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«ҒЫЛЫМ ЖӘНЕ БІЛІМ – 2017»

студенттер мен жас ғалымдардың
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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The proceedings are the papers of students, undergraduates, doctoral students and young researchers on topical issues of natural and technical sciences and humanities.

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ENGLISH DIALECTS AND TRANSLATION ISSUES

Aubakirova Saida
saida_27-98@mail.ru
2-nd year 5B020700 – “Translation Studies” student
L.N. Gumilyov Eurasian National University, Astana, Kazakhstan
Research supervisor – Sagadiyeva Z.M.

Dialectic is a term used in philosophy, and the fact that it is closely connected to the ideas of Socrates and Plato is completely logical – even from an etymological point of view. Plato’s famous dialogues frequently presented Socrates playing a leading role, and *dialogue* comes from the Greek roots *dia-* (“through” or “across”) and *-logue* (“discourse” or “talk”). *Dialect* and *dialectic* come from *dialecktos* (“conversation” or “dialect”) and ultimately back to the Greek word *dialegesthai*, meaning “to converse” [1].

This group of words is obviously opposed to the other groups of the non-literary English vocabulary and therefore its stylistic functions can be more or less clearly defined.

Dialectal words are those which in the process of integration of the English – national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

With reference to this group there is a confusion of terms, particularly between the terms dialectal, slang and vernacular. In order to ascertain the true value and the stylistic functions of dialectal words it is necessary to look into their nature. For this purpose a quotation from Cecil Wyld’s «A History of Modern Colloquial English» will be to the point: «The history of a very large part of the vocabulary of the present-day English dialects is still very obscure, and it is doubtful whether much of it is of any antiquity. So far very little attempt has been made to sift the chaff from the grain in that very vast receptacle of the English Dialect Dictionary, and to decide which elements are really genuine ‘corruptions’ of words which the yokel has heard from educated speakers, or read, misheard, or misread, and ignorantly altered, and adopted, often with a slightly twisted significance. Probably many hundreds of ‘dialec’ words are of this origin, and have no historical value whatever, except inasmuch as they illustrate a general principle in the modification of speech. Such words are not, as a rule, characteristic of any Regional Dialect, although they may be ascribed to one of these, simply because some collector of dialect forms has happened to hear them in a particular area. They belong rather to the category of 'mistakes' which any ignorant speaker may make, and which such persons do make, again and again, in every part of the country» [2, p. 47].

We are not concerned here with the historical aspect of dialectal words. For our purpose it will suffice to note that there is a definite similarity of functions in the use of slang, cockney and any other form of non-literary English and that of dialectal words. All these groups when used in emotive prose are meant to characterize the speaker as a person of a certain locality, breeding, education, etc.

The United Kingdom is probably the most dialect-obsessed nation in the world. With countless accents shaped by thousands of years of history, there are few English-speaking nations with as many varieties of language in such a small space.

Have you ever been called mardy, been mithered, complained of someone being nesh, labelled them a numpty or had people look at you blankly because a word you have used since childhood does not form part of their vocabulary? If any of the above sounds familiar then congratulations: you are living proof that the death of dialect is greatly exaggerated.

Dialect has been mourned for a while now. It is well over 20 years since the term “estuary English” was first coined, while a more recent report concluded that “talking to machines and listening to Americans” could spell the death of regional accents and much-cherished dialect words within the next 50 years. This fear does not, however, extend to the British Library where linguists

continue to chronicle words used in different places and, where possible, preserve them by recording people using them.

Jonnie Robinson, lead curator of spoken English at the British Library and the author of the Evolving English Word Bank, says the exercise – which saw ordinary people across the country "donate" words in special recording booths between 2010 and 2011 – proves that dialect words are far from being extinct: "A lot of people feel dialect is dwindling but actually, although it's changing … you can find examples of continuity," Robinson says. The Evolving English WordBank contains 1,500 contributions to date, many of which are dialect words [3].

A dialect is a form of the language that is spoken in a particular part of the country or by a particular group of people. There are many different dialects of English and they have different words and grammar. Most learners of English learn the standard dialects of the language.

There are many different forms of standard English: for example, standard British English, standard American English, standard New Zealand English, standard Indian English. The standard dialects of the language are used by governments, in the media, in schools and for international communication.

A dialect is not the same as an accent. An accent refers to the way we pronounce words and the standard dialect of a language can be spoken with different accents.

Examples of dialect forms in British English are:

*I **ain't** going to school today.* (standard form: *I'm not going to school today*.)

*She **don't** understand.* (standard form: *She doesn't understand*.)

*Would you like a cheese **cob**?* (*cob* s a dialect word in parts of the north of England and means 'bread roll'.)

Standard dialects are not better than other dialects, but we don't use dialect words or grammar in an essay, during an interview or in other formal contexts.

