



ҚАЗАҚСТАН РЕСПУБЛИКАСЫ  
ТҰҢҒЫШ ПРЕЗИДЕНТІ - ЕЛБАСЫНЫҢ ҚОРЫ

**«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»**



14<sup>th</sup> April 2017, Astana



**ҚАЗАҚСТАН РЕСПУБЛИКАСЫ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ  
Л.Н. ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ**

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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.

В сборник вошли доклады студентов, магистрантов, докторантов и молодых ученых по актуальным вопросам естественно-технических и гуманитарных наук.

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nowadays this popular words are sound only in original way. As company connected with the sport equipment's its understandable that their advertisement has motivational character. Translation as: «Просто сделай это» didn't settle.

We took the liberty on ourselves and tried to invent our alternatives of failed examples of Kazakh advertisements.

1. The company Maybelline is connected with beauty, and beauty always appeals to the genuineness, that's why they gave a wink about the fact that they create the products in order to accent the natural beauty of women. Trying to stay loyal to company and make it attractive to Kazakh audience we translated their catchphrase as: *Мүмкін ол мейбиллин қолданды. Немесе бұл оның табиғи сұлулығы.* We pointedly switched the places of two sentences: first reason is to put the effectiveness or generally using of the cosmetics under doubt. Paradox. It will increase the popularity of Maybelline in Kazakhstan because of our mentality. We should repeat. Beauty is good, but natural beauty is much better.

2. The company coca-cola built their name a long time ago. Nowadays in order to stay the course the only thing they have to do is to remind about the fact that billions of people chose them. We can compare their popularity with a snowball. Last their slogan sounded as try...feel... Their products also well known in Kazakhstan, that's why we can keep their strategy. Making a word for word translation wasn't a bad idea, but if we were on the place of the translators, we definitely would got ridded of the last word. It would be sound like: *Дәмін татып көр!* Unluckily it has a risk of getting lost in a number of the same phrases on TV, but to be honest coca cola company gave a very little radius of thinking.

In conclusion, we would like to admit that every year advertisements on TV become more and more adequate, such as translations of them. The period 'of the craziest – (is) the best' is far away and now we can manipulate with a phrases in order to make them suitable for our society. Large companies are recruiting the popular representatives of those countries in order to gain the trust of the consumers, but the only one thing which is necessary is to understand the people of that country and make the advertisement acceptable for the nation.

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#### **PRESERVATION OF THE AUTHORIAL STYLE IN LITERARY TRANSLATIONS**

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William Shakespeare was born in the family of ten children in Stratford-upon-Avon and baptized there on 26 April 1564, though the actual date of his birthday remains unknown. Shakespeare investigated theater for the first time when it came to Stratford in 1569. Since then he was able to witness the best troops of London and absorb poetry and staginess that plays of that time contained. William Shakespeare studied in King's New School and his education was focused

on ancient languages – Greek and Latin. There he learned about creative absorption by picking phrases from various sources and combining them. In adulthood, he borrowed and mixed plots creating something entirely new. On the last phase of schooling Shakespeare knew how to compose a variation on any topic and how to play with sounding of words on an equal basis of their definition. His education was intermitted when William was 13 years old.

Shakespeare was in the troop of actors in London in early 1590s so far, and his career in the theater was successful apparently not only due to his acting but also his literary skills.

Shakespeare had written seven plays before he turned 30 years old, including: “Henry IV” trilogy, “Titus Andronicus”, “Richard III”, “The Comedy of Errors” and “The Taming of the Shrew”.

Shakespeare kept creating outstanding productions with all the energy his temper had still playing on stage himself until 1612, when “The Globe Theatre” burned to the ground during the production of his last play “Henry VIII”.

On 23 April 1616 William Shakespeare died from an illness and his ash was buried before the chancel of Stratford’s church where he had been baptized almost 52 years ago [1, p. 13].

