

TRANSLATION FEATURES FOR METAPHORS AND FIGURATIVE COMPARISONS IN K. ZHUMADILOV'S DILOGY "DARABOZ" INTO ENGLISH AND RUSSIAN LANGUAGES

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Abstract. This article finds the main ways of transferring metaphors and figurative comparisons on the basis of artistic expression in K. Zhumadilov's diology «Daraboz» into Kazakh, Russian and English languages, which can be shown as its novelty.

We used the primary methods of metaphor and comparison translation that were identified by Komissarov as well as Newmark, together with the peculiarities of the researched literary texts, and a parallel examination of the original and translated texts was used to achieve the research goal. All of the aforementioned research methods intended to the issues that could arise when translating metaphor and comparison into another language.

The purpose of this article is to investigate and organize systems for translating metaphors and figurative comparison from Kazakh into Russian and English languages.

There are a lot of analogies and figurative similarities in the language of the diology «Daraboz».

The practical value of the study is determined by the fact that the examples will be helpful for future translators who are going to work with translation of metaphors and figurative comparisons. Further, the investigation results illustrate various ways of translating these stylistic techniques. In addition, we found that the most frequent way of metaphors and figurative comparison translation has become a literal translation.

The study's findings demonstrate that K. Zhumadilov's language is distinguished with rich image and a significant number of metaphors and metaphorical expressions.

This was shown when the diology of «Daraboz» was analyzed from the perspective of the employment of lexical visual means of language.

Keywords: metaphor, figurative comparison, translation transformations, figurative and semantic specificity of language, stylistic device, analogy, figurative similarities, literal translation

Basic provisions

Despite the existing diverse classifications of metaphor translation methods developed by both domestic and foreign researchers, a universal way of translating them with the choice of the optimal translation principle has not been developed, since the metaphor turns out to be deeply embedded in culture and the question of translation depends on a variety of factors.

Since metaphor is shaped by sociocultural beliefs and attitudes of a particular culture, we adhere to a cognitive approach to translating metaphors, where they should be considered as cognitive constructs representing examples of how people conceptualize their experiences, attitudes and practices and record them. Since

metaphors are associated with different cultural fields, this means that the translator must look for a similar or identical cognitive equivalent when translating.

This study outlines the challenges in conveying metaphors that lie not in the assumption that languages cannot provide equivalent expressions for their metaphors, but in the fact that they lack similar metaphors belonging to the same conceptual domain.

The goal of this article is to examine and organize the processes used to translate metaphors and figurative comparisons from the Kazakh language into Russian and English languages. A multitude of cultural, linguistic, philosophical, and literary issues can be resolved through the translation of metaphor, as evidenced by the examination of theoretical literature and the author's own linguistic material investigation. Due to the significance of accurate figurative information transmission as well as the restoration of the stylistic influence of the original text in translation, an accurate approach to the research of metaphorical translation methods is required.

The selection of translation procedures that will convey not just the literal meaning of the text itself, but also the metaphorical imagery, demands a thorough understanding of the author's language devices and the choice of translation strategies that will capture not just the essence of the original work but also the author's distinctive writing style.

Introduction

The author's purpose is to create specific emotions, feelings, and associations while its reading. The aesthetic influence of any original literary piece comes first in the translated work. The reader's imagination is activated when they are reading, thus the work should help them see scenes from the book as if they were actually happening to them. That is why, literary texts frequently employ a variety of tropes, the most prevalent of which are metaphors and metaphorical parallels. There is not a single writer out there who would not employ these tropes to vividly explain the events taking place in his works, as well as certain traits like heroes, their deeds, and diverse phenomena [1].

Metaphor has long been an object of study in various areas of linguistics. Considering metaphor, taking into account its three components - semantic, functional and structural, linguists of different eras and scientific schools took different aspects of metaphor as a basis, paying attention now to form, now to meaning, now to impact. Modern linguistics considers metaphor both as a means of creating imagery and as one of the ways word formations, and as an opportunity to study the connection between language and thinking and study linguistic-cognitive characteristics of a person.

