

## STYLISTIC FEATURES OF LINGUISTIC AND CULTURAL UNITS IN THE ORIGINAL TEXTS OF M. AUEZOV'S WORKS AND THEIR TRANSLATIONS

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**Abstract.** This article analyzes linguocultural units' transfer in originals and translations of M. Auezov's works, stylistic features, researchers' opinions about linguocultural units. Purpose of article is to compare, analyze linguocultural units' transfer in M. Auezov's works in original and translation. Objectives of article: to study researchers' works on linguocultural units through analysis, differentiation of concepts; to analyze at conceptual level linguocultural units "batyr", "wolf", "orphan", giving national identity idea in M. Auezov's works. Scientific significance of article is manifested in fact that works "Korgansyzdyn kuni", "Kokserek", "Zhetim" are considered on practical basis, considering, comparing theoretical conclusions, relying on works, researchers' opinions regarding linguocultural units in linguoculturology field. In analysis of problem raised, research works, doctoral dissertations on linguocultural units were taken as a basis. N. Zhumai's works, who investigated O. Bokei's linguistic personality based on writer's works, A. Alpysbaeva's works, who considered linguocultural aspects of M. Zhumabayev poetry's trilingual translations, A. Zhaparova's works, who conducted comparative analysis Abai poetry's translations, A. Tuleubayeva's works, who studied linguocultural units in A. Nurpeisov's "Songy paryz", A. Kushkimbayeva's research, who studied M. Auezov's linguistic personality were considered, taken as a basis. Study was conducted by method of linguocultural units' transfer comparative study in original, translation. In conclusion of article, stylistic features of linguocultural units in M. Auezov's works, types of transformation in translation process were identified, clarification, concepts' meaning representing national identity are developed. It is established that linguocultural units in M. Auezov's works express national identity through description. Translation features of linguocultural units "batyr", "wolf", "orphan", which are of great importance in Kazakh cognition, were included.

Article's value is connected with definition concepts' transformation peculiarities definition, folk cognition units, literary translation, considered as M. Auezov's linguocultural sphere creativity object.

**Keywords:** linguocultural units, linguoculturology, linguocultureme, literary translation, lacunae, language's paremiological fund, culture-specific words, M. Auezov

### Basic provisions

The main form of linguoculturology branch, formed on the basis of anthropological direction of linguistics, is linguoculturological units. Many researchers use linguoculturemes in parallel with linguocultural units. Since

linguocultural units are considered the paremiological fund of Kazakh language, lacunae are also recognized as linguocultural units. In literary translation, transformation is also manifested in the translation of linguocultural units. Among Kazakh writers, we identify the change in national values by considering the transformation of linguocultural units in writer's work by considering in translation M. Auezov's works, who, in his works, described the life and culture of people at a high level. We note that in the versions of A. Pantileyeva, M. Khamraeva, F. Morguna, who translated the writer's work, national values were translated close to the original.

### **Introduction**

Linguocultural units are defined as the basic concept of linguoculturology, which is being formed as a branch of linguistics. Linguocultural units as the "cultural code of the nation", considering national characteristics in contact with the significance of objects and subjects which are considered to be the content of the word are of great importance in the linguistic picture of the world. The paremiological foundation of nation's language contains linguistic phenomena, life, history, culture, traditions of people. Thus, we see that the language is closely connected with traditions of the nation. Defining cultural and historical values, language also defines one of the manifestations of the inseparable integrity of culture and civilization. On this basis, the main attention is paid to the works of M. Auezov, in whose works there are many linguistic and cultural units. As A. Kushkimbayeva, who studied the linguistic personality of the writer M. Auezov based on his dramatic works, found out, works based on a diverse plot reflect not only the internal culture of people, but also the daily life of a person, complex social problems, rules of customs and events. For example, in the play "Aiman-Sholpan" such customs as godmother, godfather, worship, blessing, and concession is presented. At the same time, the use of such traditions as wearing felt *saukele* (high-rise ceremonial headdress) by matchmakers; matchmakers, whose face was smeared by *kurt* (food made from dairy products), game *serek kulak* (type of Kazakh national game when girls are divided into sheep, guys into black ears (wolves), a group of young people are divided into guards and initiator of the game is chosen) inform us about people's life. Also, the researcher's emphasis on the use of dogs and birds suggests that the writer used not as a secondary one, but on the basis of the tradition of not naming his son using such names as *karakulak* in folk knowledge. The dramatic works also consider the tradition of hunting. In Kazakh hunting traditions, prey is not requested, this detail has found in the play "Enlik-Kebek" as a national feature. Using the word leash, we see that the prey in the dagger is not transferred; it is given to the hunter after the rite [1, p. 63]. Along with the definition of linguistic and cultural units in the works of M. Auezov, transmission in the original and translation is one of the important steps in the study of the writer's work in determining stylistic features.

