді
уысыма,

Қолымды мезгілінен кеш
сермедім

10. When I grew up, I didn't know
how to *latch onto it*,
I stretched out my hand to it
very late.

In the first sentence the author explains the condition of angry person by metaphor “борандай бұрқ-сарқ етіндолданғанда”. The translator transferred this metaphor not by word-by-word translation, he used metaphor as “*like a crazy old camelhe acts*” in order to give the same impact on TT readers. The second example also includes the metaphor “*аузым бармас*” and it was translated as “*cannot turn my tongue*” as well as here direct translation is impossible. The third example shows that the translator could convey the metaphor “*ит маржанды не қылсын*” successfully rendering it by appropriate metaphor “*pearls are not pearls when they are cast before swine*” in target language, so the translation metaphor is more understandable for English people. In the fourth example the translator tried to convey the meaning of metaphor in Kazakh “*аузымен орақ орган*” by explicatory translation as “*your tongue in its rashness is unsurpassed*”. The fourth translation is also explanation for the metaphor “*ақылды қара қылды қырыққа бөлмек*” as “*he splits a hair in four times forty parts*”. In the sixth example, the line of a poem “*ел бұзылса, құрады шайтан өрмек*” is transferred as “*the devil revels when he sees our nation's ills*” and the translation variant is closer to the meaning in source text. “*өрмекқұру*” means “*to ensnare somebody cunningly*”. In the seventh example, the translator transferred the metaphor by metaphor “*мың күн сынбас, бір күні сынар шөлмек*” as “*a bad jugs breaks at once, the proverb says*”. The eighth example “*иттей қор боп*” translated as “*Like curs by all they shall be spurned one day*” describing the deep meaning of the metaphor. In Kazakh culture there exist metaphor as “*ақ сүтін*”

ақтау” which means to understand mother’s good deeds and give it back to that person respectively and such metaphor was given in ninth example, “*ақтармын осы жол сүтін*”. It was rendered as “*to do all I ought*” by using common words to TT readers. In the last example, “*уысыма түсней*” is transferred as “*I didn’t know how to latch onto it*” by describing the true meaning of the metaphor to convey the same impact on the recipient of target language.

Omission is opposite to addition. It means that translator omits extra elements. They are elements denoting the meaning, which is already expressed in the text. As a type of grammatical transformation -omission is necessitated by grammatical redundancy of certain forms in the language.

- | | |
|------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Бес-алты мисыз бәңгі күлсе
мәз боп,
Қиналмай, <i>қызыл тілім</i>, кел
тілді ал, қой!</p> | <p>1. If I arouse laughter from a pitiful
group of madmen,
Then, <i>my tongue</i>, don’t make the
effort, be silent.</p> |
| <p>2. Сыртқыларға сыр бермей,
Құр күлемін <i>жымыңдап</i>.</p> | <p>2. I tried to look calm and cover
my fear.
<i>I smiled</i>, although feeling
more dead than alive</p> |
| <p>3. Сабылтып, күнде ұрлатып, із
жоғалтып,
Ызаменен <i>ыржиып күле алмай</i>
жүр.</p> | <p>3. Rustlers chase whole
Herds away leaving no tracks
They are evil spirits, who
cannot even <i>smile</i> at their luck!</p> |
| <p>4. <i>Қайыршы шал-кемпірдей</i> түсі
кетіп,
Жапырағынан айрылған ағаш,
курай.</p> | <p>4. The trees like poor <i>old beggars</i>
stand and stare,
Bereft of leaves, as naked as the
Earth.</p> |

