

Түпнұсқасы: Mill favours laissez-faire capitalism – at least for as long as individuals are in their present state of moral imperfection . [1, 76 б]

Қазақша аудармасы: Милль адамдардың моральдық жағынан кемелдене қоймаған қазіргі күйінде «лесе-фэр»(laissez-faire) капитализмін қолдайды [1, 85 б] Берілген мысалда “laissez-faire” саяси термині француз тіліне енген кірме сөз болғандықтан транскрипция әдісімен қазақ тіліне «лесе-фэр» деп алынды. Аудармашылар тарапынан бұл әдісті қолдану логикаға қонымды, алайда, оқырмандардың көп бөлігі үшін бұл сөздің мағынасы түсініксіз болып, аударманың прагматикасы ашылмай қалады. Лесе-фэр- экономикаға мемлекеттің араласуы минималды болуы керек деген экономикалық доктрина. Осы анықтаманы қосымша түсіндіріп кеті аударманың барабарлығын арттырар еді. [3,82б]

Зерттеу барысында саяси клишелердің көптеген бөлігін аудармашылар халықаралық термин ретінде қабылдағаны байқалады. Мұндай сөздер дыбысқа, жазуға және мағынасына байланысты ұқсас болып табылғандықтан ағылшын және қазақ тілдеріндегі мұндай сөздер бір-біріне балама бола алады. Алайда, кейбір халықаралық сөздердің қазақ тіліндегі аударма нұсқасы да болады. Аударма барысында олардың аз қолданылғаны айқын. Біздің ойымызша тілдің ұлттық маңыздылығын арттыру мақсатында қазақ тіліндегі баламаларды таңдау ұтымдырақ болар еді. Егер де саяси клишенің қазақ тілінде мүлдем баламасы болмай, транслитерация немесе транскрипция әдісімен аударылған терминге оның мәнін ашатындай қазақ тілінде түсіндірмелі ақпарат беріліп кеткені дұрыс.

Аударманың тағы бір әлсіз тұстары аудару барысында сөздердің грамматикалық тап категорияларының ескерілмегені, түсіріліп тасталуы, аударма әдістерінің ұтымсыз пайдаланылуы болып табылады. Бұндай қателіктерге жол бермеу үшін сөздің тек қана лексикалық категориясына емес сонымен қатар морфологиялық және морфемдік шақтарына да назар аударылғаны аударманың тазалығын және барабарлығын арттырады.

Қазақ тілінде аударылған мәтіннің өзінің сәтті тұстары да болды. Ол аудармашылардың кейбір клишелерді қазақ тілідегі мәнді сөз тіркестерімен аудару. Расында да, баламасыз лексиканы сөз тіркестермен ауыстырған мәтіннің стилистикалық бояуын ұлғайтып әрі тілдік ерекшеліктерін дамыта түседі.

Қорыта айтқанда, осы ұсыныстарды аударма барысында ескеріп қазақ тіліне аударылған публицистикалық еңбектердің сапасы , аударма барабарлығы , тазалығы артар деген үміттеміз.

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F.M. DOSTOEVSKY'S IDIOSTYLE IN TRANSLATION: ANALYSIS OF THE NOVEL «HUMILIATED AND INSULTED»

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Since the 30s of the twentieth century, with the works of V.V. Vinogradov (Evolution of Russian naturalism. Gogol and Dostoevsky, 1929), the interest of researchers in the problem of the writer's creative position in relation to the language system and its expressive potential has existed for many decades and has not subsided to the present day, which undoubtedly testifies to the importance and relevance of the topic.

The study in linguistics and theory of literary text of the semantic constructions of the author's text in the relationship of language and culture, language and artistic thinking, presented in the works of I.V. Arnold, M.M. Bakhtin, V.V. Vinogradov, G.O. Vinokur, I.R. Galperin, Yu.F. Losev, Yu.M. Lotman, B.V. Tomashevsky, Yu.N. Tynyanova et al., opened the way for linguoculturological and linguoconceptological analysis of the content of a literary text, traditionally based on systematic approaches to the interpretation of semantics and grammar in order to identify its semantic depth.

What is an idiostyle? We can often find this term in scientific works on the stylistics of speech and the stylistics of a literary text. Idiostyle is a phenomenon that characterizes the individual style of creativity of a writer. In addition, it may be a characteristic manner of presenting the text in the work of a poet or a publicist. The term "idiostyle" itself was proposed by Academician Viktor Vladimirovich Vinogradov in 1958 as an alternative to the concept of "linguistic personality", but it did not take root in linguistics until 1998, when, with the light hand of Academician Yuri Nikolaevich Karaulov, the definition was given a second life.