Comparison is one of the most popular stylistic devices, used in poetic, artistic and prose speech for expressiveness and disclosure of the image through common features. The comparison can be viewed from different perspectives. In this article, comparison is considered as a category linguistic stylistics, i.e. as one of the means of language capable of carrying additional aesthetic information [2]. In the dictionary of literary terms, "comparison" is interpreted as "a type of trope based on

the likening of related phenomena.” Indeed, the comparison can be expressed in a variety of ways.

B.Mizamkhan, B. Zhambyl’s work highlights that the scientific significance of the research is determined by the study of the process for using lexical transformations in a literary work [3]. This article analyzes cognitive processes of a comparison and metaphor, the qualities of one thing are figuratively carried over to another and their impact on the choice of lexical, semantic transformations.

According to G. Kozhbayeva, K. Karimova, A. Kurkimbayeva the process of translation for multicultural components requires special attention to cultural preservation and adequate reproduction of the meanings of the original works. A systematic analysis highlights the different methods of linguistic and cultural diversity aimed at creating an authentic representation of the source material [4].

Materials and methods

The research material includes K.Zhumadilov’s dilogy “Daraboz” in the original and translated into Russian and English languages, which makes it ideal for studying translation features of metaphors and figurative comparisons as the translation of artistic visual means, which are not examined and analyzed before. The selection of the material was based on the following parameters: the first is the appropriateness of the works of Kazakh metaphors and figurative comparisons: the author's competence, i.e. the authenticity and accuracy of cultural representation, respect for the culture depicted, justification of the culturally specific setting, and of course the universal artistry of the work.

For a more focused study, we rely on the analysis of the translation of universal linguistic-cultural features of artistic texts based on historical events taking place in the 17th century on the territory of Kazakhstan and Kazakh batyrs’ life itself. Also, including the use of such translation techniques as literal translation, provided that both the source language and the target language share the same compatibility and emotional-evaluative coloring principles. It is worth to mention other transferring methods as equivalent, alternative translations and demetaphorization approach.

Given the importance of the functions that metaphor and comparison perform in a literary text, the translator should carefully choose the method of translating the metaphor.

In the given article, we mention the classification of P. Newmark and V.N. Komissarov that are the base for translation techniques of metaphors and figurative comparisons. P. Newmark advocated maintaining the maximum of the original form of the author’s metaphor, but at the same time he agreed that excessive adherence to the original can bring the imbalance in the overall style of the text. According to him, the choice of the way of translation depends upon the type of text under translation, the number of individual author’s metaphors used in the text, and the translator’s decision to use figurative speech in the translated text or not [5]. By choosing P. Newmark's theory as a method of translating metaphors and figurative comparisons for this study, we substantiate that the translation theory is based on the traditional understanding of metaphor as a figure of speech and a linguistic

expression that is replaced by another expression (with a literal meaning) and whose main function is stylistic decoration of the text.

Semantic and lexical analyses are used in our survey to examine in detail Kazakh metaphors and figurative comparisons. For more focused study, we rely on the analysis of the translation of universal linguistic-cultural features of literary texts, including the use of such techniques as metaphorical code-switching (asymmetric shift, deployment of a metaphorical model, interpretation, actualization of conceptually significant information).

Our study focused on over 100 metaphors as well as figurative analogies of Russian and English translations of K. Zhumadilov's «Daraboz» dilogy [6]. All of the examples were translated into Russian by Z. Bulanova [7] and English version private agency LLP «Astana- Personal» [8].

The historical novel «Daraboz» by Kabdesh Zhumadilov is one of the most fascinating works in the history of Kazakh literature, served as the starting point for research into the particulars of metaphor and figurative comparative translation. Metaphor as the main visual and expressive means in the works of K. Zhumadilov serves to create imagery in novels, and is also the main exponent of the author's worldview and author's attitude to the surrounding world.

A.B. Anikina identifies three characteristics of a figurative word from the point of its semantics:

1) By its subject relation, it concretely usually evokes a visual representation of the extra-linguistic phenomena of reality;

2) The function of a figurative word is not limited to a single communicative task; it contains an additional meaning that manifests itself in a micro- or macro-context. It expresses a personal, individual meaning and bears the stamp of a lively creative perception and display of the reality peculiar to the author;

3) It has an aesthetic effect on the reader, which consists of ideas about living sensations reflected in the word. They affect the reader's feelings and imagination, expressing an emotionally expressive aspect [9].

