



**«ТІЛ. МӘДЕНИЕТ. АУДАРМА: ЦИФРЛЫҚ ДӘУІРДЕГІ
МӘДЕНИЕТАРАЛЫҚ ҚАРЫМ-ҚАТЫНАС»**

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**«ЯЗЫК. КУЛЬТУРА. ПЕРЕВОД: МЕЖКУЛЬТУРНАЯ
КОММУНИКАЦИЯ В ЦИФРОВУЮ ЭПОХУ»**

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Л.Н.ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ

THE MINISTRY OF SCIENCE AND HIGHER EDUCATION OF THE REPUBLIC OF KAZAKHSTAN
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ЕВРАЗИЙСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ ИМЕНИ Л.Н.ГУМИЛЕВА



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«Тіл. Мәдениет. Аударма: цифрлық дәуірдегі мәдениетаралық қарым-қатынас» атты халықаралық ғылыми-практикалық конференциясы = Международная научно-практическая конференция «Язык. Культура. Перевод: межкультурная коммуникация в цифровую эпоху» = International scientific and practical conference «Language. Culture. Translation: Intercultural Communication in the Digital Age» - Л.Н.Гумилев атындағы Еуразия ұлттық университет редакциясы – бет саны 312 – қазақ, орыс, ағылшын, түрік тілдерінде

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«Тіл. Мәдениет. Аударма: цифрлық дәуірдегі мәдениетаралық қарым-қатынас» халықаралық ғылыми-практикалық конференция материалдарының жинағы, аударма, тіл, мәдениет және мәдениетаралық коммуникация салаларына қызығушылық танытқан зерттеушілерге, оқытушыларға, аудармашы-практиктерге, білім алушылар мен жас мамандарға арналған. Конференция барысында аударма, тіл және мәдениет, сондай-ақ мәдениетаралық коммуникация саласындағы зерттеулерді дамытуға байланысты маңызды мәселелер талқыланды. Конференция цифрлық дәуір жағдайында аударма және мәдениетаралық коммуникация саласындағы ғылыми зерттеулер мен практикалық тәжірибені ілгерілетуге ықпал ете отырып, халықаралық ғылыми және академиялық ынтымақтастықты, кәсіби байланыстарды орнату және нығайту мақсатында тәжірибе және білім алмасу үшін бірегей мүмкіндік берді.

Сборник материалов международной научно-практической конференции, на тему **«Язык. Культура. Перевод: межкультурная коммуникация в цифровую эпоху»** предназначен для исследователей, преподавателей, переводчиков-практиков, обучающихся и молодых специалистов, заинтересованных в области перевода, языка, культуры и межкультурной коммуникации. В ходе конференции обсуждались важнейшие вопросы, связанные с развитием исследований в области перевода, языка и культуры, а также межкультурной коммуникации. Конференция предоставила уникальную возможность для обмена опытом и знаниями в целях установления и укрепления международного научного и академического сотрудничества, профессиональных контактов, способствуя продвижению научных исследований и практического опыта в области перевода и межкультурной коммуникации в условиях цифровой эпохи.

The collection of materials of the international scientific and practical conference on the topic **«Language. Culture. Translation: Intercultural Communication in the Digital Age»** is intended for researchers, teachers, translation practitioners, students and young professionals interested in the field of translation, language, culture and intercultural communication. During the conference, the most important issues related to the development of research in the field of translation, language and culture, as well as intercultural communication were discussed. The conference provided a unique opportunity for the exchange of experience and knowledge in order to establish and strengthen international scientific and academic cooperation, professional contacts, contributing to the promotion of scientific research and practical experience in the field of translation and intercultural communication in the digital age.

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LEXEMES WITH THE “CAMEL” COMPONENT IN KAZAKH: PROBLEMS OF TRANSLATION

*N.Zhumay¹, S.Zh.Tazhibayeva²

Ph.D., Acting Associate Professor¹, Doctor of Philology, Professor²

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

*nurmiraali@mail.ru

Abstract. *The article devoted to the analyses of the units with the camel component which are reflected in the short stories of the Kazakh writer Oralkhan Bokey. The short story “Bura” was translated into English through the intermediary Russian language. In the article, the camel lexeme is analyzed with respect to three languages Kazakh, Russian and English. Besides, a comparative analysis of texts, including the text of Kazakh and the texts of translated languages have been done, which allows identifying peculiarities of world perception of the speakers of each lingua-culture, outline ethno-cultural peculiarities in translation.*