Such is the variation that it can even give rise to misunderstandings between English-speakers. For example, an English person might say "I'm going to have a root in the wardrobe", meaning that they're going to hunt around in the wardrobe for something; but an Australian would laugh at this because to them, "root" is a rude word. Across the UK, a bread roll might be referred to in different regions as a "bun", a "bap", or a "barm cake", among other things – all essentially the same thing, but referred to differently. It's little wonder that those *learning English* have problems – so do native speakers! To demonstrate the enormous variety to be found in the way English is spoken in different parts of the country – and the world – we give you three illustrative words and phrases each from a selection of well-known English dialects.

Brummie/Black Country

We start with an accent that doesn't have many fans in the UK. The Birmingham accent – part of the 'Black Country' dialect, which refers to the name given to this part of the Midlands, formerly 'black' from coal mining – is affectionately known as "the Brummie accent".

"*Round the Wrekin"*

This saying is common in and around the Black Country, including the counties of Herefordshire, Worcestershire, Shropshire, Staffordshire and others. It refers to a prominent hill in Shropshire called "the Wrekin" – pronounced "REE-kin" – which can be seen for miles around. The phrase "round the Wrekin" simply means "to take the long way around", which could refer to a long route taken when travelling somewhere, or to a long, rambling conversation that takes ages to get to the point.

"Bostin"

The word "bosting" (usually spelt and pronounced "bostin") is used to describe something brilliant or excellent. It's actually slang for "broken", so it's roughly akin to the general English term "smashing", which isn't fixed to a particular dialect.

"Babby"

This technically means "baby", but you'll probably find you're addressed by Brummie folk as such (or by the shortening "bab" or "babs"). It's a bit like the general word "dear", as in "How are you bab?".

Essex

The Essex accent is regarded as a milder form of the London accent, but this part of the country has also developed its own set of interesting words and phrases that people elsewhere in the country might not understand. It's a dialect made famous – or infamous – by the television series *The Only Way is Essex*, with modern Essex sayings (used among the younger generation) including the vulgar "well jell", which means "very jealous". There's more to Essex than this dreadful television show, however, and the phrases below preserve some older sayings from this county.

"Sing-small"

This means "to put up with less than was expected or promised".

"Narrow-wriggle"

This brilliantly descriptive expression refers to an *earwig*, a kind of household pest.

"Liggle"

This refers to the act of carrying something that's too big to be carried easily. Picture a small child trying to carry a growing, wriggling puppy, and you get the idea.

Scouse

The Scouse dialect is spoken in the English city of Liverpool and its surrounding counties. This distinctive dialect, characterised by its rising and falling tones and the use of "youse" instead of "you" as the second person pronoun, has an *extensive vocabulary of slang*, of which the following are some examples.

"Devoed"

This is an expression of negativity, broadly synonymous with the more widely used "gutted". "Proper devoed" would mean "well and truly gutted".

"Fella"

The word "fella" refers to a man, either in the third person ("your auld fella" would mean "your father", as in the more widely used "old man" to mean father), or directly, as in "you alright fella?"

"Chocka"

This means "very busy" (as in "the station was chocka") and it comes from the longer expression "chock-a-block", which is actually of 19th century nautical origin and is heard more widely around the UK.

Geordie

Another highly distinctive UK dialect is known as "Geordie", and it's spoken by people in and around the north-eastern-English city of Newcastle-upon-Tyne and the larger Tyneside area.

"Pet"

This is simply an affectionate way of addressing someone, in the same way as the Brummie "babs": "I know what yer mean, pet."

"Geet walla"

This simply means "very big", as in "there's a geet walla tree in the road."

"Haddaway"

This is generally used to express disbelief, in the same way as the widely used exclamation, "No way!" For example, a Geordie person might say, "Haddaway man, there's nee [no] way he's comin".

Yorkshire

The Yorkshire accent is the archetypal Northern English one, and it's characterised particularly by the shortening of "the" to a single "t" sound, as in "middle of t'road", and by the dropping of consonants at the beginning of some words, such as "'appy" instead of "happy".

"Eee by gum"

This essentially means "oh my God", and it's the phrase all non-Yorkshire people say when they want to replicate this distinctive dialect.

"Oh aye?"

This means "oh really?" and is generally an expression of surprise, that might be uttered with a raised eyebrow.

"'Appy as a pig in muck"

This refers to someone very happy or content.

Cockney

This dialect is traditionally spoken by London's working class. We've already covered Cockney rhyming slang in our previous post on English slang, but this article would be incomplete without a mention of this notable English dialect. It's so famous for its rhyming slang that it's difficult to find examples of specific words that don't arise from it; but they do exist, as these three examples show.

"Backhander"

This refers to an underhand payment, such as a bribe.

"Duck and dive"

The term "duck and dive" means hiding from trouble. If asked what they have been doing, a Cockney might respond by saying "duckin' and divin'", which is simply a non-committal answer that someone might give if they don't wish to be specific.

"Luvverly jubberly"

Popularised by the sitcom "Only Fools and Horses", the expression "luvverly jubberly" means that all is well.

West Country

The homely West Country accent has connotations of farmers and cider (a primarily Somerset stereotype), and when non-West Country folk want to replicate it, they say "ooh arr" (which means "oh yes!", said when you're pleased at something). For a good illustration of what the West Country accent sounds like, refer to the popular West Country band, The Wurzels.