### **Materials and methods**

Such researchers as V. Humboldt, F. Boas, B. Worf, E. Sepir, V. Telia, A. Shakhmatov, A. Afanasyev, D. Zelenin, A. Sobolevskiy, V. Maslova, Yu. Stepanov,

N. Artyunova pay much attention to linguoculturology. Researchers such as A. Kaidar, R. Syzdykova, Zh.Mankeeva, G. Smagulova, N. Ualiev, G. Sagidolla, I. Aibarsha, B. Karagulova, A. Kushkimbayeva have great work in Kazakh linguistics.

W. Von Humboldt studied the relationship between language and culture. In scientific research, the researcher said “any culture has an influence on the language; the national symbol of any culture is reflected in the language” [2, p. 78]. A. Potebnya considers the fact that language is the source of folk culture through the features of legends and stories in folklore [3]. In addition, as a form of linguoculturology, researcher Z. Shadkam considers the following elements: non-equivalent vocabulary, lacunae, legends, superstitions, reflection of traditions in the language, the paremiological fund of the language, the relationship between language and religion, speech etiquette [4, 5].

### **Results**

B. Ospanova believes that main functions of linguoculturology are creation of a language concepts' culture, understanding of "cultural meanings" by the listener and speaker, cultural and linguistic qualification of a native speaker [5, p.13]. Main form of linguoculturology is defined as: concepts, symbols, ethno-cultural features that make up linguistic picture of the world, phraseological units related to the nation, cultural realias. She also defines linguocultures as linguistic units expressed in the language of a nation that define the culture of a nation. And it is determined as follows: "linguoculturalism, manifested in the text or in the process of communication, is a name denoting an object, a product, the name of a national need, the name of a situation describing a cultural picture, based on motivated cultural actions and situations corresponding to characteristic realities and customs, social life and everyday life of nation" [4, p.100]. Linguoculturemes are reflected in the national being, national culture, national outlook, rituals, customs and traditions. At the same time, we see that the input elements, forbidden words, names of professions, words related to field of democracy are determined by the categories of national equality, spiritual national culture.

In G. Kazybek's research, we consider the translation of the epic "The Path of Abai" and see that linguistic and cultural units expressing national identity are translated using transliteration methods, descriptive translation, analogues [6, p.28]. So, in relation to the premises of our people, such names as “shanyrak” (the dome of the yurt is surrounded by a circular cross with an eye on the roof), “tuyrlyk” (yurt equipment), “kerege” (the rib part of the yurt bone is made of willow, thin birch), “tundik” (four-strap felt that closes the yurt), “alasha” (quilting with cobwebs from cotton, wool threads dyed in different colors property), “tekemet” (a work of decorative and applied art, yurt furniture with a colorful ornament printed on the surface), “tuskiiz” (one of the home furnishings that holds on to the bed for decorativeness), were implemented by transliteration. If we consider it as an example:

Source text: «Қалың қой қыбыр етпей, тыныштық алып, үнсіз ғана тыныс алды. Асылбек, Әділбектер жатуға кетті. Көгалсайда отырған бес-алты үйлі ақ ауылдың түндігі тегіс жабық. Ай астында ақ үйлерде мызғып қалғып тұр».

Target text in Russian: «Огромное стадо овец вокруг аула лежали спокойно. Они дремали, беззвучные, утихшие. Асылбек и Адильбек ушли спать. Тундики юрт были плотно закрыты. Белые юрты дремали лунным сиянием» [1, p.28].

Target text in English:

«A huge flock of sheep around the village lay quietly. They were dozing, soundless, quiet. Assylbek and Adilbek went to bed. The tundiks of the yurts were tightly closed. White yurts dozed in the moonlight».

At the same time, the tradition of “*uryн salu*” which is the tradition of very first visit of the groom to the in-laws to get acquainted with the already mentioned bride. is translated with the help of loan translation and descriptive translation.

Source text: «Абайдың бұл келісі, ұрын келу деп, жыртис сала келу деп, кейде есік көре келу, қол ұстату деп те атады».