The Taming of the Shrew was written in 1590-1594. In this play Shakespeare employs a device of multiple plotting which is a standard feature of his romantic comedies. In one plot, derived from Ludovico Ariosto’s “I suppositi”, a young woman (Bianca) carries on a courtship with a young tutor, while her father hopes to choose a wealthy suitor for her himself. Eventually the presumed tutor turns out to be wealthy and suitable Lucentio. Meanwhile, Bianca’s shrewish sister Kate denounces all men. Bianca’s suitors commission the self-assured Petruchio to marry Kate so that the younger sister will be free to wed. The wife-taming plot is based on folktale and ballad tradition in which men assure their domination in the marriage by beating their wives into submission. Shakespeare transforms this raw, antifeminist material into a study of the struggle for dominance in the marriage relationship. And, even if male triumph over the female is shown, he gives to Kate a sense of humor so she is able to play the game to her own advantage. She is, arguably, happy at the end with a relationship based on wit and companionship, whereas her sister Bianca turns out to be simply spoiled [2, p. 15121].

*In order to understand all importance and uniqueness of this artwork, we have to imagine role and position of the woman and man in the Shakespeare’s society. As head, the husband owns the wife as his possession. She is given no ‘reciprocal’ privileges of ownership. Whately instructs the wife to ‘remember then that thou art not thine owne, but thine husbands; and a man may doubtless challenge his owne, as his occasions require, and it must be readily granted unto him.’ Vives narrates the didactic story of a woman who enlists the literal meaning of possession metaphors to reject an adulterous advance: ‘And know thou this, woman, that the chastity and honesty which thou hast is not thine, but committed and be taken unto thy keeping by thine husband. Wherefore thou dost the more wrong to give away that thing which is another body’s, without the owner’s license...’. This short abstract written by Ray, Sid describes truth of that time and gives us deep understanding why “The Taming of the Shrew” was “advanced time” play [3, p. 39].*

According to scientist engaged in study of English Literature: and Shakespeare’s masterpieces, A. L. Morton: “...his works contain a common dream about overall goal of humanity’s development, rule of equality and justice, society we call classless, nor Shakespeare would have ever came upon that. There is a rage in his production that stands against moral ignobleness, suppression and unfairness, lies and treason. The sense of deep respect and human values, wasted insensibly, but never destroyed, are opposed to ignobleness and lies... it is right to say, in my opinion, that Shakespeare ‘represents’ classes battle in that period that had not been revolutionary yet but was approaching it very fast. Shakespeare represents humanity’s prime of that time with all its doubts, ideals and hopes. He clearly understood what human kind is, despite all of his puzzlements, and tried to see its perspectives. This idea offered by A. L. Morton helped us realize the social importance of Shakespeare’s works and gave some hints on his style [4, p. 81-82].

It is important not only to translate the idea raised by the original document in another language, but also to ensure that the translation has preserved authorial style to facilitate reading

and understanding of the idea.

For the first time this play was translated into Kazakh language by Mukhtar Auezov, who also made a translation of “Othello” [5, p. 57].

According to our opinion, Mukhtar Auezov made a superb translation of tropes Shakespeare masterfully plays with. Even working with already translated text in Russian, the equivalence of the translation with the original is extremely close. Communication objective, situation description, its methods, syntax and style is preserved as it should be in every high qualified literary translation.

There are 3 Russian translations of “The Taming of the Shrew”, but M. Auezov worked with M.A.Kuzmin’s translation made in 1937. He worked with one particular translation and it makes analysis of «*Асайға мұғай*» even more interesting, because the felicity of translation made through intermediate language is very essential for modern translation studies.

The first eye-catching thing in the translation is transcription and transliteration of proper names that are recounted right in the beginning of the play to introduce characters. The main character’s name ‘*Petruchio*’ is translated with usage of transliteration to ‘*Петручио*’, saving Italian pronunciation: [*pe'trutʃfo*] instead of its Anglicization ‘*Petruccio*’. So is other main character’s name ‘*Katharina*’. The action takes place in Italy that’s why the writer has to make readers feel they are in Italy in that epoch he wants them to be.

