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UDC-80

THE SCOPE OF TRANSLATION STRATEGIES IN THE KAZAKH VERSION OF THE ANIMATED MOVIE «SOUL»

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In modern society, children's education, mainly including language is recognized as one of the most important aspects of the country's cultural development. That is why it is crucial to take children's literature into consideration when it comes to language. Literary texts and cartoon language are considered to be the main sources of children's literature because children mostly learn their native language through cartoons and expand their worldview. In this regard, the language of the cartoons translated into Kazakh should be simple and clear, while also being expressive and figurative. A successful translation of a cartoon is reflected in the fact that it gives the audience the same pragmatic effect as the original.

In recent years, with the support of the Ministry of Information and Social Development, foreign cartoons have been translated into the national language, and they are quite accessible to society, especially the young generation. This issue has been raised since 2021. As a result, the film industry companies like «Kazakhfilm», «Cinematon» and «Movie Distribution» began to translate cartoons of the famous «Disney», «Nickelodeon» and «Tiji» channels into Kazakh. So far, popular cartoons, including «Encanto», «Moana», «Coco», «Zootopia», «Cinderella» and «Soul» have been translated into Kazakh and offered for free viewing on movie websites.

The cartoon «Soul» was taken as the main object of the study. The main goal of our research is to consider the scope of foreignization and domestication strategies used during the translation of the cartoon into the Kazakh language.

As cartoons are translated either directly or indirectly, translators often use strategies of domestication or foreignization. Historically speaking, the domestication strategy was widely used by translators during the Roman Empire. In the process of translating Greek texts into Latin, the translators tried to omit Greek cultural realities and adapt the translation to Roman culture. In the era of Romanticism, on the other hand, translators believed that it was right to have the features of original language's culture in the text, which is now recognized as foreignization [3].

The history of the formation of foreignization and domestication strategies as separate terms is written by the German philosopher Friedrich Schleiermacher. It is reflected in his lecture called «On the Different Methods of Translating» (1913). According to the author, there are only two opposing methods of translation: the translator either adapts to the writer, thereby forcing the reader to enter the author's culture (foreignization), or tries to please the reader, making it easier to understand unfamiliar vocabulary found in the text (domestication) [5].

French translator Antoine Berman mentions twelve trends that «deform» the original, which are related to the principles of domestication, including clarification, rationalization, quantitative and qualitative absorption, disruption of rhythm and disruption of linguistic structure in his work called «The experience of the foreign. Culture and translation in romantic Germany» [1].

The terms domestication and foreignization were introduced to science in the second half of the 90s by the American translator Lawrence Venuti. He gives the following definition to two concepts: «Domestication is the reduction of ethnocentrism in the original text with the aim of revealing the cultural values of the translated language», and «Foreignization is the open presentation of the linguistic and cultural specificity of the original text» [5]. When a translator uses domestication strategy this means that the translated text is adapted to the reader and is preferably based on the use of vocabulary familiar to him, but when a translator uses the foreignization strategy, the reader can «end up in an unfamiliar environment» and become acquainted with the cultural and linguistic differences existing among individuals who belong to different national groups.

Lawrence Venuti took a two-pronged approach to translation strategies. Within the study of two strategies L. Venuti introduced the concept of «invisibility» of the translator [5]. L. Venuti also talks about the hidden «cruelty» in the strategy of domestication, which destroys the uniqueness of the original text and forces the use of words and phrases familiar to the culture of the translated text [6]. Although the author often supports the strategy of foreignization in his works, he believes that a translator working with this strategy becomes "explicit" to the reader by openly showing the cultural features of the original language [4], which is contrary to the concept of «invisibility» of the translator introduced by Venuti.

It should be noted that foreignization and domestication strategies can be used simultaneously in the translation of the same text. John Dryden, an English translator of the 17th century, was one of the first to address the issue of the simultaneous usage of two strategies. He mentioned the rules of using the intermediate strategy, which is called the «golden mean»: preservation of the original meaning, translation of the original text in a clear way, and the absence of strict syntactic structure rules [2].