Target text in Russian: «Первый приезд жениха называется «торжественным» иногда еще называют «приездом с подарками» или «переход через порог», а то «поездкой для рукопожатия»» [6, p.29].

Target text in English: «Abai's coming is called «coming of *uryн*» (first coming), at the same time it is called «arrival with gifts» or «crossing the door» and «coming for a handshake»»

In his research, N. Zhumai shows that linguistic and cultural units that represent national identity and culture in O. Bokei's works were implemented into English using the method of transliteration and loan translation. For instance, “киіз үй – yurt”, “кымыз – kumiss”, “шекпен – chekmen”, “ауыл – aul”. In addition, the title of writer's work is translated as “Қамшыгер – Rustler”, “қамшы – crop”, where high equivalence is used [7, p. 92].

In research of A. Alpysbayeva, considering the translation of M. Zhumabayev's works in three languages, it is noted that the word "batyr" is translated by means of transferencing, partialloan translation. At the same time, it indicates that it is translated with a cultural equivalent. It conveys that in English it is translated in the sense that a person who has shown extraordinary heroism is called hero. Thus, they say that every nation has heroes who lived during war and attacked enemy on behalf of people, people respected them, and meaning of the word “batyr (hero)”, pronounced differently in each folk language, is the same [8, p.119].

In the studies of A. Zhaparova, who considered translation of metaphors in Abai's poetry, transformations in translation are distinguished as lexical and grammatical. Lexical transformations are called concretization, consolidation of concepts, antonym translation, semantic development, substitution. It shows that grammatical transformations are carried out by such methods as changing the form of a word, replacing words, syntactic translations in a compound sentence, addition, changing parts of speech, omission. The main task in the implementation of these methods is to convey author's original idea from one language into another during translation [9, p.138].

According to V. Maslova's classification of linguocultural units, cultural units are distinguished as follows:

- Characterizing national existence;

- Axiological character;
- Language action [10, p.28].

In addition, researcher A. Tuleubayeva, who considered the translation of metaphors in A. Nurpeisov's works, recognizes lacunas as linguocultural units and comes to the conclusion that it is a habit of life and tradition of separate people [11, p. 44]. So, we are going to talk about the stylistic features of linguocultural units in original works of M. Auezov and their translations.

### Discussion

Researcher A. Zhumabekova conducts a linguocultural analysis of M. Auezov's work "Karaly aru" based on Kazakh, Russian and English languages. It will focus on the Russian translation by A. Pantileyeva and the English translations by S. Geigan. Here we pay attention to significant point as hidden context. There is no mention of the Kazakh tradition of "әмеңгерлік (*amengerlik*)" - marriage of a woman who is widowed with her senior or junior brother-in-law, or to one of her died husband's closest relatives. The fact that Karagoz's husband Azimkhan has only one relative, his father, is conveyed in one sentence. The woman whose husband died was a wife of her husband's brother by the tradition of "әмеңгерлік (*amengerlik*)" [12].

We can see the skill of writer when he uses the word *батыр* (*batyr-hero*) describing Kushikbai, brave hero of previous years, but he doesn't use it when mentioning Akan and his friend. According to Kazakh culture a batyr protects his land, his country. This work gives us information about existence of batyrs during different periods, but Kushikbai is recognized as a descendant of batyrs (heroes) who are remembered by people.

Source text: «Батырды мұқаттым» деп, үйіне келіп, жаңа жайланып, жауы отырғанда: Күшікбай атын ойнақтатып, найзасын түйілітіп, өрт сөндіргендей болып зәрін шашып, жетіп келген» [13].

Target text in Russian: «С пикой наперевес, страшный, грозный, прискакал он в аул обидчика, когда тот весело похвалялся угнанным знатным конем и своей безнаказанностью» [14].

English translation: «When he returned home with a confident feeling that he had communicated with batyr, Kushikbai suddenly rode up on his racehorse, frighteningly holding his sharp sword, as if extinguishing a fire».

It is seen that A. Pantileyeva tried to translate the equivalent in the process of transformation. By saying "batyr mukattym", the writer hints that Kushikbai took away his racehorse. The translator did not translate "batyr mukatty" directly, but conveyed it through semantic development.

In the work "Kokserek" the phrase «tirsegin kiyu - cut off the hind legs» was used. If a wolf cub's hind legs are cut, it means that he will no longer be a wolf.

Source text: «Кетерде бұның біреуінің тірсегін қиып қалдырды да, екінші біреуін – ең кенжесін алып жүріп кетті» [13, p.12].

