

THE PROBLEM OF KEEPING SIMILARITIES WHILE TRANSMITTING NATIONAL AND HISTORICAL REALIAS FROM KAZAKH INTO ENGLISH

(BY M.AUEZOV'S NOVEL "ABAI'S WAY")

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ABSTRACT

This article deals with similarities that occur during the translation of national and historical realias from Kazakh into English. What's more, there was considered the theory of similarities and realias, difficulties in translating. There was analyzed the presentation of national and historical realias and national features, problems of similarity and equivalency in translated artistic composition.

KEYWORDS: Similarity, Realia, Alternative, Equivalence, Context

INTRODUCTION

The development of intercultural and international relationship gives the opportunity to be acquainted with literature and culture world. Especially, the fame question of our culture through translated artistic compositions is essential. Nowadays translating national and historical realias is in the high level. The theory similarities during translation from Kazakh into English are also important. The first work related to the theory similarities was published by Russian scientist Ya.I. Retskers in 1950 in his article «The rules of similarities translating from native language» and he offered the theory of similarities. The theory was carried on in L.S. Barkhudarov's researches and some elements of it were used in V.S. Vinogradov's and V.N. Kommissarov's statements and etc.

THE MAIN PART

Ya.I. Retsker first proved that the translator relies on not for inspiration, but for certain rules selecting correspondence of language features. According to this theory, the translation process and its results are regarded as target text. This theory has a strong influence on different language levels and syntax from lexis to style.

The translators, especially the ones who deal with literary works, were against to this theory. They strongly believe that translation is not subject for discussion. However, the development of translation science increased the number of followers of Ya.I. Retsker's theory.

According to this theory, there are 3 types of similarity:

- Alternatives stored in the traditional verbal communication and came out due to the equilibrium of current notion;

- Variant and contextual similarities;
- All kinds of transformations.[1, 25]

V.N. Komissarov allocates these kinds of similarities as *lexical, phraseological and grammatical*. Also he subdivided lexical similarities into personal, numerous and occasional (contextual).

Personal similarities: original language units are transferred in the same form to the target language (terms, proper nouns and etc.).

Numerous similarities: target language units acquire several forms in the translated language, which are often used to convey the same meaning.

An English word “importance” has several similarities such as magnitude, significance, value.

Among these similarities translator makes choice on the basis of linguistic and situational contexts. There are such types of context as a narrow context (within a sentence) and a wide-ranging context (within the parts of the text or in the whole text) in linguistics.

In English “to strike” means smite, clobber, search out, and go to the rally. But translating the word combination “to striking trade - unions” context will give such version as “protesters”.

Situational context is any kind of extra linguistic information which gives the opportunity of choice between the rows of other similarities. For instance, abolitionist [аболиционист] is “a supporter of slavery abolition” (in case of previous centuries) and “a supporter of the death penalty abolition” (in present time).

Sometimes the language units usage requires certain conditions, forcing an interpreter to abandon the constant use of similarities and find his own version of the language unit in the context, which will give a very accurate meaning (occasional similarity). Such cases occur during the translation of artistic compositions.

Lexical similarity. Lexical similarities of interlingual legitimacy. The development of written language, learning foreign languages and the increasing written translation practice are created a need of inter lingual systematization of lexical similarities. As a result, bilingual dictionaries were created.

Comparative-historical study of languages, typological studies, the analysis of lexical structure and systems set new challenges for the research of matching language units in different languages.

The presence of inter lingual lexical similarities is not a fortuity, it is the legitimate fact of language’s existence; it is due to extra-linguistic and cross-language factors:

- The main fact in reviewing the regularities of inter lingual similarities is the abilities of individual thinking. Thinking of different nations is reflected in certain vernacular languages.
- Lexical similarities of Legitimacy connected with linguistic universals. A word is one of the most important units of the language. There are much important and useful information about nature and social phenomena in words.
- The material essence of unit is identical for all people. Division of essence into lexical categories and notions is the same as in modern developed languages.

