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## ABAY'S WORKS AND ISSUES IN TRANSLATION

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### Introduction

Abay is considered to be the greatest writer in Kazakh language and literature, and is often called the Kazakh national poet in a similar way to William Shakespeare in English literature. His works and poems, like Shakespeare's masterpieces, have also been translated into many languages which makes Abay a significant figure in the world of literature.

Abay was born on 10 August 1845 in the Chingiz-Tau Mountains, Semipalatinsk oblast. Abay's family belonged to hereditary aristocracy, and both his grandfather Oskenbay and great-grandfather Irgizbay presided in their tribe as rulers and judges. He was fortunate in terms of warmth of family life and upbringing, because both his mother Ulzhan and his grandmother Zere were extremely charming and gifted people. His mother replaced the name 'Ibrahim', given by his father, with the endearing name 'Abay' meaning 'cautious, thoughtful'. He kept this name throughout his entire life and this is the name he is remembered by in history.

In his lifetime he wrote about the misfortune and hardships of his people (Kazakh nation) and tried hard to improve their situation. He is still contributing to the welfare of his people through the legacy of his genius, his immortal precious words, and his ability to paint vivid images in the mind of the reader that brings characters in his works to life. People feed on the spiritual food of Abay's works, and in turn this food inspires them and gives them strength and confidence for the future.

### Background

In his works and poems Abay mainly speaks about people, and their state, therefore he is looked upon as the son of the Kazakh people and not the son of his father. Abay was so talented that he was good at all lyrical genres. He was an expert in love poems, elegiac poetry, political and topographical poetry. Abay's works were influenced by the classical literature of neighbouring nations, however every idea and theme remained his own. Closely associating with progressive 'akyns' (Kazakh folk poets), singer-improvisers and composers, Abay would surround himself with talented Kazakh youth and when he was 35 Abay started writing poetry seriously.

Abay's legacy is considered the greatest body of Kazakh classic poetry. Abay's book *The Book of Words* takes pride of place amongst this legacy, which covers the

philosophical-moral, socio-political and accusatory-satiric thoughts of the poet. It is the fruit of many years of thoughts, worries and concerns for his people. Because of his style, picturesque language, genuineness, humanity, high determination, and great wisdom, Abay's *Book of Words* is among the genius literary works of humanity.

In *The Book of Words* Abay calls people to get rid of blemishes that dishonour human dignity, and to strive, first of all, for spiritual perfection, the obtainment of knowledge, and learning in the art and workmanship not only of his people but also of other nations. He considered these to be the most important prerequisites for gaining independence. According to Abay, only by this method is it possible to find your own place among great nations of the world. Time has proven Abay's thoughts to be correct. At present the works of Abay have become the legacy for all enlightened humanity, and they serve as a noble method of bringing different nations and cultures closer.

Abay was born on a great steppe. He lived a long life on this steppe and his land and his people for him were not only his homeland but something far greater than that. Abay understood and even felt the life of the common people, their joy and sadness, victory and defeat, advantages and disadvantages.

Many works and research papers have been written about Abay, his life and his works. Kakitai was the first to collect and publish the whole collection of Abay's works, his life and career.

### Literature review

The earliest and the most important period that contributed to the understanding of Abay's spiritual achievement and climax of his poetic mastery were the articles and speeches of the following scholars: Bokeihanov A, Baitursynov A, Dulatov M, Kulzhanov N, Gabbasov H, Zhumabayev M, Aimautov Zh, Auezov M, Mustambayev I, and Iskakov D. However, all of them were persecuted and were repressed except Auezov. Thanks to his analytic researches on the life and works of Abay, as well as his novel-saga *The path of Abay*, Auezov rendered his own name with the name of Abay Kunanbayev.

Profound analytic study of this classic was started with Auezov's pedagogic career, which dated back to the 1920s and continued up until his death. He created and conducted special courses on Abay studies, published articles and wrote a monograph.

Much attention has been paid to Abay by the authors of text books compared to the 20s and 30s. In the 1940s Abay was introduced in text books as a classic of the Kazakh literature, which enabled some of his selected poems to be included in reading books. At the end of the 1950s a sudden decrease in the number of analytic researches on Abay was detected. Coming around to this topic repeatedly always caused a negative reaction. But despite the persecution many Kazakh scholars such as Auezov M, Ismailov E, Muhamedhanov K, Zhirenchin A, Mametov A, Ahmetov Z and others raised up the issues of Abay studies.

Just before the world celebration of the 150<sup>th</sup> Anniversary of the birth of Abay, there appeared some works which have become a significant milestone in the history of Abay studies.

The spiritual world of Abay is inexhaustible. The more we know his worldview and philosophic system, the more we reveal earlier unknown borders of his priceless spiritual works, where the social life of the Kazakh people with their conflictive situations and public contradictions were reflected in a striking way. Regarding the issues of Abay studies, Auezov noted that there were a lot of uninvestigated questions on Abay studies and over the course of time new research works will appear on different topics. /2, 171/.

Therefore the Kazakh National University named after Al' Farabi has an affiliated institute of Abay which is led by Doctor of Philological Sciences, Zhangara Dadebayev.

## Discussion

The Republic of Kazakhstan is integrating with the world community. Economic, political and cultural connections with other countries have improved. Literary translation from one language to another plays a significant role in the mutual enrichment and interconnection of the literature of different nations. It is also important in the development of international cooperation in the areas of science, culture and education. As a result, the importance of literary translation as a uniting factor for literature, poetic words, various nations with different worldviews and different cultural-historic environments has become obvious.