Target text in Russian: «Одному перебили задние лапы и бросили около обгрызенной головы. Волчонок будет ползать, скулить и волки унесут его и

надолго уйдут из этих мест. А самого маленького из выводка люди взяли с собой» [14, p.323].

English translation: «Before leaving they cut off the hind legs of the first and it was left, but the second, the smallest one, was taken together».

Translator A.Pantileyeva used grammatical transformations during translation. They are omission and compound sentence division into simple sentence. Also, word combination *tірсегін қию* (*tirsegin kiyu*) is translated as *перебили задние лапы* and *cut off the hind legs*. Although the translator translates close to the literal meaning, national cognition is not clearly visible. There is such saying that when the hind legs are killed, there will be no cattle, and then it will be difficult to walk.

Source text: « - Кәпір, қырыс, тағы емес пе! Кеудесін бермейді, жасымайды! – деп ауыл аңыз қылады. Сонымен қатар Көксерек жайында ауыл-үйдің қатындары әр алуан өсек те таратып жүрді.

- Ұры. Асырасаң да мал болмайды! Тұқымы жау емес пе! – десті» [13, p.14].

Target text in Russian: «- Ишь какой немой... Гордый! – удивились мучжины. – Щенок бы сейчас своим визгом землю просверлил. А женщины сказали:

- Ворюга! Потому и немой...» [14, p.324].

English translation: "- Look what a mute... Proud! –people were surprised. Also there were much gossip about Kokserek. – The wolf cub would have drilled the ground with his squeal right now. And the women said:

- Thief! That's why the mute... It won't be beneficial, as he is wild"

In the quoted passage, the translator makes a lexical transformation. For Kazakh people, the wolf is a wild animal. However, since a Kazakh person considers himself a wolf and gives him totem importance, the nature of the wolf is close. Since the image of a wolf in Russian and English people does not have totem significance, there are few uses for a wolf.

Source text: «- Қуарған-ай, неңді алып ем?!... Не жазып едім?... Бауырына салып өсіргеннен басқа не қып еді, менің құлыным?! – деп елді тегіс еңіретіп, Көксеректі басқа тепті» [13, p.41].

Target text in Russian: «Көксерек! – вскрикнула старая бабушка, заламывая руки. – Трижды проклятый... Где же твоя совесть? Кровопиец!» [14, p.341].

English translation: «Damn Kokserek! What wrong have we done for you? We took care of you! Be thrice damned! – bitterly cried old woman».

In the line of linguocultural units, emotional-expressive words are also recognized. For example, the author's saying "kuargan-ai" – shows the whole curse of his grandmother on wolf Kokserek. The translator, taking into account national knowledge, translates this word as "Kokserek", taking into account the fact that it is addressed to wolf named Kokserek.

In the work «Zhetim» the following examples can be taken into consideration:

Source text: ««Құлынымның бұғанасы қатқанша, рақым ет. Сорлы қылып қақсатпа, зарлатпа, көрде мені күңіреңтпе!» - деп тілеп еді» [13, p.218].

Target text in Russian: «О, господи! – молилась она. – Продли мои дни, пока окрепнут ноги моего жеребеночка. Не оставь его одного на произвол судьбы!» С этой молитвой на устах старуха и умерла» [14, p.70].

English translation: «Oh, my God! Let me live long till my child grew up! Don't leave him alone! Don't make his life bitter survival! – these were wishes of old woman, but she died».

Despite the fact that Kasim's parents passed away earlier and were old grandmothers, his grandmother died till Kasim grew up. The word combination *buganasi katkansha* means *until the period of growth and maturity*; *korde meni kuniretpe* means that *a person does not want his/her child to suffer after his/her death*. M.Khamrayeva and F.Morguna translated into Russian the word combination *бұғанасы қатқанша* (*buganasi katkansha*) as *окрепнут ноги*. Here we can see that translators try to give direct translation. The word combination *кәрде мені кұңіретпе* (*korde meni kuniretpe*) - *не оставь его одного на произвол судьбы* is translated with the help of close equivalent.

Famous saying among Kazakh people *жетімге қиянат қылма* (*zhetimge kiyanat kylma*) which means *don't hurt the orphan* tend our people to help and, support orphans. During many years as people are afraid of «orphan's tears» they do not hurt them, but always take care of the orphans.

