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«ҒЫЛЫМ ЖӘНЕ БІЛІМ – 2017»

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XII Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ

XII Международной научной конференции
студентов и молодых ученых
«НАУКА И ОБРАЗОВАНИЕ – 2017»

PROCEEDINGS

of the XII International Scientific Conference
for students and young scholars
«SCIENCE AND EDUCATION - 2017»



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**ҚАЗАҚСТАН РЕСПУБЛИКАСЫ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ
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This is a Maori greeting meaning “hello”, but it’s common to see it around New Zealand used in an English context.

“Hard yakka”

This is a way of saying “hard work”.

“Waiwai express”

This means “walking” – “we’re taking the Waiwai express to town” would mean “we’re walking to town”.

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GENDER ISSUES IN TRANSLATION

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Language is the first and can be considered basically as the only tool that allows people to communicate with each other. However, since there are more than one language used, people needed a bridge to connect each other with those who are born and raised in other countries with different languages. This bridge is translation and the significance of it is really essential.

Translation is a significant act to connect people with each other. The professional people, who are trained for this act, deserve so much respect since they not only make people understand each other but also connect all people in the whole world as one. Certainly the act of translation is very essential but the person who performs the act of translation is as important as the act itself.

In translation studies, there is an increasing interest in linguistic phenomena viewed through the prism of anthropocentrism, when individual characteristics acquire the greatest importance in the study of the linguistic personality, the most important of which is sex. Issues related to human gender are at the center of an independent interdisciplinary focus called gender research. The choice of works of art as a research material is not accidental. The gender factor in the artistic translation can act as a structure-forming element of the work and translation text, influence the embodiment of artistic images and plot lines. As you know, the complexity of translating the texts of works of art is explained by the unusually high semantic "loadedness" of each word. This property manifests itself in the writer's ability to say more than the direct meaning of words in their totality, to make the thoughts, feelings, and imagination of the reader work [1, p. 416].

Studies of gender scientists, such as A. Zemskaya, M.A. Kitaigorodskaya, N.N. Rozanova, V.V. Potapov, I.N. Kavinkina, V.A. Maslova show that there is a gender dichotomy in speech behavior with respect to morphological, lexical and syntactic features of written speech. For the comparative analysis, we selected the most significant signs of the difference between male and female speech at the morphological, lexical and syntactic levels.

The notion of “gender” is a category of the postmodern paradigm, introduced to denote the so-called, “social, cultural and emotional-psychological aspect, which can be correlated with features, norms, stereotypes and roles that are considered characteristic or desirable for those whom society considers to be men or women” [2, p. 95].

Basically when the translation works reach the audience, it is expected the translated work to

be the exact translation of the original text without any subjective translated parts that emphasize the ideas of the translator in a male or female perspective. Since there are male and female perspectives and different language use of different genders, there is a doubt whether these differences in language use have effects in translation works or not. Considering this issue, in this thesis, the gender based differences of translators who belong to different genders will be analyzed.

“Mary had a little lamb its fleece was white as snow...it followed her to school one day, which was against the rules...” [3, p. 5].

This snippet from an English nursery rhyme seems simple enough. However, when translating it into another language or culture, things might not be so simple. For example: was the lamb a girl or boy? What was against the rules, the lamb going to school, or the girl? While this may seem silly to many, it is not a laughing matter in the world of translation. In fact, gender issues create a whole lot of questions during translation that are not only challenging because a mistranslation could change textual meaning, but it could go so far as to cause offense.

A Look at Three Main Gender Issues

Grammatical Gender: Grammatical gender refers to gender assigned to nouns. Some languages do this and others do not. Two main problems arise when translating between these two systems:

1. The source language uses a gender-specific article or pronoun, but the target language does not have such. There are some texts when the gendered use of “you” may be grammatical only, but there may be other times when it is important that the “you” refers to a boy or girl given the context of the text [3, p. 107].

2. The source language does not have a gender-specific article or pronoun, but the target language does. The issue arises when the gender is not specified in the source language and it could change the context in the target language. Consider “I do”; no gender is associated with the pronoun “I” in many languages not only must the pronoun be gender specific, but the verb form of “do” must be conjugated based on gender as well [4, p. 152].

Semantic Gender: Semantic gender refers to the male and female nouns as distinguished by biology. While this seems self-explanatory, there are issues that have arisen. For example, a cat in English is only addressed as “he” or “she” if the gender is known, otherwise, the cat is referred to as an “it”. This option does not exist in many languages [5, p. 13].

Social Gender: Social gender refers to the biological gender that is assumed based upon a noun use and the society in which it was used. The distinction between sex, gender, and roles are not as clear as they once were, yet, in a linguistic sense, the lines have not been adjusted. For instance, the English word “secretary” once implied that the position was held by a male, this is no longer the case. In other cultures, the word “cook” or “maid” will have a distinctive gender assignment, culturally [5, p. 32].

Many social-gender roles have deep historic and cultural roots, and, though they are often highly stereotyped, the contextual issues associated with translation cannot be overstated. Complicating matters, the cultures, context, and ideology behind the gender assignment change making the translation all the more difficult.

Some of the most exciting developments in translation studies since the 1980’s have been part of what has been called “the cultural turn.” The turn to culture implies adding an important dimension to translation studies. Instead of asking the traditional question which has preoccupied translation theorists – “how should we translate, what is a correct translation?” – the emphasis is placed on a descriptive approach: “what do translations do, how do they circulate in the world and elicit response?” This shift emphasizes the reality of translations as documents which exist materially and move about, add to our store of knowledge, and contribute to ongoing changes in esthetics. More importantly, it allows us to understand translations as being related in organic ways to other modes of communication, and to see translations as writing practices fully informed by the tensions that traverse all cultural representation. That is, it defines translation as a process of mediation which does not stand above ideology but works through it. This turn in translation studies prepared the terrain for a fruitful encounter with feminist thought. Feminism has been one of the

most potent forms of cultural identity to take on linguistic and social expression over the last decades.

The alliance between translation studies and feminism therefore emerged out of a common intellectual and institutional context. As fields of inquiry which emerged during the 1970s and gained increasing institutional recognition through the 1980s, translation studies and feminist thought are similarly grounded in the dynamics of a period which gave strong prominence to language. Translation studies have been impelled by many of the concerns central to feminism: the distrust of traditional hierarchies and gendered roles, deep suspicion of rules defining fidelity, and the questioning of universal standards of meaning and value.

Both feminism and translation are concerned by the way “secondariness” comes to be defined and canonized; both are tools for a critical understanding of difference as it is represented in language. The most compelling questions for both fields remain: how are social, sexual and historical differences expressed in language and how can these differences be transferred across languages? What kinds of fidelities are expected of women and translators—in relation to the more powerful terms of their respective hierarchies? For these fields of study, language intervenes actively in the creation of meaning. Like other forms of representation, language does not simply “mirror” reality; it contributes to it.

Translation, we know, refers to a process of inter-linguistic transfer. Translators communicate, re-write, and manipulate a text in order to make it available to a second language public. Thus they can use language as cultural intervention, as part of an effort to alter expressions of domination, whether at the level of concepts, of syntax or of terminology.

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TRANSLATION OF KAZAKH REALIAS INTO ENGLISH IN M. AUEZOV’S “ABAI”

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Every language has its own history and distinctive features. It roots from the history and culture of the nation. Throughout its development language has particular changes and takes on specific characteristics. Therefore, there are many challenges during the translation process which can be difficult to carry out.

Translation of “*realia*” is a topical problem that translator can face during the translation, since realias present historical and cultural view of the translating language. However, it is