It is necessary to distinguish between the concepts of idiostyle and idiolect: if the subject of the study of an idiostyle is directly the literary texts of a writer, then the idiolect includes all text materials created by the author throughout his life. This category includes: works of fiction, journalism, documentary works, scientific works, correspondence, notes. In modern interpretation, the concept of "idiolect" is much broader and also includes Internet publications, as well as personal correspondence of the author in social networks. An important difference between these two phenomena is the fact that idiostyle refers to the analysis of works officially published by the author and in the public domain. The subject of the study of the idiolect is partly works, access to which can be authorized only after the death of the author or with his direct permission.

It was Y.N. Karaulov who first proposed not to replace one term with another, but to differentiate the spheres of their influence, which will allow us to study in more detail the phenomenon of the stylistics of human speech. Since the late 90s of the last century, the term has been actively used in advanced research in the field of linguistics, as well as in the field of linguocultural analysis, and in the early 2000s it is firmly included in linguistics as one of the fundamental phenomena of linguistics. Today, this is a rapidly developing field of science, the research of which is of interest not only to specialist scientists, but also to ordinary readers [1].

The concept of an idiostyle is also closely related to the concept of a concept, since, analyzing the writer's style, the author pays attention to the key concepts that occur in his texts. Many scientists are engaged in research in this field, including O.I. Desyukevich, I.I. Babenko and others.

An idiostyle is a linguistic term that is an abbreviation of the phrase "individual style", denoting a complex of meaningful linguistic characteristics that are iconic for the style of an author. Usually, the term "idiostyle" is used in the analysis of fiction and denotes the unique style of the author, whose works differ sharply from the general mass of other works both in narrative style and lexical composition.

In recent years, the concept of "discourse" has become new in linguistics, which partly coincides in meaning with the concept of "idiostyle", but has a broader meaning. If the idiosyncrasy refers to the

literary features of one writer or poet, then the discourse denotes a set of unique author's styles of any direction, epoch, time interval. The manifestation of idiosyncrasy in a book is, first of all, an indicator of its uniqueness from the point of view of a literary phenomenon. For example, the work of Vladimir Mayakovsky will be the subject of the study of idiostyle, and the work of the symbolist poets of the early XX century will be considered within the framework of discourse. From the point of view of theoretical linguistics, discourse cannot be a broader designation of an idiostyle, since these phenomena consider various objects of artistic self-expression of a person, however, in practical stylistics, with the direct analysis of artistic texts, these terms are similar in meaning.

There is no such concept in world linguistics that would not have any relation to the term "linguistic personality". The term "linguistic personality" was introduced into circulation again by academician Viktor Vladimirovich Vinogradov, and the concept designated by him is still at the head of the list of studied issues of linguistics. A linguistic personality in philology is called any native speaker of a certain language, however, most scientists tend to understand the term not as a designation of a particular person, but as a set of all texts reproduced by him during the period of existence and a set of all speech acts of this individual, on the basis of which it is possible to conclude what language level is available to him.

Despite the stability in the field of linguistic analysis, the term "idiostyle" still does not have a full and well-established definition, which allows various scientists to interpret it differently in their monographs. For example, academician Vyacheslav Vasilyevich Ivanov is inclined to believe that by the term "writer's idiosyncrasy" we can understand the totality of all linguistic variants of the same word, considered from the standpoint of analyzing its semantic part. Doctor of Sciences Sergey Ivanovich Gindin did not agree with V. V. Ivanov also believed that the idiostyle is nothing more than a wide range of speech transformations, sharply contrasting with the norms and phenomena of the literary language. Also S. I. Gindin believed that it is impossible to consider the styles of writing fiction under the term, since texts containing an artistic element obey the rules of artistic stylistics, and not the actual stylistics, within which the concept should be considered [2].

N.A. Fateeva in her work "On the question of studying the idiostyle of F.M. Dostoevsky" notes: "An idiostyle is a system of meaningful and formal linguistic characteristics inherent in the works of a certain author, which makes the author's way of linguistic expression and style of his thinking embodied in these texts unique" [3].

Thus, an idiostyle is an integral system reflecting the originality of the author's creative language, which is created as a result of individual principles of selection, combination and use of certain linguistic means.

The idiosyncrasies of the Russian writers of the XX century are manifested primarily in the presence of a set of signs confirming the uniqueness and uniqueness of their texts. The writer's idiosyncrasy is, first of all, a set of lexical features of his texts.

Within the framework of the linguistic approach (in the works of N.D. Arutyunova, Y.N. Karaulov, I.V. Ruzhitsky, V. I. Muminov, etc.), the main characteristic linguistic features of Dostoevsky's style are identified, which turn out to be interrelated with each other. These include:

1) means of expressing uncertainty in the text (indefinite pronouns, adjectives and adverbs with the semantics of an unidentified cause: strange, strange, unexplained, unsuspected, etc., constructions that simultaneously reflect the action and its negation. The introduction of such units and constructions into the text allows the author to create the impression of mysterious instability, incomprehensibility.

