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THE SEMANTIC IDENTITY OF ABAI'S POEMS THROUGH PRAGMATIC ADAPTATION IN TRANSLATION

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Abstract. This article describes how Abai Kunanbayuly's poems differ in semantic features by the activity of various means of artistic representation in his poetry and the article discusses the problem of using pragmatic adaptation of his poems in Russian and English translations.

The article is aimed at comprehensive information is given on the application of pragmatic adaptation in translation, the use of pragmatic adaptation in translation was consistent on the basis of specific translation examples. In the course of pragmatic adaptation, other methods of translation were also identified, such as drop-off, compensation and tag, which were used. During the analysis of the translation of poetry and the original, the most frequently used translation methods were identified by the translator when using the pragmatic adaptation of the translation of poetry depending on the reader.

The methodology of the study is based on a pragmatic adaptation and practical analysis.

In the article, there is given an analysis of the poem by Abai Kunanbayuly with its translation by M. Petrov into Russian and translation by Richard McCain into English with the original.

As a result of the analysis, the correspondence of the translations of the verses and the semantic transmission of the original was substantiated. Based on this, it is proved that poetry translated using pragmatic adaptation is adequate to the original, i.e. it has a semantic identity and a full-fledged communication intention to the recipient.

The scientific value and practical significance of the article lies in the fact that the methods of applying pragmatic adaptation in the translation of poetry as a whole are given, and during the analysis it was found that the authors of the Russian or English translation often resorted to the method of adding, omitting, compensating and offered a translation with adaptation.

Keywords: translation, poetry translation, original, pragmatics, pragmatic adaptation, communication intention, recipient, adequate translation, translation methods

Basic provisions

Translation of poetry is a very difficult and responsible creative activity, and a great skill. In poetry translation, a word, phrase can be translated in various ways, based on the preservation of the original meaning of the verses. The language of poetry should reach the reader in a clear, understandable form. Poetry translation requires special poetic skills and mastery. Accurate conveying of the poet's thinking system, image patterns, and poetic style requires great skill. In poetry, the poet's personality is reflected, his thoughts, soul, and secrets are described. He becomes the heroes of his creation. It is a great creative work to convey the poet's poetry in

the poetic language of another country with poetic images, metaphors, the richness of the folk language, deep soulfulness, beautiful feelings, inspiration. The translator should be able to clearly understand the poet's thoughts in the poem, his mood, and the meaning behind each of his words.

Introduction

Poetic translation is a special type of literary translation. Many works of poetry have been translated by the leading figures of the translation like S. Marshak, K. Chukovsky, M. Lozinsky, M. Tsvetaeva, I. Franko. But nevertheless, the problem of poetic translation remains relevant both theoretically and practically. This is due to the development of new translation methods and techniques *with a rethinking of reality through eternal poetic values*.

The method of revealing the reality of life, characteristic of literature and poetry in general, through visually clear images, realistic images, allows you to widely cover infinitely numerous, diverse phenomena manifestations of the world and describe them in detail with internal and external features. In poetry, when a person's life, character, actions, images are depicted, a lively person, who has fully preserved his diverse individual, independent features and has typical qualities that reflect the secrets of the environment, the period in which this person grew up, is created.

The poetry translator is required to restore the original content and form its linguistic expression, the translator should achieve a certain functional equivalent of the translation text to the original text.

Abai Kunanbayev is a great Kazakh poet, educator, philosopher, a public figure of the second half of the 19th century. Everything created by Abai is artistically unique and surprisingly consistent with our time, the problems solved in his works remain acute and relevant, and we can look for answers to them in the complex poetic world of Abai. Abai fought for the thoughts and aspirations of the Kazakh people, freedom and friendship of peoples, enlightenment and equality. He expressed his thoughts with deep thought in poems written in the Kazakh language. Abai is one of the main pillars of spirituality on the literary horizon of other peoples.

The peculiarity of Abai Kunanbayuly's work is in his poetry. It is known that the main part of his works is lyrical poems, although our article will consider his poem in the form of a different genre. In his works, the poet showed his unique talent and extraordinary skill. The volume of his poems, the range of topics is very wide. No matter what topic he wrote, in his works Abai expressed thoughts and judgments that no one had previously expressed, in a special way, in a new form, in an updated context.