But there is no enough information to determine the inter lingual similarities of legitimacy, but also there are lexica-semantic categories in language levels.

The Grammar Translation Problems Grammatical Similarities

The grammatical processes are different in different languages according to their legitimacy development; there might be similarities due to the certain circumstances.

Grammatical complexity of translation exists in syntax and then morphology. That's why, exploring complexity of language grammar is very important in translating process. These differences exist from inner identities of each language.

Despite the structure of source text doesn't aim to be translated directly or to keep its grammatical structure. In some cases the grammatical identities of source text, parallel constructions or word combination, the frequent use of a certain part of word class, the stylistic category or things like this must be done. The obligation of translator is to find the language devices which serve those language features.

In this situation, we should take into account the following:

- Grammatical features of each language are always limited.
- There are no rules while translating a material that's why we may look for different translation opportunities. Choice of translation variant connected with relation in sentences between translated texts and its genres, types and styles of original text.

Usually, it's impossible to translate keeping grammatical materials accurately, because there are no similarities in many situations. Mostly, they don't correspond to literate speech and the words' combination rules. In many cases, it's impossible to keep stylistic features too. Especially, the grammatical categories in translated and original texts, correct words in common sentences, their numbers, correct meaning in dictionaries are rarely used.

There might be some grammatical differences between original and translated texts. There is no appropriate element in source language and target language (in Roman, German languages there is a category of articles (definite and indefinite), difference between articles, the category of time, the form of them, the absence of them and etc.).

In target language there are some forms which are not appropriate for source language, despite that, they are always used in certain forms in translation (for example, the categories in Russian, like: the types of verbs, the use of participles in the certain voices (active voice in past simple and passive voice in present simple) which don't exist in Roman and German languages.

The compliance that is based on philological analysis of translated balance or adequacy of translation are discussing in the current translating science. The notions of equivalence and compliance have similar meaning.

It is important to accept, feel, understand and anticipate the text while searching for equivalence. In translating terms the intention to understand is not used only for content of composition, but also based on feeling the artistic elements, the using of representing devices, the structure of the text, the style of the author and etc. The necessary way of translating is making decision, it depends on tactics. In translation, it is important to keep the author's intention and

attitude. On this base, the main problem in translation is realia. Realia is the thought which is connected with country, the history of nation, culture and life. In literary compositions therealia is used for showing the being, cultural life, and the feature of a nation. We can involve words, word combinations, even proverbs, aphorisms, poetic words that can strengthen the socio-historic or the nation-cultural portray of the nation.

The phenomenon of realia, which is met especially in literature, is used in literary sciences to give an artistic power, style and plot devices.

We can distinguish the following types of realias in literature:

- Historic realias that show historic times.
- Social (administrative area, service, union, alliance, status).
- Cultural and mythologic-folk realias.
- Ethnographic and geographic realias.
- Daily realias (clothes, apartments, meal, devices, tradition, leisure and etc.) [1.863]

It is difficult to translate realias. It demands the background knowledge, erudition, and the knowledge of many sciences from translator.

Traditional and history realias make some difficulties in translation. The author may use these realias to present historical-social performance of artwork and to warn social features of nation in certain century. In that way M.Ayezov had to go one century back in order to present the event in historical form and with full details. We should consider how this historical reality was given alternatively as this essay presents half-century history of Kazakh nationality.

“Please help you, Abai”, he said, proffering the zhent, the butter and the fried doughs balls. Togjan feels an intention to young visitor. [3.189]

There is an ethnographic realia of Kazakh national meals in this example: zhentand bayirsak. Two realias were given by two methods during the translation. The word “zhent” is understandable for our people which imply national identity.”Zhent” is the national food made from mixture of milled bran, grated cheese, and sugar and mixed with butter.” [4.324]. This realia was given mechanically by transcription and there was given its explanation with reference: “zhent - cottage-cheese mixed with butter and honey”(жент – майменбалдыңқосындысынанжасалғанірімшік.) As we noticed, there is the explanation of what is the semantic of zhent. But there is not noted that it is also made of millet bran (all of this enter to the semantic class). The unit “Honey” means a sweet. Of course, the word “zhent” was given in English, so it has main semantic class, that is way the national realia was preserved.