In the first sentence, the author omits the synonyms “*қызыл тілім*” and conveys the meaning generalizing it to “*my tongue*”, which itself means “*poetry language*”. So the context does not need information of “*қызыл тіл*” as well as it doesn’t exist in the TT. In the second sentence, the translator does not consider that it is necessary to translate the phrase “*күлемін жымыңдап*” because there are a lot of types of smile in Kazakh Language like “*жымыңдап күлу*”, “*жарқылдап күлу*”, “*қарқылдап күлу*”, “*мысқылдап күлу*”, “*жадырап күлу*” and “*жымыып күлу*” and so on. All of them are description of how people smile in different situations. Here “*күлемін жымыңдап*” means to smile unnoticeably but the translator transferred it just “*I smiled*”. In the third example the translator again omitted the meaning of the word necessary, generalizing the message of the source text, because he thinks the transformation of word “*ыржиып күле алмай*” will be extra information in the target text. In the next fourth sentence, the source text is describing the people. But the

translator conveys into English as “*old beggars*” because it has already transferred the meaning of “*Қайыршы шал-кемпірдей*”. And the translator omitted additional information.

This transformation is seldom structurally obligatory; it is usually caused by stylistic considerations and deals with redundancy traditionally normative in source language and not accepted in target language and the most common elements of objects of omission are pair-synonyms. Omission is used to ensure a greater degree of what is called “compression”, reducing the redundancy of the text by omitting words, which can be easily restored from the context.

Оқу үлгісі

SUMMARY

Philosophically speaking, there are no things that are absolutely identical. There are no two stones alike, no flowers the same, and no two people who are identical. Although the structures of the DNA in the nucleus of their cells may be the same, such persons nevertheless differ as the result of certain developmental factors. No two sounds are ever exactly alike, and even the same person pronouncing the same words will never utter it in an absolutely identical manner.

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words, figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought, emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language (TL).

It is impossible to overestimate the poetry translation as with its help different nation exchange thoughts and ideas with each other. And when we read the translated text, we perceive it as an art, and do not think about amount of work the translator has done for producing the most reliable transfers of sense of the original literary work. There is no doubt that the works of writers in the Kazakh translation should be clear and close to the English reader. A translation should be read as an original work.

It is well known that poetry translation is the most complicated type of written translation. The translator ought to have an artistic flair, the talent of a writer or a poet. It is well known that literary text translation is the most complicated type of written translation, besides a perfect understanding of both languages, the gift of words, a feel for the language, the translator ought to have an artistic flair, the talent of a writer or a poet. Furthermore, in literary usage, words are used not merely for their primary meaning; they carry a secondary meaning or the contextual meaning as well. Meaning is a matter of the interpretation, which in turn is a matter of choice, context and usage.

To sum up, poetry translation is quite a challenge which requires certain competencies, skills and training on the part of would-be translator. It entails that the translator be fully aware of the distinctive features of the genre in both source and target language. He or she also has to be cognizant of the socio-cultural differences between the two languages involved. Furthermore, the translator should be well concerned in the linguistic potential resources of the two languages so he can make accurate lexico-grammatical selections that serve his particular rhetorical purpose quite appropriately.

Many people think that the translation of literary works is one of the highest forms of rendition because it is more than simply the translation of text. A literary translator must also be skilled enough to translate feelings, cultural nuances, humor and other delicate elements of a piece of work. In fact, the translators do not translate meanings but the messages. That is why, the text must be considered in its totality. Alternatively, Peter Newmark delineates translation as “rendering the meaning of a

text into another language in the way that the *author intended* the text” [12, p. 5]. A further point is that there are examples in which the source text contains ‘facets’ that are advocated in an apt manner by Lawrence Venuti: “...*discursive variations, experimenting with archaism, slang, literary allusion and convention*” [13, p. 31]). Additionally, it is no less than potentially contradictory that the translator should be “visible” and make use of “foreignising” attributes simultaneously, as foreignising attributes, at any rate in the Schleiermacher tradition, were chiefly initiated into the target text from the source text, not by the translator’s innovation. Language has more than a communicative, or societal and connective purpose in literary-prose translation. The word works as the ‘key ingredient’ of literature, i.e. it has an arty function. A tricky course of action emerges between the start and the conclusion of an innovative work of translation, the ‘trans-expression’ of the life incarcerated in the framework of imagery of the work being translated. Hence, the problems in ‘prose-translation’ are within the area of art and they depend on its particular laws.