"Alright me luvver?"

Translated as "are you ok mate?", this is a form of greeting, and again is often used when mocking this accent.

"Teddies"

Another word for "potatoes". In wider English vocabulary, a "teddy" is a toy stuffed bear.

"'Ark a'ee"

This means "listen to him", "'ark" being short for "hark" and "ee" being a common substitute for "him" in the West Country dialect.

Welsh

Wales was a separate country before being incorporated into the United Kingdom, and as such, many of its inhabitants still speak the Welsh language. When speaking English, the Welsh have a pleasantly lyrical accent often described as "sing-song", and there are a few words that are often referred to as "Wenglish" – a hybrid between Welsh and English. There are different dialects within Wales, such as the Cardiff dialect and the Valleys, but here are some of the more well-known words in general use in Wales.

"Butty"

In Wales, this word is often taken to mean a "mate", and its usage differs from the wider English understanding of the word to mean "sandwich", as in a "bacon butty".

"Wanged out"

The expression "wanged out" (or just "wanged") means "exhausted". As in, "I'm going to bed, I'm wanged out."

"Tidy"

In English as a whole, the word "tidy" means neat and ordered, but in Wales, it takes on a whole new meaning. As an exclamation, "Tidy!" means "splendid!", while "a tidy few" would mean "quite a large number", "a tidy spell" would be "quite a long time", and "a tidy bit in the bank" would mean "quite a lot of money saved up in the bank". There are lots more expressions along similar lines, too.

Glaswegian

While the Scottish accent in general is very popular with the rest of England, one particular Scottish dialect presents problems for English and other Scots alike. The thick Glaswegian dialect –

spoken by those who inhabit the city of Glasgow (which, incidentally, recently voted 'Yes' to Scottish independence) – is notoriously difficult for non-Glaswegians to understand.

"Byraway"

This term is added to the end of sentences, particularly those in which a point is being made – "That's mine, byrway".

"Ah huvnae a scooby"

This expression is proof that it's not just the Cockneys who have rhyming slang. This Glaswegian saying means "I haven't a scooby", which refers to the children's cartoon character Scooby Doo – which rhymes with the word "clue". So, the expression means "I haven't a clue", or "I don't know".

"Wur aw Jock Tamson's bairns"

This essentially means "We're all God's children", or, if "Jock Tamson" is seen as a personification of Scotland, "we're all children of Scotland" – that is, "we're all equal". "Bairns" is a Scottish word for children, and Jock Tamson – also known as John Thomson – is thought to have been a 19th-century vicar who referred to his congregation as "ma bairns".

Australian

Turning now to some examples of how English is spoken outside the UK, the 'Aussie' dialect is incredibly distinctive and often hard for English speakers from the UK to understand – beyond the ubiquitous "G'day mate!" greeting. English as it's spoken "Down Under" has many words influenced by the native Aboriginal language, and plenty of its own.

"Barbie"

A "barbie" is a "barbecue" (not the Barbie dolls we're used to in the UK!), a feature of Aussie life that forms a major part of how the Australians are perceived by other nations.

"'Ow ya goin'?"

In the UK, we might ask someone how they are by saying, "how are you doing?" In Australia, the equivalent expression is "'ow ya goin'?" or "how are you going?"

"Sheila"

This woman's name is used in Australia to refer to any female person.

American

American English is often derided by UK English speakers, who sometimes see it as unnecessarily messing with the English language; the term "Americanism" is a derogatory way of describing a word or phrase originating in America that's crept into use in UK English. As well as subtle differences in spelling (for example, Americans write "s" as "z" in some circumstances, such as "realize" instead of "realise"), there are numerous specific words and phrases that are unique to America.

"Flipped out"

This describes an angry reaction to something, as in, "He flipped out when I told him I was leaving."

"Megabucks"

This means "a lot of money", as in "he's on megabucks in his new job", or "I couldn't afford the laptop, it was megabucks."

"Totaled"

You can work out the meaning of this word from the context: "I totaled my car when I hit a tree". It means completely wrecked, resulting in what we would call in the UK, "a write-off" – a car so badly damaged that the cost of repairing it exceeds the value of the car.

Kiwi

The New Zealand accent – commonly referred to as the "Kiwi" accent – sounds, to the untrained ear, rather like the Australian accent, though woe betide anyone who mistakes the two; a Kiwi would be offended to be mistaken for an Aussie! The Kiwi accent has shorter vowel sounds than the Australian accent, so the word "dead", for example, would sound more like "did". The New Zealand English dialect has influences from the native Maori tongue.

"Kia Ora"

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”.

Literature:

1. https://en.wikipedia.org/wiki/Dialectic
2. Cecil Wyld. A History of Modern Colloquial English. – Michigan: E.P. Dutton, 1920. – 47 p.
3. http://blogs.bl.uk

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GENDER ISSUES IN TRANSLATION

Islam Akbota

a_k_b_o_t_a_97@mail.ru

3-rd year 5B020700 – “Translation Studies” student

L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

Research supervisor – Sagadiyeva Z.M.

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