The methodological basis of the research was based on the analysis of the translation of universal linguistic-cultural features such as a metaphors and figurative comparisons. For a more focused study, there was taken into account the proverb cultural and historical background to use the appropriate translation method, hence, achieving a balance between form and content, and also rendering the information the proverb wants to give successfully into the other language without losing the essence of the its meaning [10].

Results

In the examined works, comparisons are frequently employed as a powerful tool for making content more relatable and relevant. Such parallels serve as the foundation for phraseological units, proverbs, and other sayings in addition to metaphors and comparisons. K. Zhumadilov frequently used comparisons in a variety of contexts. Comparisons that compare two elements using the words like or like are known as comparisons. When comparisons are complete comparisons, two

elements are explicitly compared in them, and a similarity point is also given. As the example there is presented a sentence with comparison in three languages:

Table 1. Similarity points in translation

<p><i>Сонау бір бетте маржандай шашылып ақтылы қой өріп барады</i> [6, p.4].</p>	<p><i>Разбrelись по свежей траве овцы, напоминая издали белые кораллы на зеленом полотне</i> [7, p.4].</p>	<p><i>The large herd of sheep grazed on the other side seemed like white pearls</i> [8, p.4].</p>
<p>In this example, sheep are compared with white corals, although in the original the author compares sheep with pearls - маржандай. In the English version of the book sheep fully corresponds to the original and is also being compared with pearls (жемчужины). On the one hand, there is foreignization, and at the same time there are elements of a typical domestication of the text - an appeal to one of the key phrases studied in Russian and English language courses.</p>		

In a metaphorical word, two components are contrasted and a similarity is highlighted. Such a metaphor, however, is distinct from comparison when it does not make use of adjectives like precisely. The two elements that match begin to be identical. For example:

Table 2. Equivalent translation

<p><i>Айдаһардын аранына жоңғармен бірге жұтыла жаздаптыз ау</i> [6, p.6].</p>	<p><i>Угодить в пасть дракону</i> [7, p.7].</p>	<p><i>Caught in the dragon's mouth</i> [8, p.7].</p>
<p>In these two examples, the word used to illustrate the topic under consideration will be called image. In the examples considered, two images are used: қой - овцы - sheep, айдаһар - дракон - dragon. They are used by the author to illustrate the topic: маржандай - белые кораллы - white pearls, то есть қой - овцы - sheep. There is used equivalent translation trying to reflect the formal structures of the original text, making the translation "transparent" to the original.</p>		

The author talks about the dragon, thereby implicitly pointing to the mighty and ferocity of the Dzungarian Khanate. Since they directly state all the key components of the comparison, these metaphors do not present readers with any significant problems. Therefore, it is clear from the example above that the dragon represents the Dzungarian Khanate.

There are undoubtedly hundreds of comparisons and metaphoric instances in the «Daraboz» dilogy. And because each of these cases is distinct in meaning and form, it's possible that the meaning would be lost if the corresponding turns were translated literally into Russian and English languages. To ensure that the original significance of the initial text is adequately conveyed to native Russian and English speakers, it is crucial that a translator is conscious of all the potential consequences linked with the exact transfer of those parts of speech. As was previously mentioned, comparison and metaphor are similar, with the difference being that in contrast, the comparison is presented openly by utilizing the expressions [11]. The following three are found on these trails:

- 1) A theme, i.e. an element illustrated with an image.
- 2) The image, i.e. the «metaphorical» part of the path.
- 3) A point of similarity that explains in what particular aspect the image and theme are similar.