Relationship between men and women in patriarchal Christian society of Early modern and the attitude towards ‘shrew’ females is reflected in the dialogue of these main characters whose names were considered previously.

<i>PETRUCHIO</i> <i>Good morrow, Kate; for that's your name, I hear.</i>	Қайырлы сәт, Кэт! Солай естіп пе ем атыңызды.
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First of all “*Good morrow*” that means “*Good morning*” translated as “*Қайырлы сәт*” that sounds a little bit unusual in Kazakh language.

In this opening line of the dialogue, the completely regular iambic pentameter stresses: **Mor Kate that’s name hear**. That “**Kate**” is stressed is important; until this point in the play, she’s been called Katherine ten times (by everyone from Gremio, Hortensio, and Lucentio to her father Baptista). Only family, only father Baptista and sister Bianca referred to her as “Kate” and even then only once each. And also we noticed that “*Kate [keit]*” is translated as “*Кэм*” instead of “*Кеүм*”: was used transliteration instead of transcription.

<i>KATHARINA</i> <i>Well have you heard, but something hard of hearing.</i>	Естіпсіз, бірақ құлақ мүкіс екен.
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Here, Shakespeare wanted to shows that Katharina has no interest in talking to the man in rather rude for young gentlewoman fashion. In order to make her speech rude and inappropriate with a rule of that time he used idiom: “*hard of hearing*”. It means disability, deafness. This idiom was well translated into Kazakh as “*құлақ мүкіс екен*” by means of calquing and preserved style of the author.

<i>They call me Katharina that do talk of me.</i>	Айтар атым Катарина.
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Her use of pronoun is interesting here: “that do talk” instead of “who do talk”... it seems if the speakers, who undoubtedly refer to her as a shrew, will not show her respect, she will not return any. This feature of style was dropped.

<i>PETRUCHIO</i> <i>You lie, in faith; for you are call'd plain Kate,</i>	Бекер. Сіздің ат сол Кэт,
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<i>And bonny Kate and sometimes Kate the curst; But Kate, the prettiest Kate in Christendom Kate of Kate Hall, my super-dainty Kate, For dainties are all Kates, and therefore, Kate, Take this of me, Kate of my consolation Hearing thy mildness praised in every town, Thy virtues spoke of, and thy beauty sounded, Yet not so deeply as to thee belongs, Myself am moved to woo thee for my wife.</i>	Кейде майда, кейде асау Кэт. Сөйтіп жаһанның Кэт жақсысы, Тәтінің Кэт тәттісі, Кэт деген көркем аттысы, Жұбанышы жанымның – айтарым сол: Атағыңды көп естім ем, Момын деген, сұлу деген, Даңқыңнан өзің артықсың Жар болам деп соқтығыппын.
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In this abstract Shakespeare begins his antithetical line of rhetoric: Kate prefers “Katherine,” then Petruchio is going to make sure he uses only “Kate,” and more importantly, stresses them all along the way: *plain Kate, bonny Kate*, etc.

Shakespeare also uses vulgarisms as “*curst*” to emphasize character’s emotions. Here it shows men’s attitude over shrew and terrifying woman. M. Auezov by means of calquing translated as “*acay*”. It is smoother and literally translated as “shrew” but still expressive for Kazakh readers.

He also translates “*Christendom*” as “*жаһан*” by means of lexical transformation and avoiding Christian theme.

Also word combination “*Kate of Kate Hall*” that means she is from definite family (house) was dropped.

<i>KATHARINA Asses are made to bear, and so are you.</i>	Мінгенге көнбіс есек еді – сіз сол ғой.
<i>PETRUCHIO Women are made to bear, and so are you.</i>	Жүкке көнбіс қатын еді – сіз сол ғой.