Abai Kunanbayuly's poems are distinguished by the function of various means of artistic expression, depending on their semantic features. In any group of poems, the means of artistic expression are complex, the national tone is rich, and now the language of poems in one direction is simple and specific. If the translation of poems in the first group into another language requires a lot of work and a lot of research from the translator, then the translation of poems in the later group is much easier. However, even for translators with excellent translation skills, it is not easy to

translate Abai's poems, interpret them in poetic competition with Abai. The full basis for this can be translations of Abai's poems.

As for the study of pragmatic characteristics in the theory of translation, we note that without the formation of the theory of translation, translators have implemented this in practice. And when the theory of translation is formed and developed, and the object of study is increased, we see that the same methods used, solutions, create *different pragmatic approaches*. The emotional, expressive, stylistic, aesthetic, etc. characteristics of the text are based on a certain degree of pragmatic attitude to it. Also, the concept of pragmatic power of the text lies in the fact that the original does not lose its linguistic influence in translation, but contributes to it to such an extent. As much as the pragmatics of language is important in creating interaction between people in the process of communication, the content of the original work is perceived and influenced by the reader who reads it in the language of translation, it forms a pragmatic activity. Not all readers read and fully understand the work in the original language.

Then the reader does not know the culture, life, profession, and other national characteristics of the country in which this original was written. In the process of reading the text of the translation, there is a misunderstanding regarding some names, realities or terms, actions in the context of role and social interaction. Through the use of pragmatic adaptation and as a result of his comprehensive knowledge, the translator translates it according to the public's understanding. It requires a general deep understanding of the pragmatic aspects of translation.

Description of materials and methods

We know how important it is for Abai's works to be translated into other languages, especially into Russian, as well as into English.

It is difficult to assess the work that our translators have done in this area. The task of translators of Abai's works is not only to translate the Kazakh text into Russian and English. Readers want to see a translation that matches the artistic value of the original. The translator should have a deep understanding of the intricacies of the original, know at what time this or that poem appeared, and be able to enter the *world* of his author.

Owing to Mukhtar Auezov, Abai's works were translated by V. Rozhdestvensky, V. Shklovsky, S. Lipkin, M. Petrov, R.M. Kane (this article analyzes the translations of M. Petrov and R. M. Kane) by V. Zvyagintsev, M. Tarlovsky, L. Ozerov in accordance with the poetic value of the original.

In modern translation, there are many studies that focus on the pragmatic effect, the use of adaptation, that is, the communicative result, the way in which the intention achieves the result. In this regard, it can be said that the translator pragmatically adapts the translation by making appropriate changes to the text. V.N. Komissarov explained the pragmatic adaptation of the translation as: «Changes made to the text of the translation in order to achieve an appropriate response from the specific receptor of the translation» [1, p. 179]. At the same time, according to the translator S. Talzhanov: «The translator is neither a corrector nor a developer of the original. He has no right to increase or decrease. He should translate the original

without changing it, and accurately describe the scenes of life depicted in it only from the point of view of the author» [2, p. 168].

Some types of pragmatic adaptation are common in translation practice, and in the material taken for this practical analysis, we decided to dwell on these types and use them.

The *first type* of application of pragmatic adaptation is aimed at considering the *medium-level* receiver so the message understandable to the readers of the original is incomprehensible, due to the lack of necessary knowledge for translation readers. In addition the translator inserts additional information into the text of the translation, which complements the place of insufficient knowledge.

The *second type* of application of pragmatic adaptation conveys the emotional effect of the translation of the source text to the recipient with the goal of correct perception of the original content.

The *third type* of application the translator adapts not to the middle-level receiver, but to the situation of communication with a specific receiver in terms of appropriate influence, in a particular case, the translator prefers to convey not the spoken word, but the thought. In order to achieve the effect required by the receiver, the translator decides for himself whether other approaches are needed than those used in the original.

The *fourth type* of application of pragmatic adaptation *addition* can be described as a solution to the tasks, where we assume that the following statement is combined, any translation is a text that the translator composes to achieve a specific goal. But sometimes the translator can use the original to achieve a specific goal that is not related to exact reproduction, and for the purpose of solving some kind of his task [3, p. 188].