The use of translation strategies in cartoon language has different priorities. In our research, we try to identify the translation strategies used in the Kazakh translation of the cartoon «Soul» produced by the animation studio «Pixar». Since the target audience of the cartoon is mostly teenagers, the main task of the translator should be to preserve pragmatics during the translation of the work into the national language.

The table below shows that different methods of foreignization and domestication strategies have been used in the process of translating the cartoon «Soul» into Kazakh:

Table 1 – The translation methods used in the cartoon «Soul»

Domestication	Foreignization
Substitution	Transcription
Addition	Calque
Generalization	
Concretization	
Antonymic	
Descriptive	
Compensation	
Omission	
Explication	

It is immediately noticeable that during the translation of the cartoon «Soul» into the Kazakh language, the strategy of domestication was used more widely than the strategy of foreignization. In terms of percentage, 80% of the translation was carried out by the strategy of domestication, and 20% by the strategy of foreignization. In particular, the substitution method of the domestication strategy is dominant, contributing to the 60% of the translation.

Table 2 – The use of substitution method in the translation of the cartoon «Soul»

Original	Translation
1. Congratulations, man.	1. Мәссаған, қандай бақыттысың!
2. Are you kidding me?	2. Бәрекемді, құттықтаймын!
3. I float in mist, I do my Sudoku puzzles.	3. Сағыммен ойнаймын, арасында асық ойнаймын.
4. Croissants, cakes.	4. Бауырсақ, пицца.
5. Not everyone can be Charles Drew inventing blood transfusions.	5. Жұрттың бәрі Димаш сияқты әлемді бағындыра бермейді.

There is a high probability that the meaning of words and phrases in the original are unfamiliar to Kazakh children, and if they had been literally translated, the cartoon's pragmatics would not have matched the original. Taking this into account, the translator has widely used the method of substitution. For example, the sentence «Congratulations, man» is not translated as «Құттықтаймын, досым», but as «Мәссаған, қандай бақыттысың!». It is translated that way to increase the expressiveness of the sentence and have an impact on the viewer. The interrogative sentence «Are you kidding me?» is translated as an exclamatory sentence «Бәрекемді, құттықтаймын!». If it had been translated literally, it would have sounded as following: «Өтірік айтып тұрсын ба?/Алдап тұрсын ба?», however «Are you kidding me?» and «Өтірік айтып тұрсын ба?» sentences are different in terms of semantics. Americans usually say «Are you kidding me?» in a state of surprise (a good kind of surprise), the Kazakh equivalent for that is «Қойшы». However, in cartoons, it is required that the length of the characters' lines should approximately be the same in the original and in the translation, so that the full image is pleasingly presented. With this reason in mind, the translator has proposed the most suitable version.

There are also parts where the words in the original are replaced by Kazakh realia, for example: «Sudoku puzzles» in the sentence «I float in mist, I do my Sudoku puzzles» are given as «Асық» in the translation: «Сағыммен ойнаймын, арасында асық ойнаймын». The words «Croissants, cakes» are translated as «Bayusak, pizza». There is a sentence in which the name of the famous person is replaced: «Not everyone can be Charles Drew inventing blood transfusions» - «Жұрттың бәрі Димаш сияқты әлемді бағындыра бермейді». The name of the American doctor Charles Drew was replaced by the name of the famous Kazakh singer Dimash Kudaibergen. All of these substitutions have been done in order to adjust the script to the Kazakh culture.

Explication can be noted as one of the actively used methods in the translation of the cartoon "Soul". 9% of the cartoon has been translated using this method.

Table 3 – The use of explication method in the translation of the cartoon «Soul»

Original	Translation
1. I'm in the chair.	1. Қазір бастық мен!
2. My mistake. We'll just get you back into your meat suit.	2. Кешіріңіз. Денеңізге қайтара салайың, ренжіменіз.

Using the method of explication, the translator replaces the lexical parts used by the author into phrases that explain their meaning. In order to successfully use this method, the translator needs to fully get the gist the original text. For instance, the sentence «I'm in the chair» would be translated as «Мен орындықтың үстінде отырмын» without additional context, however translator has to consider one episode in the cartoon:

– «Suit yourself. You're the boss»

– «I am?»