We can see the use of semantic class in the description of “bauysak”. “Bauysak is a traditional meal which made of leavened or unleavened dough, cut in different form, fried” [5.140]. We can use semantic class in following way: 1.National food. 2. Made from dough. 3. It has various forms (in round and as ball); 4.Fried. In English it was given as “fried dough balls”, so it is “қуырылғандомақақамыр”. We see inEnglish, there are 3 same semantic similarities.

Because in the western, southern, east areas of Kazakhstan bauysak, isn't shown as rhombuses, they round as a sphere. Therefore these features are prevented in English.

In Zhidebai everyone had long moved in the yurtas. The Karauyl River had overflowed its banks widely that year and the surrounding meadows were covered with lush grass. The numerous white yurtas of the aul seemed so festive that they might have been expecting long-awaited and welcome guests. [3.188].

There are geographic names (toponymic realia) and national realias in the text. But, during the translation words were taken away. However, the main aim of translation is to express the whole idea of the text. Therefore, there does not occur misunderstanding. The Kazakh geographic names Karauyl, Zhidebai in the English were given by transcription method. The English translation of Karauyl has additional meaning that it is the river. The reader accepts it easily. Therefore there is a need to give additional information about the geographic names. It is often used geographical names in English «ocean, sea, mountains, plains, valley» and other geographical stamps which are given so: The Atlantic Ocean, The Red Sea, The Rocky Mountains, The Great Plains, the Mississippi Valley, Silicon Valley, etc.

«Close the tundik to keep the sun out of his eyes, she whispered to her servant, and let down the screen over the doorway». [3.226].

The meaning of sentence is clear at once when we read the original. Because, closing the tundik and closing door are parts of yurt. "Tundik is a small kiizon the top of yurt which protects from the sun and rain." [6.491]. In English variant the author expressed the word tundik by graphic means.

Semantic meanings are given in the consulting dictionaries. It is said that it covers the piece of the roof that passes through the sun (it is said in the sentence –to keep the sun), that it is square and it is a piece of cloth. Nevertheless, the English word "cloth" is very controversial in this case. The given word in English means "silk material". Also it gives the meaning of "black material". It is known that felt is black. In English it is not given that the covered thing is a felt. The main difference of "tundik" is that it is made of the felt. That's why the translation in English has to be "felt" rather than "cloth", as it has to give the meaning of the felt

As for me, when the meaning of realia is given in the novel, all the aspects of the semantic meaning of the word have to be taken into account. It's obvious that, how much the semantic meaning is covered, so much it will be adequate.

When it comes to the word "esikturu", the door is drawn up when it is needed. It also has to mention that as it was made of felt with the help of the cloth, leather sheaf, and the materials as this.

For the person who speaks Kazakh, it won't be hard to understand the meaning of the word "esikturu" (to draw up the door to one side, or normally, done up upwards), as there is no any exact translation of the word. Author uses the methods of swapping or paraphrasing.

Exact translation of the sentence "and let down the screen over the doorway" means to haul down on the door. Even if reader knows that the sentence is concerned to the house of the nomads, he wouldn't imagine this, because there is no any explanation given. Main aim of the translation is not translating word by word; it is more about giving the main idea of the context. It would have given new information to an English speaking person. If translator would have translated the word "esikturu" as "draw up the yurt's door or raise it" instead of translating word by word. In this case it could be translated as "to raise the door of nomad's yurt".

Ten years before, when Kunanbai had come to obtain the promised Dilda's hand, the bride's parents had

presented him with a heavy tai-tuyak. And now, Ulzhan had brought nothing less than a besik-zhamba of even more astonishing proportions.[3.291].