In the following examples, each part is defined using the corresponding digit in front:

Table 3. Corresponding digit

<p><i>Әмірсана жаңағы (1) суық хабарды естігенде (3) тордан босанған (2) жаралы жолбарыстың кебіне түсіп кетті [6, p.17].</i></p>	<p><i>Услышав о (1) страшном сообщении, он уподобился (2) раненому тигру в ярости (3), рвущемуся из сетей [7, p.18].</i></p>	<p><i>Turned into (2) a tiger (3) racing out from the cage after hearing (1) this message [8, p.16].</i></p>
<p>Such a theme is represented in the aforementioned cases by the terms <i>суық хабар - страшное сообщение - this message, жарлы жолбарыс - раненый тигр - a tiger, and тордан босанған – рвущемуся из сетей - racing out of the cage. A metaphor or parallel is used to make a point about a particular subject vivid and memorable.</i></p>		

A juxtaposition element meant to illustrate the issue at hand can be used to describe the term image in a nutshell. This implies that comparisons or metaphors that do not accurately convey the vision are impossible. Similarity points are frequently left out. This image's theme can be implied in the metaphor, but the clear expression of the image is unquestionably required for both the comparison and metaphor [12].

The point of similarity formulates the theme and image that is consists in the comparison. Like the theme, the similarity point may or may not be formulated explicitly. If it is not explicitly formulated, it has to be taken out of context. This requires careful study of the context, since the same image can be used in different contexts in connection with different points of similarity. Each image contains a number of semantic components, and different components of the image may be relevant in different contexts [13]. For example, in the works under consideration, the image of the «word» is associated with a number of different points of similarity. Note the following examples:

Table 4. Different points of similarity

<p><i>Бір сөзбен айтқанда, біз ойрат тәйжелері үшін емес, өз жеріміздің бүтіндігі үшін шайқастық [6, p.117]. Одним словом, мы воевали не ради тайджи, а за сохранение и</i></p>	<p><i>Бұл сөз де нысанаға доп тиіп еді [6, p.118]. Слова батыра попали прямо в цель [7, p.126].</i></p>	<p><i>Сөзінде де, көзінде де жылу жоқ [6, p.142]. У него ни в словах, ни во взгляде нет тепла [7, p.151].</i></p>	<p><i>Осының бәрі жай сөз [6, p.143]. Все это пустые слова [7, p.151].</i></p>
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<i>целостность своей территории</i> [7, p.125].			
The point of similarity is brevity.	The point of similarity is accuracy.	The point of similarity is the lack of sincerity.	The point of similarity is the lack of serious intentions.

The study of the aforementioned suggestions thus demonstrates that numerous interpretations of the same image may be possible based on the context and its areas of similarity. Although the basic framework of a metaphor and comparison does not seem particularly complex, it is true that one or more elements in trope can be left out and that one representation can sometimes be connected with several areas of similarity makes it more difficult to interpret and translate these tropes [14].

The following methods of translating metaphors are listed in P. Newmark's classification:

1. Reproducing the same image in the target language (TL).
2. Replacing the image in the source language (SL) with a standard TL image, which does not clash with the TL culture.
3. Translation of metaphor by simile, retaining the image.
4. Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.
5. Conversion of metaphor to sense.
6. Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component.
7. Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

According to P. Newmark's categorization [15], the following metaphorical translation techniques can be used: precise translation, which maintains the original image.

Table 5. P.Newmark's classification for metaphorical translation techniques

The original / Source language	Russian translation	English translation	Type of translation transformation According to P.Newmark (Kazakh-Russian/Kazakh-English)
Ары таза емес [6, p. 218].	Совесьть у них не чиста [7, p.232].	Something is wrong, something is hidden [8, p.177].	Literal translation / Translation based on another similar image
Ана итті менің алдыма тірі әкелетін бол [6, p.278].	Доставишь эту собаку ко мне живым [7, p.298].	Bring this dog to me alive [8, p.225].	Literal translation.