Kate and Petruchio’s call-and-response are perfectly formed: Kate begins her mostly iambic line with a trochee; Petruchio responds in kind. It is pun: word “*asses*” is escalated down to “*donkey*” which is still offensive. This equivalence is necessary, because such an expression coming from a gentlewoman is scandalizing for society. It may be an example of censorship in XX century. Here Shakespeare plays with words revealing all the definitions of the verb “*bear*” and adding humor for viewers to not only laugh but to guess that the suitor simply plays along with Katharine’s demeanor and is able to handle it with wit. Katharine realizes that in the end of the play and the masks have slipped. Translation into Kazakh preserves rhyme and style.

<i>KATHARINA Too light for such a swain as you to catch;</i>	Салмағым сай болса да
<i>Рас жеңілмін, сендей жынға ұстатпайтын, And yet as heavy as my weight should be.</i>	Сен арадан да жеңілсің.
<i>PETRUCHIO Should be! Should - buzz!</i>	

iambic pentameter rhythm going, allowing the speakers to get more flirtatious, literally: Kate’s “*swain*” means “*lover*”. M. Auezov translates “*swain*” as “*жын*” by means of lexical transformation.

Also, Shakespeare plays with the sounding of the word “*be*” turning it to “*bee*” by the meaning, “*buzz*” means “*rumor*”. This line of the text was misunderstood. But M. Auezov due to the lack of such conditions in Kazakh language copes with it brilliantly: repulsing from the whole meaning of Katharine’s lightness and comparing it with “bee”- “*apa*”. M.Auezov makes a metaphor recalling to Petruchio’s intent to woo and make a conquest of her.

<i>KATHARINA Well ta'en, and like a buzzard.</i> Сен байғыздан да ақымақсың.	<i>PETRUCHIO O slow-wing'd turtle! shall a buzzard take thee?</i> Әй, байқа, көгершінді ол да ілетін.
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Shakespeare transforms the word “buzz” to “buzzard” which has two meanings: “ignoramus”, “stupid person”; and “hawk”. In her replica Katharina said that Petruchio that he is stupid, while by wordplay he turned it into “hawk”. Into Kazakh language it was translated as “байғыз”: “сайтан құсы”, “сұңқылдап дыбыс шығаратын, жоқтап өлім әкелетін құс” деген теріс мағынаға ие. M. Auezov uses only the second definition so instead of a meaning “old fool” there is “bird”.

The word “turtle” also has hidden meaning: “turtle-dove” or “lover”. Translation into Kazakh is made by lexical transformation. The whole dialogue is pun. Petruchio beats the insult back telling Katharine that how buzzard catches turtle so he will have her for wife.

PETRUCHIO <i>I swear I'll cuff you, if you strike again.</i>	Оңбайын, төбелесе бастасаң – қағып жіберем.
KATHARINA <i>So may you lose your arms:</i>	Абыройдан айрыларсың:
<i>If you strike me, you are no gentleman</i>	Мені ұрам деп, ақсүйек атты жоярсың,
<i>And if no gentleman, why then no arms</i>	Оны жойсаң абырой да жоқ.

This particular fragment actually may mean that the whole shrew taming act would have not been successful if Katharine hadn't had respect towards her husband. Petruchio threatens her but doesn't strike. While the word ‘arms’ has different meanings of real human parts and authority. Katharine threatens Petruchio back that if he beats her he will lose both. In Auezov's translation the physical threat disappears.

KATHARINA <i>What is your crest? a coxcomb?</i>	Телпегінде немене! Айдары ма қораздың?
PETRUCHIO <i>A combless cock, so Kate will be my hen.</i>	Сен тауық бол, мен айдарсыз болайын.

‘The Taming of the Shrew’ is not an usual love story, it is scandalous, poetic and humorous answer to the entire epoch of Literature. Even though some jokes and hidden meanings were lost because of the lexicon, the rhythm and beauty of the words remain striking. The main goal of introducing Kazakh reader to western realities is reached. Still the morality of the story is multisided, but reading the Kazakh translation there is no doubt that it was Shakespeare who wrote the play.

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