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JIF = 1.500	SJIF (Morocco) = 2.031	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2017 Issue: 12 Volume: 56

Published: 30.12.2017 <http://T-Science.org>

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SECTION 29. Literature. Folklore. Translation
Studies.

STRATEGIES FOR REPRODUCTION OF THE NATIONAL REALIA OF SMAGUL YELUBAY'S NOVEL 'AK BOZ UY' IN THE RUSSIAN AND ENGLISH TRANSLATIONS

Abstract: The article presents the reproduction of the Kazakh national realia in translation into Russian and English, and discusses the adequacy of choosing specific realia translation strategies. The most famous work of the most prominent writers of Kazakhstan, Smagul Yelubay, 'Ak Boz Uy' and its translations by Kosmukhamedova L., Zhaksylykov A.Zh., and Fitzpatrick C. have served the material for analysis.

Key words: adequacy, acceptability, realia, culture-specific items, translation strategies

Language: English

Citation: Manapbayeva ZZ (2017) STRATEGIES FOR REPRODUCTION OF THE NATIONAL REALIA OF SMAGUL YELUBAY'S NOVEL 'AK BOZ UY' IN THE RUSSIAN AND ENGLISH TRANSLATIONS. *ISJ Theoretical & Applied Science*, 12 (56): 229-232.

Soi: <http://s-o-i.org/1.1/TAS-12-56-37> **Doi:**  <https://dx.doi.org/10.15863/TAS.2017.12.56.37>

Introduction

Smagul Yelubay is one of the most prominent Kazakh writers and scriptwriters. He serves as a Secretary of Writers' Union of Kazakhstan and as a professor of T.Zhurgenov Academy of Arts [1]. He has written scripts for many films and drama including *Surzhekey - The Angel of Death*, which was awarded the Grand-Prize in the Silver Crescent Film Festival (1991) and the Grand-Prize in the Bastau Film Festival (1993) [2], *The Hunter Boy*, which was given the Best Foreign Drama Award in International Family Film Festival in Hollywood and many more [3]. Smagul Yelubay is also well-known for his literary works like *Kiyamat-kaiym Gasyry*, *Oisyl-Kara*, *Sattar Sokpagy*, *Zharyk Duniye*, *Bilte Shamynyn Zharygy*, etc.

Materials and Methods

The most famous novel written by S.Yelubay is *Ak Boz Uy*. The historical trilogy is about forced famine of 1932 and repression of 1937 on the territory of Kazakhstan [4]. As Nurlan Orazalin, Laureate of State Prize of the Republic of Kazakhstan says *Ak Boz Uy* has become a fundamental work and a deep national value that expresses the greatness and spirit of our nation [5]. "The novel's characters live their inimitable lives of flesh and blood, interwoven into the fabric of the harsh reality, which time had bestowed upon them..."

In the seething, as it would seem, stream of random events we suddenly perceive the oppressive and irreversible momentum of the epoch, and its fiery breath. Life presents us not only with the fragrance of spring and renewal, and the cry of life come into being, but also the stench of blood, the moans of unbearable pain, and the eternally frigid death causing one's soul to freeze..." [6].

The first book of the trilogy was translated into the Russian language by L.Kosmukhamedova, and the second and third books were translated by A.Zhaksylykov. The English translation of the first book was published in 2016 in the USA, and the translator is Catherine Fitzpatrick.

The novel is very challenging in terms of translation, as it has a lot of culture-bound information, naming idioms, phraseological units, comparisons, anthroponyms, and realia.

Realia are words and expressions that denote cultural information. Bulgarian scholars Vlahov and Florin define realia as words (and composed expressions) of the popular language representing denominations of objects, concepts, typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe, that for this reason carry a national, local or historical color [7, 438]. Realia may appear in various genres of texts, but mostly in historical literary creations, which convey



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the everyday life of a specific group of people. One of such historical works is abovementioned *Ak Boz Uy*.

As they belong to a specific entity, they do not have exact matches in other languages. This phenomenon is sometimes called 'a gap' in languages. There are some realia translation strategies [8, p. 43-47]:

1. Direct transfer. The translator uses the source language word either unchanged or they are adapted phonetically (author's note: transcription), graphemically and/or morphologically (author's note: transliteration) and this way adopted as loan words into the source language.

2. Calque. With this strategy the source text word is translated word-for-word literally, calques can at first be considered interference, but are usually in time adopted into the target language.

3. Cultural adaptation. It is a strategy that makes use of so-called functional equivalents, i.e. "the unfamiliar is replaced by the familiar". This may also be called the closest possible equivalent of the target language.

4. Superordinate term. The use of hyperonyms or hyponyms, i.e. higher-order units, leads to less detailed and specified information and results in a kind of flattening of the text.

5. Explication. It makes the implicit explicit by the use of longer, explicative phrases either into the running text or in the footnote.

6. Addition. The differences between explication and addition are vague. A translator's notes, prefaces, glossaries or postscripts, in other words explanatory additions placed outside the text, belong to this group.

We shall consider the translation of some realia of the novel *Ak Boz Uy* in the Russian and English languages, discuss the adequacy of their reproduction, and identify translation strategies.