Thus, in the use of types of pragmatic adaptation, the translator translates by adding additional elements to the text, omitting unnecessary elements from the point of view of the recipient of another language, and using semantic transformations. Additions and subtractions used by the translator are grammatical, as well as lexical transformations that require the introduction of additional words in terms of the norms of the language of translation, or, conversely, some extra elements, such as subtractions or additions to the context [4, p. 130].

Pragmatic adaptation is considered by A.D. Schweitzer as the influence of the pragmatic factor on the translation process, and also noted that it is one of the most important filters that determine the amount of information transmitted in translation. According to A.D. Schweitzer, in order to understand the essence of the use of pragmatic adaptation, It is necessary to take into account two contradictory linguistic trends - explication and implication [5, pp. 242-243]. This trend is explained by the scientist Kaliev G. in the Explanatory Dictionary of Linguistics terms, «it is necessary to take into account the explicit meaning and implicit meaning, and here the implicit meaning is the meaning that is openly expressed and clearly explained through the language material» [6, p. 39] and «implicit meaning is the hidden meaning that is not disclosed through the language material, but is known through the context» [6, p. 402].

When composing a message, the sender must choose which information should be expressed in words and which should not be included in the text of the message, information that is understandable in the original language and does not require verbal expression may become incomprehensible when transferred to the language of translation, give excessive meaning in translation, or information that should be translated into the language of translation may be incomprehensible in translation [5, pp. 242-243].

Therefore, the translator must choose the right approach to using pragmatic adaptation so that the text in the original language is understandable to the recipient, and achieve the adequacy of the translation by implementing pragmatic adaptation of the translation. That is, we can say that a pragmatically adapted translated text, especially poetry, is a pragmatically adequate work.

An adequate translation is a transformation of the content and form of the original by means of the linguistic means of another language, that is, a translation made through the observance of genre – stylistic, structural - semantic, etc. linguistic norms and rules.

An adequate translation of poetry is explained by L. L. Nelyubin: «In the theory of translation, the text of poetry is aesthetic in content and in the most appropriate way to the original, that is, the text that conveys the original in the language of translation in the most complete and without abbreviations» [4, p. 14].

It is very difficult to achieve complete adequacy in translating poetry. Because in a poetic work, a lot of meaning, artistic, philosophical, aesthetic thoughts are reflected in a small word, the life, culture, history, customs of a country are presented. Poetry is the highest form of existence of the national language. In the work of poetry, the spirit of the people is most fully manifested – its history and the specifics of cultural development, character. Understanding the poetry of another people means understanding the world of feelings of another national character, another culture [7, p. 3], – the researcher of the translation of poetic works E. Etkind said that through the translation of poetry, not only the literature and language of one nation, but the very essence of the nation is presented to the world.

Since the translation of poetry is the most complex of the types of translation, it is even more complex than the work of poetry. In the translation of poetry, the translator is assigned a separate responsibility from the point of view of his own interpretation and interpretation of the text, which requires the translator to have sufficient training in the field of linguistics and translation theory, as well as literary, cultural, stylistic knowledge and skills [8, p. 13].

Results and discussion

From the ideas of the above mentioned scientists - researchers regarding the translation of poetry, it can be concluded that poetry translation is the type of translation in which the use of pragmatic adaptation is most necessary among the types of translation. Not all translations conveyed using pragmatic adaptation are adequate, especially since it is rare for poetry translations to be equivalent to the original, although we can determine the adequacy of poetry translations by using pragmatic adaptation analysis.