– «When you're in this chair, yeah, you are». This is a dialogue between the hairdresser and the main character. A few episodes later, the main character says «I'm in the chair» based on that dialogue when he shows his anger, meaning that he is the «boss». If it had been translated literally

(«I'm sitting on a chair»), the audience would have misunderstand the episode as there was no chair around the character when he said the line.

The phrase «meat suit» in the sentence «We'll just get you back into your meat suit» is literally translated as «еттен жасалған костюм», but the author actually meant the human body by «meat suit». As the name of the cartoon suggests, the main characters are souls. The given quote is a fragment of a dialogue between a disembodied soul and a living person. This is a phrase uttered when a disembodied soul accidentally pulls a person's soul out of their body. The translator understands exactly what the author is trying to say and translates it as «Кешіріңіз. Денеңізге қайтара салайың, ренжіменіз». Therefore, the translation can be recognized as successfully delivered one.

It is noticeable that the method of omission was also in special use by the translator. 4% of the cartoon has been translated using this method.

Table 4 – The use of omission method in the translation of the cartoon «Soul»

Original	Translation
1. Then how come except for church, you're the happiest when I don't?	1. Өзім үшін ойғаным, әрине, қарсы емессің, басқа жерде ше?
2. I'm a shamanic healer meditating in Berkeley, California.	2. Мен Беркли қаласында медитацияда отырмын.

It can be seen that the method of omission is applied due to a religious issue. Despite the fact that Kazakhstan is a multinational country where representatives of various religions live, the majority of Kazakhstanis are Kazakhs, and their religion is Islam. Based on this reason, in the translation of the sentences «Then how come except for church, you're the happiest when I don't?», the word «church» was omitted. The translator did not even replace it with the word «mosque», because the passage is an utterance of an African American character who belongs to Christianity. In this case, the most effective solution is to completely remove the word related to religion. A similar thing is observed in the Kazakh version of the excerpt «I'm a shamanic healer meditating in Berkeley, California». The translator did not include the phrase «Shamanic healer» in the Kazakh language version: «Мен Беркли қаласында медитацияда отырмын». The translator preferred to remove religious words and phrases from the translation in order to prevent any kind of clashes.

3% of the cartoon has been translated using the addition method of the domestication strategy.

Table 5 – The use of addition method in the translation of the cartoon «Soul»

Original	Translation
1. After all these years, my prayers have been answered.	1. Тәуба, неше жылғы дұға тілегім қабыл болды.
2. My hair! My hair is not okay! This is a disaster!	2. Шашым! Шашым құрыды! Жетпегені осы еді, о, сорлы басым-ай!

The sentence «After all these years, my prayers have been answered» is translated as «Тәуба, неше жылғы дұға тілегім қабыл болды», it can be noticed that the word «тәуба» is added. The word «тәуба» is used with the aim of showing satisfaction and gratitude to the creator. In the given sentence, the word is used appropriately.

«My hair! My hair is not okay! This is a disaster!» is translated as «Шашым! Шашым құрыды! Жетпегені осы еді, о, сорлы басым-ай!». The sentence is obviously adapted to the Kazakh mentality. Basically, if we literally translate the sentence «This is a disaster» we would translate it as «Бұл нағыз апат қой!», however, the word "disaster" is used here as a metaphor; «Бұл сұмдық/масқара ғой» is semantically closer to the original. As for the translator, he translated the passage as «Жетпегені осы еді». This phrase is used when a problem arises when you are already struggling. That is, the version proposed by the translator fits the context. «О,

сорлы басым-ай!» the words are not in the original, they are included in the translation with the aim of increasing emotional expressiveness.

Antonymic translation and concretization methods have also been used by the translator. Each of these methods contributed to the 2% of translation.

Table 6 – The use of antonymic translation and concretization methods in the translation of the cartoon «Soul»

Original	Translation
1. What are you doing here on a weekday?	1. Сен демалыс күндері келуші едің ғой. (Antonymic translation)
2. Am I crazy or do I look younger?	2. Бірден 40 жылға жасарып кеттім ғой! (Concretization)

In the first example the word «weekday» is translated as «демалыс күні» («weekend»). Even if it had been translated literally as «Жұмыс күні бұл жерде не істеп жүрсің?», it would have been clear, therefore it is ambiguous from the viewer's point of view as to why has the translator replaced «weekday» with «weekend».