The story of the novel happens in the west of Kazakhstan, particularly in Ustirt area. The nomads of the area were mostly the camel-breeders. So in the novel there are a lot of lexis connected with camel breeding beginning from types of camels and ending with tools for harness. For example,

Ауыр жүк тиелген атан, нарлар [9, p. 6].

In this sentence there two types of camels: *атан* and *нар*. *Атан* is a four-year old gelded camel, while *нар* is a one-humped camel [10]. The reader from places where cattle-breeding is not applied might not understand their meaning. We shall see their translation in Russian and English:

... *тяжело идущие атаны¹ и нары²*.

¹*атан – холощенный верблюд,*

²*нар – одногорбый верблюд* [11, p. 7].

It was a caravan, with the atans¹ and nars².

¹*An atan is a gelded camel*

²*A nar is a large one-humped camel* [12, p. 6].

The translators used a combined strategy of transliteration and explication. In both translations the fact that an *atan* is a four-year-old camel were omitted. The word *атан* in the Kazakh language can also be used to describe big, well-built, stout men [10], so omitting the information about the camel's age violates the associations of the readers about this big camel. Nevertheless, the translators could retain the adequacy to the source text.

Another example of realia is the following:

Шертне күйдей жаяуқоңыр әуен таратады [9, p. 6].

The culture-specific element in the sentence is *шертне күй*, which is a type of melody played by the Kazakh national musical instrument like *dombyra* [10]. The peculiarity of *шертне күй* is that it is played by moving *dombyra* strings with all fingertips of the right hand, thus composing tender melody. The translations are as follows:

Медные колокольчики ... позванивают, издавая простенькую, как незатейливый степной кюй, мелодию [11, p. 7].

... *the copper bells on the animals' necks rocked..., tinkling out a simple melody, like an unpretentious kyuy³ of the steppe.*

³*A kyuy is a Kazakh song* [12, p. 6].

The translation strategy used in the Russian version is transcription with a hyperonym in the text, while the English translator decided to explain the transcribed word in the footnote. We consider the use of hyperonym in Russian as the most suitable strategy for the case, because reproduction of the culture-bound element in full is impossible. But rendering the element as a Kazakh song in English misleads the reader. Indeed, *шертне күй* is not a song, but a melody played by a musical instrument. Nevertheless, adding information about the musical instrument in both cases would be of great value.

Another example of camel breeding term is the following:

Түйе мойындарындағы жез қоңыраулар жүріске бір ырғақ тербетіліп сыңғыр қағады [9, p. 6].

In the sentence, the collocation *жез қоңырау* means a special copper bell, which is put on camel's neck for beauty and sound [10]. It is translated as below:

Медные колокольчики на шеех животных, мерно раскачиваясь в такт верблюжьему ходу, позванивают... [11, p. 7].

The copper bells on the animals' necks rocked rhythmically to the beat of the camels' hooves [12, p. 6].

As we see, both translators used the calque strategy, and despite the loss of slight cultural meaning, both versions can be considered adequate, because the function of copper bells is understandable to the reader.

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Translating the names of plants and animals characteristic of a specific geographical area might also pose challenges, taking into account that the translators usually have little knowledge of biology. For instance,

Жусан арасында заржақ шегіртке шырылдайды [9, p. 7].

Жусан is fair-green coloured low grass with bitter taste, which is favourite grass of sheep [10]. This is one of the most widespread types of grass in the Kazakh steppe. It is used not only to feed the cattle, but also in domestic affairs like sweeping the yard, the poor used to sleep on it if there is no alternative. Translators have done the following:

В полыни трещали неумолчно сверчки [11, p. 8].

The crickets chirped incessantly in the wormwood trees [12, p. 7].

Both translators have found the equivalent to the word. It is worth noting, though, that in the English version it is presented as a tree. Indeed, *жусан* is not a tree, but a kind of grass. The use of the collocation *wormwood tree* is not even presented in the British National Corpus. Therefore, it sounds unnatural.

Some realia can be translated by means of functional equivalents. For example:

Құдық жақта шығыр тартып жатқандардың «Тарт!», «Қайт!» деген айқайы бөліп жіберді ойын [9, p. 9].

In the sentence the word *шығыр* means a simple weight-lifting wooden tool for getting water from the well, which is installed at the well, and rolled manually [10]. The translations are the following:

«Тауқи!», «Назад!», «Наз-за-а-ад!» Голоса у колодца отвлекли от дум [11, p. 10].

The voices of people turning the hoist above the well distracted him [12, p. 9].

In the Russian version the word was totally omitted in the sentence, which certainly infringes the source text, as the readers can not understand why people are crying at the well. The English translation, on the other hand, is acceptable. The word *hoist* means an apparatus for lifting or raising something [13]. Thus, it conveys the functional meaning of the source word.

Consequently, the translation strategies as conscious plans of the translators are directed at attaining a certain translating tasks, i.e. realia reproduction, and are identified by their national and cultural flavor and color.

Conclusion

Overall, we can conclude that generally accepted realia translation strategies have been used in reproduction of culture-specific items in Smagul Yelubay's *Ak Boz Uy*, though the loss of ethnocultural information in some cases was unavoidable.

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