Source text: «Исаға Қасымның малын берде жұрт: «Жетімнің малына қиянат қылма! Өзін адам қыл, күт, асыра, жылатпа!» - деп тапсырған болып беріп еді» [13, p. 219].

Target text in Russian: «Соседи говорили Исе: «Не зарься на сиротское добро. Раз берешь к себе Касыма, не обижай его, вырасти человеком!»» [14, p. 71].

English translation: «People told Isa not to offend Kassym, as he is orphan: – Don't waste orphan's property! If you decided to take care of him, then do not make him cry, grow up a man! ».

In the given extract word combination *жетімнің малына қиянат қылма* (*zhetimnin малына kiyanat kylma*) – *не зарься на сиротское добро* - *do not waste orphan's property* is translated with the help of generalization or meaning development method.

## Conclusion

In conclusion we can say that in the works of M.Auezov «Korgansyzydyn kuni», «Kokserek», «Zhetim» such linguocultural units as «batyr - hero», «kaskyr - wolf», «zhetim - orphan» were considered:

- Linguistic and cultural units found in the works of M. Auezov characterize national cognition and describe being;

- In the work «Korgansyzydyn kuni», the author's own vision of «batyr - hero» in Kazakh literature is reflected and changes in accordance with new period are visible;

- In the work «Kokserek» was cognition about the wolf and it was carried out through the clarification of concepts in translation and development of meaning during transformation in the language of translation;

- The linguocultural unit «zhetim - orphan» in the story of «Zhetim» is expressed in translation through semantic development.

Mukhtar Auezov's works are always of great importance in Kazakh literature. M.Auezov is an outstanding writer who described the changes in the knowledge, spiritual world, traditions, and people's way of life. Therefore, the consideration and study of linguocultural units in the works of M. Auezov remains relevant. Literary translation in Russian and English was carried out in an equivalent way to the author's opinion. If we describe with great accuracy the character, emotions and inner feelings of people, then the transformation in translation is done close to meaning. We know that Mukhtar Auezov is writer who fully reflected the personality of people who were afraid of offending orphans, the image of Kazakh heroes manifested in describing the episode of cutting off the hind legs of wolf cubs and in the images of Kushikbai and Akan. In addition, M.Auezov is a writer who clearly recognized nation's character and cognition.

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#### **М.ӘУЕЗОВ ШЫҒАРМАЛАРЫНЫҢ ТҮПНҰСҚА МӘТІНДЕРІ МЕН АУДАРМАЛАРЫНЫҢ МӘТІНДЕРІНДЕГІ ЛИНГВОМӘДЕНИ БІРЛІКТЕРДІҢ СТИЛИСТИКАЛЫҚ ЕРЕКШЕЛІКТЕРІ**

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**Аңдатпа.** Ұсынылып отырған мақалада М.Әуезов шығармаларының түпнұсқасы мен аудармаларындағы лингвомәдени бірліктердің берілуі, стилистикалық ерекшеліктері, қазақ зерттеушілерінің лингвомәдени бірліктер жайындағы пікірлері талданады. Мақаланың мақсаты – М.Әуезов шығармаларындағы лингвомәдени бірліктердің түпнұсқадағы және аудармадағы берілуін салыстыру және талдау. Мақаланың міндеттері: түсініктерді талдау және саралау арқылы лингвомәдени бірліктер туралы зерттеушілердің еңбектерін зерделеу; концептологиялық деңгейде М.Әуезов шығармаларындағы ұлттық болмыс көрінісін беретін "батыр", "қасқыр", "жетім" лингвомәдени бірліктерін талдау. Мақаланың ғылыми маңыздылығы лингвомәдениеттану саласындағы лингвомәдени бірліктерге қатысты зерттеушілердің еңбектеріне, пікірлеріне сүйене отырып, теориялық тұжырымдарды қарастырып, салыстырып, практикалық негізде «Қорғансыздың күні», «Көксерек», «Жетім» шығармаларын зерттеулерінен көрінеді. Мақалада көтерілген мәселені талдауда лингвомәдени бірліктер жайындағы ғылыми зерттеулер, докторлық диссертациялар негізге алынды. Оның ішінде О.Бөкей шығармалары негізінде жазушының тілдік тұлғасының аудармада берілуін қарастырған Н.Жұмайдың, М.Жұмабаев поэзиясының үш тілдегі аудармаларының лингвомәдени аспектілерін қарастырған А.Алпысбаеваның, Абай поэзиясы аудармаларына салыстырмалы талдау жасаған А.Жапарованың, Ә.Нұрпейісовтің «Соңғы парыз» шығармасындағы лингвомәдени бірліктерді зерттеген А.Төлеубаеваның, М.Әуезовтің тілдік тұлғасын зерттеген А.Кушкимбаеваның ғылыми еңбектері қарастырылып, негізге алынды. Зерттеу лингвомәдени бірліктердің түпнұсқа мен аудармада берілуін салыстырмалы зерттеу әдісі арқылы жүзеге асты. Мақаланың қорытындысында М.Әуезов шығармаларындағы лингвомәдени бірліктердің стилистикалық ерекшеліктері мен аударма барысындағы трансформацияның түрлері анықталды, әсіресе, ұлттық болмысты танытатын ұғымдар нақтыланып, мағыналары дамытылды. Сондай-ақ, М.Әуезов шығармаларындағы лингвомәдени бірліктер ұлттық болмысты танытып, сипаттау арқылы көрініс беретіні анықталды. Қазақ танымында мәні жоғары «батыр», «қасқыр», «жетім» лингвомәдени бірліктерінің аудармада берілуі ерекшелігі қамтылды.