However, when the source and target languages belong to different cultural groups, the first problem faced by the prose-translator is finding terms in his or her own language that express the highest level of faithfulness possible to the meaning of certain words. For example, there are some words that are related to typical fabrics, cookery specialties, or jobs; they also represent specific culture and the translators should be very careful in translating such words. They also find it difficult to render ambiguous puns. Similarly, the titles of stories and novels provide many examples of such ambiguities, which are hard or even impossible to translate.

Broadly speaking, translation is finding expressions in another language preserving the semantic and stylistic equivalence, matching grammatical structures and cultural contexts. Put simply, translation can be considered as the replacement of the elements of the source text with the cultural context and grammatical and semantic conventions of the target language so as to transfer the impact of the source text on the mind of a reader who, being unilingual, has no way of experiencing it in the original form. Alexander Fraser Tytler’s three basic principles of translation propose that a translation should be accurate, faithful, graceful and creative. Expanded, they cover all aspects of literary translation. A good translation preserves the spirit and sense of the original in the strength of the structure, force of expression, mastery of language and the qualities of imagination and discernment. These principles define what the final product of translation must be like and, by extension, what the duties of a translator are. However a strict adherence to these principles seems a hard task to attain. In the modern scenario the problems of translation most specifically, literary translation have increased multifold. The present paper attempts to examine the problems a translator has to encounter in his work.

CONCLUSION

It is important for every person to get acquainted with the masterpieces of world literature. However, not everyone can read the composition in original language. Thanks to the writer-translators it is available to us to get aware of the world literature.

It is impossible to overestimate the literary translation as with its help different nation exchange thoughts and ideas with each other. And when we read the translated text, we perceive it as an art, and do not think about amount of work the translator has done for producing the most reliable transfers of sense of the original literary work. There is no doubt that the works of English writers in the Kazakh translation should be clear and close to the Kazakh reader. A translation should be read as an original work.

The perception of the text is influenced by lots of things: culture, implication, national features, etc. therefore it is essential for translator to adapt the text for all these conditions.

The effective literal translation is capable to reflect all deep meanings of the context and its general sense. It should be noted that literary translation often does not coincide with the original work in all details, but the basic rule concludes to be as clear for the readers of the translation and conveys the message of the source text. And the writer-translator as the native speaker offers his understanding of the original text.

Therefore, the literary translation should be fully comprehended in terms of the source text, the translator won't manage only with knowledge of a foreign language, here he needs special intuition, skill to be able to recognize the language forms, features and the ability to convey an artistic image.

Thus it is necessary to estimate the value of a context. The context reveals text function of the language unit.

During the translation process the translator does not deal with separate words, however it much more depends on the bonds of words and its adjacent words in the context.

To conduct research on the specifics of the role of context in literary text translation, we have chosen the Abai's poems and its translation into English language. The reason of selecting this work is that there are not many compositions being translated into English language. And it will be important to analyze the work, in order to appreciate the translation.

The specific goal, which makes the translator modify the resulting text, often means that, for all practical purposes, he assumes an additional role and is no longer just a translator. He may set himself some propaganda or educational task, he may be particularly interested in some part of the original and wants to make a special emphasis on it, he may try to impart to the Receptor his own feelings about the Source or the event described in the original. In pursuance of his plans the translator may try to simplify, abridge or modify the original message, deliberately reducing the degree of equivalence in his translation.

In many types of translation any attempt by the translator to modify his text for some

extra-translational purpose will be considered unprofessional conduct and severely condemned.