Abai Kunanbayuly's poem *Жасымда ғылым бар деп ескермедім*. Let's compare with the translated version of M. Petrov into Russian:

Table 1. The original poem and its translation

ORIGINAL VERSION OF THE POEM	RUSSIAN TRANSLATION OF THE POEM
<p>Жасымда ғылым бар деп ескермедім, Пайдасын көре тұра тексермедім. Ержеткен соң түспеді уысыма, Қолымды мезгілінен кеш сермедім. Бұл махрұм қалмағыма кім жазалы, Қолымды дөп сермесем, өстер ме едім? Адамның бір қызығы – бала деген, Баланы оқытуды жек көрмедім. Баламды медресеге біл деп бердім, Қызмет қылсын, шен алсын деп бермедім. Өзім де басқа шауып, төске өрледім, Қазаққа қара сөзге дес бермедім. Еңбегінді білерелік еш адам жоқ, Түбінде тыныш жүргенді теріс көрмедім [9, 45 б.]</p>	<p>Я презрел познание, юноша пустой. Видел пользу в нем, но шел стезей другой. Возмужал — наука из-под рук ушла. Поздно к ней ты устремился, разум мой! Кто повинен, что остался я ни с чем? Смолоду учась, я был бы не такой! Из людских отряд одну зовут — дитя Обучение детей – наш долг прямой. Сына отдал в медресе: «Учись, родной!» Цель не в том, чтобы достался чин большой. Сам к высотам я стремился всей душой. В красноречии мне уступал любой. Но ведь некому здесь оценить мой труд... Под конец я предпочел всему покой [10, с. 38]</p>

Abai's poem has undergone significant changes in the translation of M. Petrovich. However, the translator fully and correctly conveyed the content of the poet's poem, The secret of his feelings, the state of mind of the poet. A deep understanding of every word, every verse of the original, as a result of which an understanding of the essence and spirit of the poem prevented the translator from translating a bare cloak, which led to appropriate creative success. The main achievement of the teacher is the ability to correctly convey the content, inner emotional richness of the poem in Russian to some extent. However, the translator also made changes here for his part. It is impossible to translate Abai's poems without using pragmatic adaptation, without resorting to it, because in this poem Abai expresses regret that he did not develop his scientific path at a young age, did not seek it, and then, when looking for it, it was difficult to reach science at an older age.

We will find out how the poet's thoughts are presented in the Russian translation and original of the poem, and what methods of translation he used in adapting the translation to the recipient in order to preserve his pragmatics.

In the first strophe, the translator used the capture (removing) method and did not translate the word *ignored*, as a result of which he could not express the *timely distraction* of the event in translation. In this strophe, the translator also used the substitution method. The translator translated the word *benefit* in the second line of the original as *Видел в пользу в нем* and replaced it with the first line. The translator also managed to translate the word *did not check* in this line by way of compensation, not by the simple word *проверил*, but by *шел стезей другой* and keep in the translation a presupposition that would be understandable to the original receiver by adding the word *но*. In the fourth line, the translator also used the addition method, but the the sentence in this line is not present in the original, giving an overhead meaning: *Поздно к ней ты устремился, разум мой!* the translator, using this approach and putting the exclamation mark, was able to translate the

meaning of the poem into the content of the translation, expressing *late thought, late understanding* and placing the exclamation mark, by giving implicit meaning that is not revealed through implicit – language material, but is known through context, it was able to preserve the effect of the poem by applying a pragmatic adaptation to the recipient of the translation, as in the original.

In the last two stanzas, it can be said that the translator was able to translate this line as impressive as in the translation by translating *Қолымды дән сермесем* in the original line as *Смолоду учась*, and in these stanzas the translator was able to use the substitution method, put the exclamation mark, ask a question to the content of the translation of the poem, write an answer, as impressive as they say, where he was able to preserve the effect of the poem by applying a pragmatic adaptation to the translation recipient as in the original. In this regard, the translation of the poem and the meanings of the original correspond to each other, and the translator successfully adapted the pragmatics of translation.

The translator better interpreted the original word *жәк көру* without giving it the equivalent Russian word as *ненавидеть или брезгать*, which has a corresponding exact description in Russian. Because when the translator interpreted the phrase *жәк көру* as *ненавидеть или брезгать* by the method of calving, the recipient could perceive it in a negative sense, instead he gave the translation *наш долг прямой* and in general translated the meaning of the phrase *Обучение детей – наш долг прямой* as *educating children is our long straight duty*, which Abai wanted to say to the Kazakh people about getting education is the best way to develop in any sphere, we maintain that the communicative intention has been able to successfully adapt and successfully maintain the pragmatics of translation, transforming the hidden meaning that is not revealed through the language material, but is known through the context. In the following stanzas, the poem *Баламды медресеге бил деп бердім* translates as *Учись родной!* in order to explain the thought of the poet receiving the translation, the author managed to preserve the main content of this stanza, with the help of the compensation method.