Words as “*kudatusu*” and “*bas kuda*” are translated in a very simple way of using the analogues of these traditions. This is a situation when translation could be used in both of the languages.

The motives in Kazakh traditions like “*kudatusu*” and “*kelingekelipsozbailasu, onynsozinalu, ekizhaqtynozaramamilegekelui*” translated into English as “to obtain the promise”, it also means “to come to the bride’s family and to ask her family and her to marry him”. Also the realia “*Bas Kuda*” in Kazakh language translated into English as “bride’s parents” which means just as “parents of fiancée”. Despite of that, they don’t give the real notions of traditions, it gives the general meaning, so that these translations are fully adequate.

But in the next examples, author uses the method of explanation. The method of explanation as usually is used when realia don’t have the exact equivalent in foreign language and this method means that author wants to translate everything adequately.

The realia “*Taituyak*” in Kazakh ethnography gives this conception: “*Taituyak*” is a type of money, which has been used until 19th century in Kazakh fields, a gold or silver with the size of foal’s hoof” [7.628]. Into English it was translated as: *Taituyak* - a silver ingot of specified size. And from the word combinations of “a heavy tai-tuyak” we notice that there was given a big amount of “*taituyak*”. So that, in English language it has taken into account that this realia is a silver ingot, but there hasn’t taken into account that “*taituyak*” is the kind of money and it is tradable thing. Therefore, there’s not given the real function of it, there’s given just a meaning as a loan-translation. *Taituyak* isn’t just a kind of money, it has a symbolic connotative meaning, it was prevalent only among rich people, and especially *taituyak* was given to the winners of national games like “*bayge*”, “*at zharys*”.

Accordingly, *tai-tuyak*, which Kunanbai proposes to Alshynbai, is the trophy that he won from bayge.

The meaning of “*Besik - zhamby*” is: a piece of silver that has a form of cradle” [8.297]. In English language “*Besik - zhamby*” has given as a “cradle-ingot”, it is said there that “*Besik-zhamby*” looks like cradle. Because it has given as “*Kuima*”, there is information, that it’s a golden or silver, but behind of it, the information that it’s an expensive or costly thing is on the level of presupposition. Thence, the realia which was given in Kazakh language’s text could fulfill its pragmatics in English language also.

Translations could save their adequacy, because, with the help of contextual meaning there was given the exact information about realias.

There are some realias in the text like «*aksakal*», «*beskaska*». In English alternative those words are resembled phonetically and transmitted by graphical means. But the author used the transliteration method during translation into English. Because «*kartkisi*» is translated as “old man” into English. The word «*aksakal*» is an address to someone in this text. The translation would not be compatible, if it was translated like “old man, please tell me...” It is appropriate to give an equivalent of «*aksakal*» in English by transcription. However, there must be an explanation in the end of the text. It might be “*aksakal – dear old man*”. In this case, a reader will understand clearly. The next word in the sample is «*beskaska*». The author could convey the word by transcription which is correct. Because if he/she used other substitutions, the main idea would be lost. The author wrote «*beskaska*» and gave the explanation in the end: “*Bes kaska* is

a play on words, meaning either ' five bald men' or 'five bold men'. There was correct concurrence during the translation.

Әкелген қалың малына сай Алшынбай да көл-көсір қылды!

The bridal gifts were very fine; But Alshynbai too has grudged nothing!

There is a realia «kalynmal» describing one of the Kazakh traditions. "Kalynmal" means gifts for bride; mainly those are cattle or money. "Kalynmal" varies according to matchmakers' wealth and social status. There is given an English equivalent "bridal gifts" and translated as wedding gifts. It does not describe the full meaning of "Kalynmal". It is not an ordinary gift, it is the Kazakh tradition. That's why this equivalent cannot give a new information to English reader. The author did not paraphrase "Kalynmal" with an English equivalent.