As for a translator, mastery of the target language is far more important than that of the source. Some useful ideas are put on poetry translation. They are as follows:

- The translation that only emphasizes the sound of the original work without considering of other factors is not a good one.
- It is impossible to reproduce thoroughly one syntactic structure in another language. The translator should use different ways to solve the problem of expression and communication between the two languages in the process of translation.
- It is rather difficult to find the exact equivalent words. Translation is not to translate words, but conceptions and structure of which words are only the constructing material.
- It is impossible to reproduce language and culture in another. Literary pattern is restricted by linguistic structure the literary pattern of one and cultural tradition. The transplanting of it must be achieved by means of transformation, rather than a copy from one language and culture into another one.
- The rhyme of poetry is decided by the rhythm of language and as a result, to reproduce the rhythm of one language in another one is impossible. The only way out is to translate poems according to the rhythm of the target language

The research has been made on the basis of 59 examples taken from the mentioned poems. While making an analysis of the context preservation in the target language, I have noticed that the most frequent used transformational techniques were specification, modulation, cultural translation, antonymic translation and differentiation; whereas the rarely used types of transformations are metaphoric, paraphrasing and cultural translations.

While poetry translating the following basic challenges can be defined:

- Failing to understand the main idea of the author;
- Not rendering symbols and image of the poem;
- Violation of figurative and expressive stylistic means, and connotative meanings of words;
- Not giving a sense to the style of the author, his manner, content and structure of the poem;
- Lack of knowledge and skills in theory and practice respectively

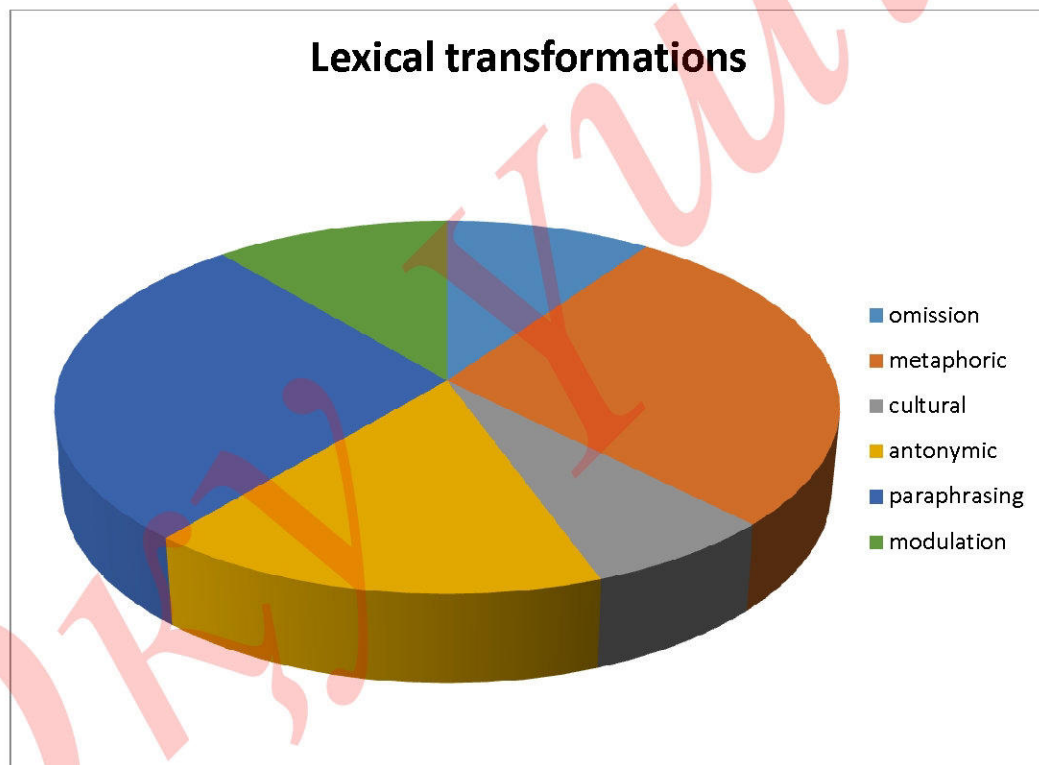
Strategies of rendering poems:

- the translator should grasp the impressing manner of the source text and present it in the translated text.
- the translator should convey the source text's ideas by rendering the words and seek the resemblance between of the source and that of the translated text.