The great poet Abai Kunanbayev, who we are analyzing, used this alliteration method in the poem *Жасымда ғылым бар деп ескермедім*, which can be seen at the end of the verses *I did not take into account, I checked, I did not swing*. M.Petrov's translation, this method of alliteration has been preserved, we see that he translated it from the last side of the verses *пустой, другой, разум мой*, that is, using the alliteration method, and the translation of the poem was able to adapt it pragmatically successfully to the recipient. It was found that in translation, he often resorted to the method of addition, subtraction, compensation, and presented the translation with adaptation. Using these techniques, the translator used words that, in addition to the content of the original, especially in the Russian translation, make the translation more impressive. In this Russian translation, we can fully say that using pragmatic adaptation, maintaining the alliteration approach, the recipient has reached a communicative intent of the meaning of the poem.

It may be thought that this poem of Abai has lost its artistic and structure in English, the translator interpreted this poem in a simple way, simple language and distorted some words in the original from their meaning, but we preferred to look at

the points where the translator was able to successfully adapt the pragmatics of the translation of the poem and the meanings of the original to each other. Let's compare and analyze Abai Kunanbayuly's poem *Жасымда ғылым бар деп ескермедім* with the translations of Richard McCain into English:

Table 2. The original poem and its translation

ORIGINAL VERSION OF THE POEM	ENGLISH TRANSLATION OF THE POEM
<p>Жасымда ғылым бар деп ескермедім, Пайдасын көре тұра тексермедім. Ержеткен соң түспеді уысыма, Қолымды мезгілінен кеш сермедім. Бұл махрұм қалмағыма кім жазалы, Қолымды дөп сермесем, өстер ме едім? Адамның бір қызығы – бала деген, Баланы оқытуды жек көрмедім. Баламды медресеге біл деп бердім, Қызмет қылсын, шен алсын деп бермедім. Өзім де басқа шауып, төске өрледім, Қазаққа қара сөзге дес бермедім. Енбегінді білерелік еш адам жоқ, Түбінде тыныш жүргенді теріс көрмедім [9, 45 б.]</p>	<p>When I was young I didn't give much thought to knowledge, I saw the use, but didn't test it out. When I grew up, I didn't know how to latch onto it. I stretched out my hand to it very late. Who should I blame that I was left with nothing? If I'd striven in time would I be like this now? Children are one of the joys of life. I'm not against teaching children. I put my son in the madrasah, so that he could acquire knowledge and not so that he could gain favour and status. I myself strove to better myself In the field of rhetoric I was second to none among the Kazakhs. But no one can value your works, and so I preferred in everything the peace of solitude [11, p. 21]</p>

In the given verses, the translator translated the word *ескермедім* in this line in a compensatory way not with the simple word *remembered or ignored*, but with the phrase *I didn't give much thought to knowledge*, which was able to preserve in translation a presupposition that would be understandable to the original recipient. In the following stanzas, the lines *When I grew up, I didn't know how to latch onto it*. the translator used the addition method, but the words given to the addition method in this line are not in the original, giving an overhead meaning *I didn't know how ... it should be noted that there is an expletive meaning in which the translator, using this approach, added the sentence and added the interrogative sign, was able to give clarity and reasoning to the content of the translation of the poem, while maintaining the pragmatic effect on the recipient of the translation, as in the original, that is, it is clearly expressed and clearly explained through the language material.*

As for the following lines, the translator did not interpret the original word *know or gain the knowledge* with the corresponding description in English, because when the translator interprets this phrase using the calving method, the recipient could take it in too simple a sense, instead he gave the translation *so that he could acquire knowledge*, we assume that the translator was able to successfully adapt and successfully maintain a pragmatic adaptation in the translation. In the following stanzas, in the poem *Қазаққа қара сөзге дес бермедім*, the translation of *In the field of rhetoric I was second to none among the Kazakhs* is given by the way of compensation, in the original there is no word that can be translated as such, but it should be borne in mind that there is an explicable meaning, that is, it is clearly expressed and clearly explained through the language material, and the translator

managed to preserve the main content of this stanza, with the help of a compensation approach in order to explain the thought of the poet receiving the translation.