Шегеленіп қалғандай сол орнынан қозғалар емес [6, p.339].	Ни шагу назад ни шагу вперед [7, p.363].	Did not intend to move from place to place [8, p.277].	Translation by replacing the equivalent metaphor from the TL.
Өз еліне сия алмай [6, p.29].	Не нашел поддержки у себя на родине [7, p.30].	Banished from his land [8, p.27].	Demetaphorization.
Бетін ауған жаққа жүре беруіне болады [6, p.371].	Отпускаем на все четыре стороны [7, p.397].	You can go where you want [8, p.303].	Translation based on another similar image.
Қызу ортасында жүрді [6, p.395].	В самом пекле сражений [7, p.422].	In the epicenter of the war [8, p.323].	Metaphor paraphrasing.
Сескену дегенді білмейтін, жүрегінің түгі барнағыз батыр [6, p.402].	Не знал страха, словно сердце у него было действительно львиное [7, p.429].	A real batyr must be like Barak with a brave heart who does not know what is to fear, to be scared [8, p.330].	Metaphor translating by comparison.
Су тілсіз жау [6, p.388].	А вода как известно безмолвный молчаливый и коварный враг [7, p.416].	The water is cruel enemy [8, p.318].	Translation by preserving a metaphorical image, but with the addition of explanatory information / Translation based on another similar image.
Төбе шашын тік тұрғызатын [6, p.400].	Волосы поднимались дыбом [7, p.428].	The news from which each heard rose their hair [8, p.329].	Translation based on the same image.

The given table demonstrates that metaphors typically need to be transferred exactly to convey their significance, but it is also commonplace to find demetaphorization and translation techniques that entail replacing one metaphor with a comparable one. The parallels represent a specific group of people's perspective.

A.B. Fedorov emphasizes that the more distinctive the individual style of the author, the more specific the possibilities of combining meanings used by him are for a given language. The figurative and semantic specificity of the language is used, so to speak, to the limit, and this, when translating, causes the need to change the real meanings of some words, leave others not reproduced, introduce new words for communication - in relation to the conditions of another language, change grammatical relations, etc. Let us look at this with some examples:

Table 6. Replacement of lexical components

<i>Әр нәрседен аузы күйген былайғы қалың ел сол базарға бару үшін, біреулердің жол бастауын күтіп отыр еді [6, p.146].</i>	<i>Многое повидавшее и не раз проученное жизнью население теперь подстраховалось даже в этом, ожидая, чтобы кто-то первым выехал на базар, открыв новый маршрут [7, p.155].</i>
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<p>In this case, a literal translation would be somewhat incomprehensible to the Russian reader, because <i>күйген</i> and literally translates as how to get burned. For this reason, the translator conveys this meaning by phraseology.</p> <p>There is used lexical transformation involves replacing words or phrases in the source text with equivalent expressions in the target language.</p>	
<p><i>Жарандар-ау, айтыңдаршы: ойраттан тұқым қалдырмай осыншама қанды қасапқа салатындай не жаздық бұл құдайға?</i> [6, p.151].</p>	<p><i>Скажите-ка, дорогие мои, чем мы прогневали бога, почему он наказал нас вот так жестоко, стерев с лица земли потомство ойратов?</i> [7, p.160].</p>
<p>In this example, the translator replaces the component <i>қалдырмай (не оставлять)</i> into <i>стерев</i>, what is more understandable and familiar to the Russian reader, nevertheless, the image of the original is preserved. This phraseology in translation serves to recreate the corresponding atmosphere of the original.</p> <p>We can see that the translator uses lexical substitution, or putting one word in place of another. It is due to different semantic structures of the source language and target language words.</p>	
<p><i>Ақтық демім үзілгенше сендер үшін де дұға оқып өтермін!</i> [6, p.172].</p>	<p><i>До последнего дыхания своего я буду молиться за вас!</i> [7, p.182].</p>
<p>The following example also shows the preservation of the imagery of the original. Here is replaced a word <i>Ақтық демім үзілгенше</i> in a given context with another, suitable word <i>До последнего дыхания</i>, such that the overall meaning of the word and the sentence are unchanged.</p>	

Unfortunately, there are cases when the metaphor of the original is not conveyed by an imaginative means, whereas it could be translated by an appropriate metaphor. For example, such a bright and very emotionally strong sentence as:

Table 7. Demetaphorization

<p><i>Ақылым жеткен жерге қайратым жетпейі мүмкін зой</i> [6, p.202].</p>	<p><i>Ведь возраст мой уже подходит к седьмому десятку, да и здоровье подводит</i> [7, p.212].</p>
<p>In the original, the metaphor «<i>Ақылым жеткен жерге</i>» expresses the meaning of having knowledge and skills. In addition, this metaphor characterizes the hero of the dilogy of Abylai Khan in a certain way, who, according to the instructions of Abilmambet Khan, has the wisdom to reunite not only three zhuzes, but also the Kazakh horde under the banner of Alash. The translator reduced everything to a state of health. In our opinion, this expression could be conveyed as «<i>Крепок ум, да здоровье подводит</i>».</p>	
<p><i>Өз басым осынау жалған дүниеде екі адамға мәңгі қарыздармын</i> [6, p.210].</p>	<p><i>Лично я в этом мире до конца дней своих останусь в долгу перед двумя людьми</i> [7, p.223].</p>
<p>This is the example where the metaphor of the original is lost:</p> <p>In this sentence could be passed as: <i>В тленном мире</i>. This sentence of the original emphasizes the spiritual loneliness of Abylai Khan.</p> <p>The source language, which is metaphorically constructed, is rendered by a non-metaphorical target language construction.</p>	

Discussion

In the other words, when transmitting figurative comparisons, the equivalent translation is the most frequent, followed by a descriptive one in terms of frequency of use, and analog is the least common. Figurative comparisons are one of the most striking expressive techniques, as was previously established. They frequently represent an unusual point of view and surely aid in more effectively expressing the author's conception of the characters in the work of art or the surrounding environment. The author uses them to vividly explain specific actions, phenomena, and character traits. When translating this kind of cliché, one should keep in mind the reader's proper interpretation of them as well as the author's original picture.

Thus, translation based on the same image inconsistencies arise in the transmission of the same ideas, then this indicates that representatives of different cultures have different worldviews.

Based on the analysis of the «Daraboz» dilogy from the perspective of how lexical visual language is used in them, we have discovered that K. Zhumadilov's language is distinguished by rich imagery and a high degree of metaphor. Metaphor is one of the lexical stylistic devices that is most frequently used in these works.

Moreover, the author uses both simple and detailed metaphors. The latter can cover whole sentences or several sentences, forming a chain of metaphors of general semantics.

It should be noted that the figurative structure of the work is the area where the translation process lends itself to the least predictability and formalization. Here, the solution of difficult tasks almost entirely depends on the translator's linguistic flair. Due to its individuality, each individual word-image is a single case requiring a special approach.

It is difficult to adequately reflect all these characteristics in translation. The duty of the translator is further complicated by the intimate relationship between the emergence of a metaphorical image and the conceptual framework of native speakers, with their accepted representations, and with a framework of judgments that exist outside the language but are only expressed verbally in it. Metaphor, after all, is largely a verbalized way of conceptualizing the universe. The translator frequently has to give up some of the original's components and look for replacements due to the grammatical and lexical differences between the original and the translation languages, as well as the requirement to adhere to certain translation language norms.

When translating, there is a comparison of the expressive power of the metaphorical image of the original and the translation, that is, the possibility of transmitting both figurative information and the expressive information accompanying it is being considered.

It should be noted that the metaphors of the original are not always preserved in Russian and English translations. In some cases, the interpretation of the metaphorical meaning is difficult, because the chain of interpretation in the original text is subjective and complex.

Conclusions

The use of expressive techniques is important in literary works. They provide emotions and persuasiveness to the works. You cannot lose the author's intended meaning, the distinctiveness of the author, or the special imagery when translating them into Russian and English languages.

In the dilogy «Daraboz» is widely used both metaphors and figurative parallels. These illustrations of various translations of these artistic techniques were made possible by these examples. As it was shown in the results and discussion, a literal translation is one of the mostly used types of transferring from Kazakh into Russian and English languages.

A translation by comparison also includes explanatory information, and a translation based on the same image are uncommon when it comes to translating metaphors, whereas in the case of figurative comparison, analog and descriptive types of translation are found in roughly the same number of examples.

Overall, findings from our research are the fact that translating literary works using metaphors and figurative parallels presents an interesting translation challenge.

An important conclusion is that a translator of literary texts should be a creative person who knows the specifics of this type of texts, is aware of the complexity of translating imagery and is able to do his job efficiently.