In the current diploma paper we tried to give a sufficient comparative analysis of translations of Abai's poems from Kazakh into English and to define its communicative equivalence. The translator should reconstruct Abai yet does not go

too far and create the artistic portrait of the original, not the lifeless copies, meeting the requirements and necessities of readers. Some translators possess indeed well translations and own their own audience, yet their translations have more of themselves than the SL addressee. Abai and his image supposed to present fade away and present translator as an original author.

Overall, there is such notion as good or bad, perfect or canonic translations. Not a single translation renders its original completely: every translator chooses the major idea from the original, attaches the supplementary, replacing and ignoring the minor. S/he defines, distinguishes the major from the minor according to his/her own sense of translation, principles of his/her literary school and historical background.



Furthermore, in literary usage, words are used not merely for their primary meaning; they carry a secondary meaning or the contextual meaning as well. Meaning is a matter of the interpretation, which in turn is a matter of choice, context and usage. The fact that meaning in literary language differs according the usage points to the truth that literary language and consequentially literary translation is context and culture-bound, unlike scientific-technical language translation. In literature the basic problem in translation arise in its nebulous origins. Literature is product of an emotion, a moment and the author's confrontation with them. It is the product of individual genius, imagination and vision. The roots of literature nourish

themselves on the psychology of the artist, which colors his vision. All of these are highly individualistic and non transferable traits. It therefore becomes very difficult for the translator to visualize the author's intent and relive the experience and emotions of the author at the instant of creation. This factor, which renders an exact translation impossible, complicates the task of translation. The translator has to guard against an involuntary diffusion of his own vision and personality into the translation. Since literature is subjective, the translation would be subjective too but this is the least desired element in a translation. [16, p. 65]The translator has to face the problem of choosing his affiliations to faithfulness. He has to choose his affiliations to faithfulness. He has to choose his priorities from among the form, registral features, meaning, sense, emotions and images while deciding upon a faithful recreation. Literature is multidimensional and multilayered. Ordinary language admits to a limited range of interpretability but poetic language is marked by the superficial primary sense diverging out to various secondary meanings arising due to imagery, witticism, conceits, puns and symbolic nuances. Poetic language is suggestive and allegorical too. It is not the words but their association that make literature. Poetic language often carries a mythic tint which can be traced to the social, cultural and in some cases personal context. While translating them, the translator has to remodel the context to facilitate understanding by the target language audience. Language is a culture bound phenomenon. It exists in the cultural and historical perspective of the users and has a whole tradition associated with it. A rendition of culture specific words, religious customs and ceremonies, poetic fancies, mythological allusions, archetypal images and philosophical contexts therefore become problematic. The peculiarities of a nation's mental makeup, too, unwittingly influence the work of translator. Problems in translation of literature arise because it cannot be dealt with at the single level. Strict adherence to all the basic principle of translation at the same time is a herculean task. The translator has to erase his identity from a product of his own workmanship which is an onerous task in itself. At the same time he has to infuse his work with the spirit and soul of the original. He has to delve in the psychology of the poet and relive the experience and emotion of the author at the instant of creation. He has to reproduce faithfully the form and registral features besides capturing the effusive quality so characteristic of a literary work and weaving it into an equally mesmerizing pattern in the target language. He has to preserve all the niceties of the language of the original while ensuring that the secondary meaning is adequately expressed. [17] A perfect matching at all these levels is quite difficult to attain. Add to this the cultural and historical perspectives, orientation of the target language audience and the problems involved in a convincing rendition of cultural specific words, religious customs and ceremonies, poetic fancies, mythological allusions, archetypal images and philosophical contexts: and the problems of the translator multiply exponentially. These problems vary in a fairly wide range from single untranslatable elements to the whole original text, and the character of the same problems varies depending on translation direction.

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