Ол Абай мен Ерболдан Бошанның салтын, әдет-ырымдарын сұрастырып отырып,
осындайдағы дағды бойынша қайын жұрттан сарқытқып әкелген жаңа әндер айтыңдар деп қолқасалды.

Kudaiberdy asked many questions about the customs of the Boshan people and then begged Abai and Yerbol to sing the new song they had heard – this as a special favour.

The original text is more pleasant than the artistic translation. Because it is described in English so simple. There are some realias – "kaiynzhurt, sarkyt". "Kaiynzhurt" is a word describing family relationship between people. A wife's family and relatives will be «kaiynzhurt» to her husband.

And from this it is coming out the proverb "Bad husband – kayinshyl". "Sarkyt" – one of the customs in traditional Kazakh society, which roots go back to ancient times. Adults (mainly, women) take sweets and kurts from tois and celebrations and bring it to their children and daughters – in-law at home. As well, youth loved to eat the meat after aksakals' turn, just from a big bowl, in order to be wise and respected like aksakals. Sometimes, brides specially waited to taste from big bowl. The role of "sarkyt" is very important in Kazakh tradition. We can't find out any of these words in English translation. The author translated the main idea and left words like "sarkyt", "kayinzhurt". The sentence "the song which you presented us as a sarkyt, he translated as "new songs they had heard". He made similar sense and translated. Because, realias in this sentence are not used for idea content.

None were to be seen who were poorly or even modestly attired. There were all atkaminers, the most influential men from the most important clans.

From literary point of view, the original was really influential. Because, he makes addressee to pay attention on him by giving the word "atkaminer". In the end, he gives the definition to "atkaminers - the elder tribal chieftain. "Atkaminer" is the general name of the governor in colloquial language. From the beginning, sentence would be an understandable for learners, if translator used generalizing method, not only transcription method. Atkaminer is a synonym for words like governor, director, head, chief, so that he could use any of these words to translate. For English readers, we can use "chief" and "leaders", instead of "atkaminer". Because, all of these words have one meaning – authority owner. Here translator might have his own reasons for using "atkaminer". But we recommend this variation: "chief" and "leaders", so that, there won't be any misunderstandings while reading text. As a matter of fact, this word isn't used in our own language now. It means that there is a doubt that in the future English people will read and meet this word while learning Kazakh language.

The sholpy in her hair tinkled at every movement. The tiny earrings, the small beaver cap she wore, and the gems on her fingers – all these seemed dainty and beautiful to Abai.

In the original «*TinklingSholpy*» denotes patient and gentle Kazakh girl with thick hair. It is described movingly in artistic style. Young girls pin "*sholpy*" on their tail. It is made of silver and has around shape. In the middle of "*sholpy*" gemstone was placed. In English variation it is given as a "*sholpy*", additionally, in the end of the text it is said that "*sholpy* is a gold or silver ornament, worn in young woman's hair". There was used the transliteration method in order to make alternative. The translation saves the congeniality. If the word "*sholpy*" was transformed to other word, the meaning would not be delivered. In English this word might be rendered as a "ribbon", but it gives meaning of "tape". There are a lot of differences between these two words. That's why translator uses the transcription method to render realias and make the text understandable for readers.

On artistic side the text is presented well. In order to transfer to English, sentences were connected and translated generally. It is not cause of misunderstanding because the main goal is transferring general idea. In the sentence word of "*shokpar*» isrealia. *Shokpar*" is an antique type of weapon. It is made of wood and looks like heavy axe. Sometimes it is introduced with ferrous *shynzhyr* or shaped iron. In English variation the word "*shokpar*" was transferred by transcription. In the end of the text it is written that "*shokpar*-a club used asweapon". The similarity remains in the text. If the word "*shokpar*" was transferred to other word and the meaning was clear, it would be understood in general, not as type of weapon.