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МЕТАФОРЛАР МЕН БЕЙНЕЛІ САЛЫСТЫРУЛАРДЫҢ АҒЫЛШЫН ЖӘНЕ ОРЫС ТІЛДЕРІНЕ АУДАРУ ЕРЕКШЕЛІКТЕРІ (К. ЖҰМАДІЛОВТЫҢ «ДАРАБОЗ» ДИЛОГИЯСЫНЫҢ МӘТІНІ БОЙЫНША)

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Аңдатпа. Мақалада метафора мен бейнелі салыстыруды беру тәсілдері қарастырылады. Зерттеуде Қ.Жұмаділовтың орыс және ағылшын тілдеріне аударылған "Дарабоз" дилогиясындағы көркем экспрессивтілік құралдары қолданылды. Ұсынылған жұмыс шеңберінде түпнұсқа және аударылған мәтіндердің тілдеріндегі мәтінге параллель талдау жүргізілді, зерттелетін көркем мәтіндердің ерекшеліктерін ескере отырып, метафораны аударудың және салыстырудың негізгі модельдері анықталды. Метафораны беру және басқа тілге салыстыру процесінде туындайтын проблемалар айқындалды. Бұл мақала қазақ тіліндегі метафоралар мен бейнелі салыстыруды орыс және ағылшын тілдеріне аудару тәсілдерін зерттеу мен жүйелеуді мақсат етеді. Зерттеу барысында біз В.Н.Комиссаров пен П.Ньюмарктың классификациялары бойынша метафоралар мен бейнелі салыстыруларды сөзбе-сөз аудару әдістері қолданылды. Талдау барысында «Дарабоз» дилогиясының мәтнінде метафоралардың және бейнелі салыстырулардың көп кездесетіндігі байқалды. Бұл мысалдар бізге осы стилистикалық әдістерді аударудың әртүрлі тәсілдерін көрсетуге көмектесті. Аударманың ең көп таралған тәсілі сөзбе-сөз аударма болды.

«Дарабоз» дилогиясын талдау негізінде оларда тілдің лексикалық бейнелеу құралдарын қолдану тұрғысынан біз К.Жұмаділовтың тілі бай бейнелі және метафоризацияның жоғары дәрежесімен сипатталатынын анықтадық.

Тірек сөздер: метафора, бейнелі салыстыру, аударма трансформациясы, тілдің бейнелі-семантикалық ерекшелігі, стилистикалық құрал, аналогия, бейнелі ұқсастық, тура аударма

ОСОБЕННОСТИ ПЕРЕВОДА МЕТАФОР И ОБРАЗНЫХ СРАВНЕНИЙ ТЕКСТА ДИЛОГИИ К. ЖУМАДИЛОВА «ДАРАБОЗ» НА АНГЛИЙСКИЙ И РУССКИЙ ЯЗЫКИ

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Аннотация. В статье рассматриваются способы передачи метафоры и образных сравнений. В исследовании использованы средства художественной выразительности в диалогии К.Жумадилова «Дарабоз», переведенном на русский и английский языки. В рамках предлагаемой работы был проведен параллельный анализ текста на языках оригинала и переводных текстов, определены основные модели перевода метафоры и сравнения с учетом особенностей изучаемых художественных текстов, установлены проблемы, возникающие в процессе передачи метафоры и сравнения на другой язык. Данная статья ставит своей целью изучение и систематизацию способов перевода казахскоязычных метафор и образного сравнения на русский и английский языки. В ходе исследования нами были применены методы дословного перевода метафор и образных сравнений по классификациям В. Н. Комиссарова и П. Ньюмарка. В тексте диалогии «Дарабоз» мы обнаружили большое количество как метафор, так и образных сравнений. Эти примеры помогли нам проиллюстрировать различные способы перевода этих стилистических приемов. Наиболее распространенным способом перевода стал дословный перевод. На основе анализа диалогии «Дарабоз» с точки зрения использования в них лексических изобразительных средств языка мы выявили, что язык К.Жумадилова характеризуется богатой образностью и высокой степенью метафоризации.

Ключевые слова: метафора, образное сравнение, переводческие трансформации, образно-смысловая специфика языка, стилистический прием, аналогия, образное сходство, дословный перевод

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