The sentences «Am I crazy or do I look younger?» can literally be translated as «Мен алжыдым ба, әлде шын мәнінде жасарып кеттім бе?», however that sounds odd. That's why the translator took the age of the character and the definition of the word «young» into consideration and translated it as «40 жылға жасарып кеттім ғой!». The method has been used successfully.

20% of the cartoon has been translated into Kazakh by foreignization strategy, mostly by transcription method. Cities, streets and people's names and even words that have Kazakh equivalents have been translated by transcription.

Table 7 – The use of transcription method in the translation of the cartoon «Soul»

Original	Translation
1. Off you go. Bye!	1. Сәт сапар, бай!
2. Oops.	2. Упс.
3. Okay. How?	3. Окей. Қалай?
4. We call it the You Seminar now. Rebranding.	4. Қазір бұл жерді Тұлға Семинары дейміз. Ребрендинг қой.

The words translated by the transcription method in the first three examples have their own equivalents in the Kazakh language. For example, «bye» – «сау бол», «oops» – «ой», «okay» – «жарайды». The word «Rebranding» in the last example could be given in a descriptive way in the translation: «Қазір бұл жерді Тұлға Семинары дейміз. Атауы өзгеріп кеткен». It may seem incomprehensible that the translator adapted 80% of the cartoon to the audience and decided to refrain from translating quite simple words and suggested their transcription. However, it can be seen that the translator wanted to adapt the work to the younger generation by adding slang words («окей», «бай»).

The problem of translating children's literature into the Kazakh language requires years of research and hard work. Taking into account the differences between cultures, the translator should be able to adapt the work to the audience and preserve the pragmatics of the author. As a result of the analysis carried out on the basis of the original and translation of the cartoon "Soul", we can see that the simultaneous use of domestication and foreignization strategies is a rational decision made by the translator. The translation work done with the intention of adapting the work to the nation should not destroy the features of the original. The translator widely used the domestication strategy and used the foreignization strategy as well. The use of transcription and calque methods of the foreignization strategy does not affect the perception in any way. In conclusion, John Dryden's

«golden meal» strategy is widely used in the practice of modern translators, being the basis of successful translation.

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UDC 80-45

NONVERBAL LANGUAGE IN THE WORK “PICTURE OF DORIAN GRAY” BY O. WILDE: TRANSLATION AND PSYCHOLINGUISTIC CHARACTER

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Communication involves the perception and understanding of certain information. This means understanding the content of general information. The concept of communication is applied not only to discursive situations, but also to nonverbal actions, body language, which is considered as an important regulator of interaction.

Today, nonverbal language is a topic that is being actively studied within the framework of the anthropospecific paradigm of science, because most of a person's daily life belongs to body language. According to a study by the French psychologist Albert Meyerban, it turns out that 7% of communication between people is verbal (words, sentences); 33% is sound-based (intonation, tone of voice, melody of voice or sound, accent and tempo, etc.) and 55% is carried out through nonverbal elements. American anthropologist R. Birdwistel believes that 38% of the information in communication is transmitted in words, and 65% is transmitted through nonverbal language [1; 13].

Nonverbal actions also have a special function in works of fiction. They are elements that thicken the stylistic coloring of the work: they are used as a means of non-verbal communication, based on the establishment of the psychological state of the characters, mood, behavior, relationship with other characters (show respect, appreciate, agree-disagree, etc.). In the process of translating foreign fiction into the Kazakh language, it is necessary to study the problem of nonverbal language, aiming to correctly convey the communicative behavior of foreign culture and striving to avoid incorrect perception. The ways of bringing nonverbal language in the English literary to the Kazakh language are our main object of attention. The purpose of the article is to consider the nature of nonverbal elements in the original language of a literary text and the linguistic and psychological state of those elements given in the translation. The work of the Irish writer Oscar Wilde "Picture Of Dorian Gray" and its translated versions into Kazakh and Russian languages were taken as a language source for the topic of the search.

Research shows that nonverbal language is the oldest form of human communication. Historically, nonverbal means of communication were formed earlier than language. Research