Мақаланың құндылығы М.Әуезов шығармашылығының лингвомәдениеттану саласының нысаны ретінде қарастырылып, халық танымындағы ұғымдардың, бірліктердің көркем аудармадағы трансформация ерекшеліктерін анықтаумен байланысты.

**Тірек сөздер:** лингвомәдени бірліктер, лингвомәдениеттану, лингвокультура, көркем аударма, лакуна, тілдің паремиологиялық қоры, баламасыз лексика, М.Әуезов

## **СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ЛИНГВОКУЛЬТУРНЫХ ЕДИНИЦ В ОРИГИНАЛЬНЫХ ТЕКСТАХ ПРОИЗВЕДЕНИЙ М. АУЭЗОВА И ИХ ПЕРЕВОДАХ**

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**Аннотация.** В предлагаемой статье анализируется передача лингвокультурных единиц в оригиналах и переводах произведений М. Ауэзова, стилистические особенности, мнения исследователей о лингвокультурных единицах. Цель статьи – сравнить и анализировать передачу лингвокультурных единиц в произведениях М. Ауэзова в оригинале и переводе. Задачи статьи: изучить труды исследователей о лингвокультурных единицах посредством анализа и дифференциации понятий; анализировать на концептологическом уровне лингвокультурные единицы “батыр”, “волк”, “сирота”, дающих представление о национальной идентичности в произведениях М. Ауэзова. Научная значимость статьи проявляется в том, что на практической основе рассматриваются произведения «Қорғансыздың күні», «Көксерек», «Жетім», рассматривая и сравнивая теоретические выводы, опираясь на труды, мнения исследователей относительно лингвокультурных единиц в области лингвокультурологии. В анализе проблемы, поднимаемой в статье, были взяты за основу научные работы, докторские диссертации по лингвокультурным единицам. В том числе, научные труды Н.Жумая, рассматривавшего перевод языковой личности писателя на основе произведений О. Бокея, А. Алпысбаевой, рассматривавшей лингвокультурные аспекты трехязычных переводов поэзии М. Жумабаева, А. Жапаровой, проводившей сравнительный анализ переводов поэзии Абая, А. Тулеубаевой, изучавшей лингвокультурные единицы в произведении А. Нурпеисова «Соңғы парыз», А. Кушкимбаевой исследовавшей языковую личность М. Ауэзова взяты за основу. Исследование проводилось методом сравнительного изучения передачи лингвокультурных единиц в оригинале и переводе. В заключении статьи были выявлены стилистические особенности лингвокультурных единиц в произведениях М. Ауэзова и виды трансформации в процессе перевода, особенно развитие уточнения и смысла понятий, представляющих национальную идентичность. Также установлено, что лингвокультурные единицы в произведениях М. Ауэзова выражают национальную идентичность через описание. Была включена особенность передачи лингвокультурных единиц «батыр», «волк», «сирота», имеющих большое значение в казахском познании, при переводе.

Ценность статьи связана с определением особенностей трансформации понятий, единиц в народном познании, в художественном переводе, рассматриваемой как объект лингвокультурологической сферы творчества М. Ауэзова.

**Ключевые слова:** лингвокультурные единицы, лингвокультурология, лингвокультурема, художественный перевод, лакуна, паремиологический фонд языка, безэквивалентная лексика, М. Ауэзов

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