There are words of anthroponomical realia and national and cultural words in this example. *Syban* is the *ru* which is spread from *ortazhuz`snaimans* and *Shyngys* is the name of the place. There was used the graphic method, while finding its equivalents, which is more similar to its phonetic form. That`s the right. The word "*tore*" which`s real combination is "*Soltabai tore*" was taken out during the process of translation. *Tore* is the generation spread from *Shyngys khan`s son Zhoshy*, and it is the social group in Kazakh land. They were considered as an independent society separated from other *Kazakhru*. They related themselves to the "*aksuyek*" which means aristocrats. In Kazakh society *khans* were elected only among the *sultans* who occurred from the genus "*tore*". The next realia in the text is "*nasibai*". *Nasibai* is a spicy staff with a strong smell which is made from the mix of cigarette, powder and carnation. It`s used for pleasure. It`s made by mixing powder of haloxylon, juniper, spiraea, beet and adding a water. Author in translation used a method of transliteration and at the end of the sentence added the description "*nasibai – chewing tobacco*". The description at the end of the sentence means that it`s a chewing cigarette, tobacco. I would suggest the description "*nasibai – tobacco of the special preparation for gobbling under the tongue or a lower lip*". However, we cannot conclude that author`s description is completely wrong. "Chewing tobacco" is literal translation so it could make association among the English-speaking readers. So, the identity of realias in examples remains during the process of translation.

Kodar was slowly taking a sip of soup with *kurt*, which warmed up and brought by daughter-in-law.

-Karagym, KAMKA, *is it not Friday today, -? He asked*

If we look at the translation from an artistic point of view, we can see that the original idea passed hard and sincerely. Because, Kazakh meals from dairy products used correctly here, and we are well aware that the issue of old man "Is it Friday today?" has a very deep meaning. Because Friday holy day of the week for us. The question itself is hidden

deep meaning. The author used in the translation adjustment method. It is used as a translation for the word *kurt* as CHEESE. It is done for English-speaking readers to understand the meaning of this word. Even if both meals made from milky products, both are different dishes. Kazakhs add *Kurt* to soup, not cheese. But it does not change the main meaning of the text. As used herein, the word Friday correctly translated as Friday. That's right. Because the usage of the meaning of the word Friday in context is the same to the direct translation.

The main meaning was opened up in both, original and translated English texts. However, the word *zhatak* in original text was given in English by method of transcription, namely, by graphic method, being similar in phonetic way. There is no any description in the end of the sentence. In Kazakh the word *zhatak* is a synonym of the words deprived or poor. *Zhatak* – is a special social group of poor people in traditional Kazakh society, who always live in wintering place or countryside, because they do not have transport to nomadise. While translating into English author ought to give an explanation, not only render the word 'жа́тақ' as 'zhatak'. If he had given it as: 'zhatak- social group poor men', it would be translated as social group of poor people, then the general meaning would be clear for the readers.

CONCLUSIONS

In conclusion, presenting realias in translation is not limited only by representing national-ethnographic or historical- social situation of the composition; also these units have their own functional and stylistic features. That is why the translator renders these units, because he is aware of their functional role in composition. Otherwise, semantic idea may not be transmitted. If the realia has not ideologic content in the text, it might be omitted. But if realias` importance is increasing we can notice that different methods take place to refer to it. Especially, while translating the novel "AbayZholy" by M. Auezov the method of transcription or giving explanations are frequently used together. It is clear that while giving explanations to realia the description is given, and translator describes it by mentioning its semantic features, that is why gathering semantic features while giving explanations makes the transmission of the realia more adequate.

In "AbayZholy" translation of realias into English kept its sequence in a certain degree. While presenting the realia the translator synthesized it according to their role of importance in the text. As we see, by using several methods in order to keep similarity, he achieved translational success.

If the translator during the translation of realias takes into consideration its role in people's lives and functional identity, the nature of the work increases. As some realias do not have certain purpose in the text, only certain signs will be motives to translate; only those signs are mechanically translated into other languages. As these realias are not important in the work, as they don't play an important role in the translation.

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