In the last line of the poem, the translator used the addition method, but the addition method in this line added the phrase *I preferred in everything the peace of solitude*, which is not in the original, and added the phrase *the peace of solitude*, which is not in the original, by giving a hidden meaning that is not disclosed through language material, but is known through context, it was able to preserve the effect of the poem, applying a pragmatic adaptation to the recipient of the translation, as in the original.

As we mentioned above, Abai Kunanbayuly used this alliteration approach in his poem *Жасымда ғылым бар деп ескермедім*, in the Russian translation this approach is preserved and translated in the Russian translation using pragmatic adaptation, and in the English translation the author did not use the alliteration approach, but in our analysis we can fully state that it was translated using pragmatic adaptation and that the recipient had a communicative intention of the meaning of the poem.

Based on the analysis made in the article, we see that the authors of the Russian or English translations, using pragmatic adaptation of the translation of the poem to the recipient, successfully reached the communicative intent, were able to fully express the meaning. In the course of the analysis, it was found that the authors of Russian or English translations often resorted to the method of addition, subtraction, compensation and presented the translation with adaptation. Using these techniques, translators used words that, in addition to the content of the original, especially in the Russian translation, made the translation impressive, and in the English translation, in order to explain the meaning of Abai's poem, The author captured the alliteration method and transferred the general meaning of the poem to the addressee, which was probably based on the use of pragmatic adaptation. Accordingly, we conclude that the translator was able to achieve the pragmatic adequacy of the original and Russian and English translation, since the poet was able to maintain the proper impression on the addressee, and the communication intensity was successfully achieved.

Conclusion

In summary, Abai Kunanbayev is a great Kazakh poet who opened a new path to the development of literature. In the poetic language of Abai, words with a rich national color, formed in connection with customs, which are not found in the lexical fund of Russian and English, are inextricably linked with the personality of the poet's national thinking. It is difficult to accurately transfer them in translation, only their meaning can be given. And the ability to convey the meaning of any words in the poet's language is also inherent in denial. In this regard, we know that it is very difficult for the translator to present these words in the original form, but all these points are directly related to the situation of the translator's inability to fully recognize the original nature, especially the talent, poetic world, poetics whose work is being translated. Knowledge of the poet's speech and its presentation in translation is carried out mainly on two different levels, it is necessary to correctly convey the

main meaning of the original, the specific information formulated in it, the idea expressed in the message. At the same time, the artistic meaning of the poem is that the poet has poetic skills and manner inherent only to him.

There is also the ability to express it in translation, to convey it. In any case, even changing a subtle feature or one subtle color characteristic of the poet's poetics can cheapen the characteristic of the original and completely darken the poet's poetics. There is no dispute that the ability to translate the general content of the original with the preservation of the narrative and its poetics, to embroider the poetics of the poet in translation are two other creative phenomena. And this problem is very complex, a great challenge to both cognition and talent. It is not surprising that even a talented, educated and experienced translator does not recognize or underestimate the poetics of the original author, his individuality. It is one thing to recognize the external nature of the original, the lexical meaning of the word in it and accurately translate it, and the poetic meaning arising from their unity and integrity, harmony and harmony and activity is another.

The translation of Abai's poems into other languages is made on the basis of line translation or with the participation of an outsider, a third person between the original and the translator, who narrates the content of the original text, the subject and the idea. The translator could not read and understand the poet's works directly. It is difficult for the Kazakh reader to understand the meaning of Abai's poems.

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АБАЙ ӨЛЕҢДЕРІНІҢ МАҒЫНАЛЫҚ СӘЙКЕСТІГІН АУДАРМАДА ПРАГМАТИКАЛЫҚ БЕЙІМДЕУ АРҚЫЛЫ ЖЕТКІЗУ

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Аңдатпа. Мақалада Абай Құнанбайұлының өлеңдері мағыналық ерекшеліктеріне қарай түрліше көркемдік бейнелеу құралдарының қызметімен ерекшеленетіндігі және өлеңдердің орыс және ағылшын аудармаларында прагматикалық бейімделуді қолдану мәселесі қарастырылғандығы ғылыми маңыздылығы ретінде көрсетеміз.