2) means of creating appearances (as if, as if, as if, exactly, as if, it seems, it seems, it seems), also receiving the values of uncertainty, understatement, approximation, assumptions, doubts, etc., which makes it possible for Dostoevsky to widely use these linguistic means as an expression of some mysterious force controlling the fate of a person. At the same time, as N.D. Arutyunova noted, the

meanings introduced by the particle, as it were, and other means of creating uncertainty tend to occur together.

3) Dostoevsky's predisposition to eliminate the agent from the subject position, which indicates the uncontrollability of the action and its subordination to external force: He would like to unravel something... that struck him... He suddenly had to consciously catch himself in one class... Thus, with the help of such constructions, Dostoevsky points out that there are incomprehensible forces that fatally control the heroes.

4) signs of excess (words denoting a high degree of manifestation of the sign, the intensity of the action: terribly, extremely, completely, violently, etc., including abnormal combinations with intensifiers and tautologies [4].

Within the framework of the lexicographic approach, a "Dictionary of Dostoevsky's language" is being created, which is conceived as a series of dictionaries – an idioglossary, a frequency dictionary, toponyms, discursive words, phraseological units, etc. They should reflect the writer's idiolect and world with maximum completeness.

Thus, the writer's idiosyncrasy is a concept that, as a criterion of a literary text, is a manifestation of genetic linguistic thinking. Similar views rooted in the discipline "Anthropological Linguistics" are found in the works of Stepan Timofeevich Zolyan, Lev Semenovich Vygotsky and many other linguists.

Over the past decade, books and articles by Kazakh literary critics have been published on Dostoevsky's work in general, the analysis of specific works and the search for parallels in world literature. In 2004, an international scientific and practical conference "Dostoevsky and World culture: Artistic heritage and spirituality" was held in Semipalatinsk and its materials were published in the section "Dostoevsky and culture of Kazakhstan". The authors of this collection are employees of the Semipalatinsk Literary and Memorial Museum T.K. Avtushko, N.E. Barbarat, L.F. Shlikhtemaer, E. Rybchenko. It should be noted that in the works of Kazakhstani researchers, the desire to study the writer's work in its connection with national literature (M.R. Sultanbekov, S.K. Zhibraev), in the context of the history of Russian literature (V.V. Savelieva, G.G. Lukpanova, L.S. Rygalova, O.A. Iost) and the world literary process (A.K. Tusupova) is clearly visible, S.V. Ananyeva). It is important to note that the workshop of Kazakhstani historians is replenished by young researchers (A. Khodzhikov, D. Chen, A. Shaimerdenova) [5].

Linguistic techniques and means used by the author to create the effect of uncertainty: indefinite pronouns and pronominal adverbs, indefinite-personal and impersonal syntactic constructions, word order, genitive case instead of accusative, i.e. everything that is intended in the language to fill the functional-semantic field of uncertainty: some, somehow, that- that, as if, as if (would), almost, almost, some, several, one, something, some, for some reason, some, in something, something, something, in no way, from somewhere, to someone etc. This is a set of system tools of the Russian language – conjunctions, particles, adverbs, which in Dostoevsky's texts indicate the line that divides the utterance into two parts, the line beyond which the "semantic repulsion" of the second part of the utterance begins, its semantic splitting: but, not that, despite, however; although..., but (but); at the same time, if not, on the contrary; so..., that (and); meanwhile; moreover, that; with such..., that; (and) in addition, that-that's too much, sometimes, sometimes, however, partly and some others. The frequency of use of these units in Dostoevsky significantly exceeds their frequency for the average literary text.

Finally, lexical, specifically authorial, peculiar in so many uses only to Dostoevsky, methods of increasing uncertainty: — they will not see; he laughed — and did not laugh; [he] is a hero — not a hero, a doer — not a doer): subjectless syntactic constructions (it was known, talked, told, mentioned, said, there is a place to mention, knew, assured) and a variety of lexemes from the lexico-semantic group "rumor" (heard, heard, were overheard, news; rumors – reached, spread, subsided, rushed, it was; rumors – vague, some, strange, incredible, incomprehensible, etc.).

How vexed and grieved I was that I could not read it to them before from the manuscript, which was in the printer's hands! Natasha positively cried with vexation, she quarrelled and reproached me with letting other people read it before she had. ... But now at last we were sitting round the table.

Let's turn to the examples: 1. Anna Andreevna walked like a lost woman and at first could not figure anything out. Petersburg scared her. Dostoevsky

Anna Andreyevna wandered about like one distraught, and at first could comprehend nothing. Petersburg alarmed her. (translated by Garnett)

(Anna Andreevna wandered around like a madwoman, and at first could not understand anything. Petersburg alarmed her).