The theory of literary translation has also its own school and specificity in Kazakhstan. The main principles of Kazakh translation studies were worked up by Auezov M, Satybaldiyev A, Talzhanov S, Ahmetov Z, Sadykov H, Adibayev H, Aitbayev U, Kereeva-Kanafieva K, Kuspanov S, Fatkulin F, Sagandykova N and other scholars. The principles about translatability of any national work stem from the state and are formulated in the works of the above mentioned leading theorists of the Soviet translation school.

In the 20 and 30s the base of Kazakh translation studies was formed, which took the view of systematic perception of works of foreign language literature differing from previous empirical methods. Probably from there the formation of the theory of literary translation from Russian into Kazakh started, and a little later attention was paid to the translation from Kazakh into Russian.

To translate the original work entirely accurately is a colossal task. And this task is impossible without knowledge of the language, culture, everyday lifestyle, morals, traditions, national specificity and artistic treasury with which a translated original version is included. The translations of *The Book of Words* made by Shklovski V, Sanbyev S, Serikbayeva K, and Seisenbayev R are attractive not only to readers, but also to scholars.

In this article we consider such issues as the concept of the translator's comprehension of the original writer's/poet's worldview; in our context, Abay's worldview is necessary for more adequate transition of the esthetic, world outlook and philosophical views of Abay.

Any language has words which cannot be translated to another language by usual means and a special handling is required from translators: some of them are translated into a text of a translation in an unchanged form (are transcribed); some can partially keep in their translations their morphological or phonetic structure; and the third type of words are replaced with unequal form or even 'invented' lexical units. Among these words are the names of elements of everyday life, history etc, which don't exist in other nations, countries and places. In translation theory these words have the name 'realia' and they are the subject of the second part.

Regarding the issue of 'realia' words we think that the main challenge in translating them along with the subject meaning (semantic) realia is the necessity to transfer the colour and the national and historical colouring.

According to our observations translation of the realia is carried out by several methods:

- Realia are translated descriptively;
- They are given without changes (with corresponding comments);
- They are replaced with similar concepts (Russian equivalents).

The use of realia words in a translated text makes it possible to reproduce the national uniqueness of the original text. But an excessive use of realia words reduces the level of perception of the content of the text by a reader.

Words that can be translated with the help of one equivalent shouldn't be included in the text.

Idiomatic phraseology comprises a more vivid, lively and unique part of the word-stock of any language. The bulk of idiomatic units belong to different functional styles and have expressive coloration, therefore, we can assume that these units are one of the expressive means of a language which require a special attention in a translation process. That means before starting the translation of any work the translator must understand its style, artistic atmosphere and feel all the finest peculiarities of the original work.

Abay belongs to a range of writers whose works are nationally expressive and emotionally coloured, and his style is extremely unique because he masterfully uses the samples of oral folk arts and in particular, phraseological units in his works.

Regarding the translation of set phrases it should be stated that in set metaphorical phrases as well as in proverbs, the resumptive allegorical meaning prevails over the direct meaning of some words; even if the latter is connected with some concepts which are indicative in national terms, the aspiration of reproducing them in translation gives only a shadow of the former meaning.

Artistic peculiarities and the style of the original versions of works are significantly reduced when the translators make the language poor using the same Russian words instead of Kazakh words with different meanings.

## Results

In the translation analysis of Abay's book *The Book of Words* we highlighted four ways of the translation of the proverbs which were used by the translators: equivalent translation, literal translation, giving general meaning of the proverb and localisation of a new proverb on the basis of the proverb of the original work.

The investigation of this significant issue in translation studies demonstrated that the most effective way of translation of *The Book of Words* is the equivalent translation even though the literal translation is more common. However, the first way is not always possible. In some cases the most suitable is the literal translation.

The difficulty and complexity of the translation of phraseological units becomes even harder when nationally colored idioms are translated, because they are connected with specific peculiarities of the everyday life and culture of a nation. Therefore, when translating idioms it is important not only to keep their meaning but also imagery, aphoristic character and national coloring. There are no idioms that cannot be translated. The method of choice for their translation impacts on how they are perceived by a foreign reader.

In the translation of Abay's book *The Book of Words* the translators used such translation methods of proverbs and idioms as: translation by means of equivalents and analogies; literal translation (calquing); and transferring semantic meaning of phraseological units.

In conclusion, it should be noted that the language of a prose is also as sensitive to any changes as the language of poetry. In translation of any work every syntactic construction and every turn of speech should be treated carefully. Before making any changes or additions it has to be thought carefully whether they have any new special stylistic function, or whether they have any important determining image. After all, these sides of artistic work characterize the face of the writer, his style and his language.

In translation of *The Book of Words* into Russian, translators attempt to retain the national peculiarities of the work.

The oeuvre of Abay is distinguished by its multi-facetedness and complexity. That is why this investigation is one of the steps on the way to understanding the artistic world of the writer through analysis of peculiarities in the translation of his works into Russian.

## Conclusion

To carry out an adequate translation of *The Book of Words* it is necessary to study the poet's worldview comprehensively and thoroughly.

The most important condition in translation of the artistic, national uniqueness of *The Book of Words* is equivalent reproduction of realia words. Stemming from an analysis of the translation made by Shklovski, V, Sanbayev, S, Serikbayeva, K. and Seisenbayev, R. it can be concluded that their translation can be considered to be equivalent translation even though there are some moments when the translators used the methods of literal and free translation. This was highlighted in the work by giving corresponding examples.

It has to be noted that all the inaccuracies given in these translators' works as a whole do not reduce the general high level mastery of the translators, but the high need for the conformity to the original work requires a creative approach in this high form of art.

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