Сонымен қатар, осы өлеңдердің аудармасының барабарлығына жету мақсатында прагматикалық бейімдеудің қолдану рөлі анықталады. Аудармада прагматикалық бейімдеудің қолданылуы нақты аударма мысалдары негізінде дәйектелінді. Прагматикалық бейімдеу барысында қолданылған түсіріп кету, компенсация және тағы да басқа аударма тәсілдері анықталды. Поэзия аудармасы мен түпнұсқаға талдау жасау барысында аудармашының поэзия аудармасын оқырманға байланысты прагматикалық бейімделуді қолдану кезінде жиі қолданатын аударма тәсілдері айқындалды.

Зерттеу әдістемесі прагматикалық бейімделу мен практикалық талдауға негізделген.

Мақалада Абай Құнанбайұлының «Жасымда ғылым бар деп ескермедім» өлеңінің М. Петровтың орыс тіліне аудармасы және Ричард Мак Кейннің ағылшын тіліне аудармасын түпнұсқамен салыстыра отырып, талдау жасалды.

Талдау нәтижесінде өлең аудармалары мен түпнұсқаның мағыналық берілу сәйкестігі негізделді. Осының негізінде, прагматикалық бейімделуді қолдану арқылы аударылған поэзия түпнұсқаға барабар болатыны, яғни мағыналық сәйкестігі мен реципиентке коммуникациялық интенцияның толыққанды жеткені дәлелденді.

Мақаланың ғылыми құндылығы мен практикалық маңыздылығы жалпы поэзия аудармасында прагматикалық бейімделуді қолдану жолдары беріледі және талдау барысында орысша немесе ағылшынша аударма авторлары қосу, түсіру, компенсация тәсіліне жиі жүгініп, аударманы бейімдей отырып ұсынғаны анықталды.

Тірек сөздер: аударма, поэзия аудармасы, түпнұсқа, прагматика, прагматикалық бейімдеу, коммуникациялық интенция, реципиент, барабар аударма, аударма тәсілдері

ПЕРЕДАЧА СМЫСЛОВОГО СООТВЕТСТВИЯ СТИХОВ АБАЯ ЧЕРЕЗ ПРАГМАТИЧЕСКУЮ АДАПТАЦИЮ В ПЕРЕВОДЕ

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Аннотация. В статье отмечается, что стихи Абая Кунанбайұлы отличаются смысловыми особенностями в силу применения поэтом различных средств художественного изображения. В статье рассматривается проблема использования прагматической адаптации его стихов в русских и английских переводах.

Кроме того, определяется роль прагматической адаптации в достижении адекватности перевода стихов Абая. В этом заключается научная значимость статьи. Дается исчерпывающая информация о применении прагматической адаптации в переводе, определяется использование методов перевода, применяемых в процессе прагматической адаптации, это способы добавления, упущения, компенсации. В ходе анализа перевода

поэзии и оригинала были выделены наиболее часто используемые переводчиком способы перевода при использовании прагматической адаптации в зависимости от читателя.

Методология исследования основана на прагматической адаптации и практическом анализе.

В статье проведен анализ оригинала стихотворения Абая Кунанбайулы «Жасымда ғылым бар деп ескермедім» в сравнении с переводом М. Петрова на русский язык и переводом Ричарда Мак Кейна на английский.

В результате анализа было обосновано соответствие переводов стихов в смысловой передаче оригинала. На основании этого доказано, что поэзия, переведенная с использованием прагматической адаптации, адекватна оригиналу, т. е. имеет смысловую идентичность и полноценную коммуникационную интенцию к реципиенту.

Научная ценность и практическая значимость статьи заключается в том, что даны способы применения прагматической адаптации в переводе поэзии в целом и в ходе анализа установлено, что авторы русского или английского перевода часто прибегали к способу добавления, упущения, компенсации и предлагали перевод с адаптацией.

Ключевые слова: перевод, перевод поэзии, оригинал, прагматика, прагматическая адаптация, коммуникационная интенция, реципиент, адекватный перевод, способы перевода

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