Anna Andreyevna wandered about as though lost, and at first could not make head or tail of anything. StPetersburg frightened her. (translated by Avsei)

(Anna Andreyevna wandered around like a lost woman and at first could not make out anything.

2. How I grieved and was annoyed that I could not read it to them earlier, according to the manuscript that was in the hands of the publisher! Natasha even cried with annoyance, quarreled with me, reproached me that strangers would read my novel before she did... But finally we are sitting at the table. Dostoevsky

How vexed and grieved I was that I could not read it to them before from the manuscript, which was in the printer's hands! Natasha positively cried with vexation, she quarrelled and reproached me with letting other people read it before she had. ... But now at last we were sitting round the table (translated by Garnett).

(How sad and annoyed I was that I could not read them earlier from the manuscript that was in the hands of the printer! Natasha was crying out of frustration, cursing and reproaching me for giving it to others to read before. ... But finally, we were sitting at the table.)

I had been upset at not being able to do this earlier from the manuscript, but it had been at the printers'. Natasha had actually cried with disappointment; she remonstrated with me and reproached me that strangers would read my novel before she did... But there we were at last sitting round the table (translated by Avsei).

(I was upset that I couldn't do it earlier from the manuscript, but it was in the printing house. Natasha really cried with disappointment; she reproached me and reproached me that strangers would read my novel before her.... But here we finally sat down at the table.)

3. Yes, the old man was out of sorts. If he didn't have his own wound on his heart, he wouldn't have talked to me about the hungry muse. I looked at his face: it turned yellow, his eyes expressed some kind of bewilderment, some thought in the form of a question that he was unable to solve. He was somehow impetuous and unusually bitter. His wife looked at him with concern and shook her head. When he turned away once, she gave me a furtive nod at him. Dostoevsky

Yes, the old man was out of spirits. If he had not had a sore heart himself, he would not have talked to me of the hungry muse. I looked intently at his face: it was sallow; there was a look of bewilderment in his eyes, some idea in the form of a question which he had not the strength to answer. He was abrupt and bitter, quite unlike himself. His wife looked at him uneasily and shook her head. When he turned away she stealthily nodded to me. (translated by Garnett)

(Yes, the old man was out of sorts. If he didn't have a sick heart himself, he wouldn't have told me about the hungry muse. I looked closely at his face: it turned yellow; there was bewilderment in his eyes, some thought in the form of a question that he could not answer. He was sharp and angry, completely unlike himself. His wife looked at him anxiously and shook her head. When he turned away, she gave me a furtive nod.)

Yes, the old man was out of sorts. If it hadn't been for his own troubles, I don't think he would have brought up the hungry Muse in our conversation. I studied his face. It had grown sallow, his eyes expressed bafflement; there lurked some kind of a thought in them in the form of a question to which

he was unable to find an answer. He was abrupt and uncharacteristically ill tempered. His wife eyed him anxiously and kept shaking her head. When he happened to turn away from her briefly, she surreptitiously motioned with her head towards him. (translated by Avsei)

(Yes, the old man was out of sorts. If it wasn't for his own problems, I don't think he would have mentioned the hungry Muse in our conversation. I studied his face. It had turned yellow, his eyes expressed bewilderment; there was some thought in them in the form of a question to which he could not find an answer. He was abrupt and uncharacteristically short-tempered. His wife looked at him anxiously and kept shaking her head. When he turned away from her for a moment, she nodded imperceptibly in his direction.)

Thus, having analyzed the idiosyncrasies of F.M. Dostoevsky and translations of his work "Humiliated and Insulted", it can be concluded that K. Garnett failed to fully convey all the features of the individual author's style of the writer. Nevertheless, Constance Garnett's translation conveys the content of the work and is being republished to the present. We believe that all of the above, as well as these examples of the original text of the author and two translations of the novel "Humiliated and insulted" by F.M. Dostoevsky, show a more accurate "hit" in the idiostyle of the author of the translation.

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INTERPRETERS AS MESSENGERS OF CULTURE

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Translation plays a significant role in the development and establishment of national languages, culture, science and literature of nations. This is probably because translation is the main tool for bringing one nation to another nation. Over time translation has become increasingly important. It is well known that interpreters and translation are a bridge between cultures. In the process of translation, speakers are seen as members of a particular society, language and culture. Since language is an expression of culture, not only two or more languages but also two cultures with a common and national identity interact in the translation process.

First of all, the profession of an interpreter has been highly appreciated since ancient times. It is interpreters who stand alongside well-known political representatives and the presidents during international meetings and sessions. It is impossible to watch TV programs, movies or shows broadcasted by other countries without interpreters' service. Translators and interpreters eliminate