Keywords *comparative analysis, translation, Kazakh lexeme “camel”, ethno-cultural translation*

Аңдатпа. *Мақала қазақтың классик жазушысы Оралхан Бөкейдің әңгімелерінде көрініс тапқан «түйе» компоненті бар бірліктердің аудармада берілуін талдауға арналған. «Бұра» әңгімесі орыс тілінің аралық тіл қызметі арқылы арқылы ағылшын тіліне аударылды. Мақалада түйе лексемасы үш тілге - қазақ, орыс және ағылшын тілдеріне қатысты талданады. Бұдан басқа, мәтіндерге, оның ішінде түпнұсқа мен аударылған тілдерге қатысты ерекшеліктерге салыстырмалы талдау жүргізілді. Мұндай талдаулар лингвомәдениеттану тұрғысынан тіл қолданушылардың дүниетанымдық ерекшеліктерін анықтауға, аудармадағы этномәдени ерекшеліктерді айқындауға мүмкіндік береді.*

Түйін сөздер: салыстырмалы талдау, аударма, «түйе» лексемасы, этномәдени аударма

Аннотация. Статья посвящена анализу языковой единицы с компонентом "верблюды", которые отражены в рассказах казахского писателя Оралхана Бокея. Рассказ "Бура" был переведен на английский язык через язык посредник. В статье лексема верблюды анализируется применительно к трем языкам - казахскому, русскому и английскому. Кроме того, проведен сопоставительный анализ текстов, в том числе текста казахского языка и текстов переводных языков, что позволяет выявить особенности мировосприятия носителей каждой лингвокультуры, наметить этнокультурные особенности в переводе.

Ключевые слова: сопоставительный анализ, перевод, лексема "верблюды", этнокультурный перевод

Introduction.

Kazakh is one of the Turkic languages of the North-Western branch. Ancestors of modern Kazakh people were used to be nomads till 1930th. The nomadic way of life reflected on the traditional lifestyle of Kazakh, their language and culture. This especially concerns the terminology of horse and camel breeding.

National-cultural features of the vocabulary are clearly manifested in the comparative approach to the study of languages. It allows identifying the national specifics of language units, especially the transfer of it in another language.

Comparative language learning is one of the most fascinating and practically useful areas of modern linguistics. This is the knowledge of various linguistic pictures of the world, national peculiarities of its perception unique linguistic cultures.

Research methods and materials.

The comparative method is used to study the structure of the text. It helped to identify various textual universals diverse individual authorial manifestations of the writer's personality (lexicon, semantics, thesaurus and associations) in textual activity using comparisons of various facts and realities, using contrastive poetics, defining invariant in structure and semantics of different texts. This article presents the results of a statistical analysis of the lexemes camel in the works of the famous Kazakh writer Oralkhan Bokey "Bura".

Discussions of the research.

The role of a camel in nomadic ethno-culture

The camel had a special status in the life of different cultures. This is evidenced by the proverbs, sayings and set expressions stored in the language of multi-structural languages. Camels play a special role in the life of nomad people.

According to M.V. Porkhomovsky in Turkish language, he defined 60 proverbs and sayings with the component "deve" (deve – camel in Turkish) as "you are on your mind, I am on my mind, who will feed the camel?" (Porkhomovsky, 2014/122)

The frequent occurrence of the lexeme camel in Turkish proverbs can be explained, on the one hand, by the presence of a common Turkic paremia fund, on the other hand, the importance of a camel for cargo transportation - in almost all proverbs where the lexeme is used the camel is mentioned road, caravan, etc. (2, 2001/424)

In Kazakh, there are more than 70 different names of *camel*, which are used in various sources.

The role of a camel in Kazakh culture

The Kazakh considered camel to be the most important of the four types of domestic animals. They are camels, horses, sheep (goat) and cows.

The camel has its patron (or protector) as Oysyl Qara in Kazakh. Kazakh people believe that Oysyl Qara defends and multiplies their herds.

In Kazakh ethnoculture, a camel is a sacred animal. It may not eat for months and is able to go without food for a long time. It can roam and not drink more than 40 days. Therefore, the camel is called "oysyl, which means "hardy", "patient". The camel is a strong, resilient and at the same time

obedient animal. Most often it is kept on pastures, where the animal itself finds and selects its own food. The basis of the diet is dry, often prickly desert vegetation, which is unacceptable for other animals. The hump on the back contains fat reserves that the camel's body gradually uses for energy.

In many European languages, the camel has only gender differentiation as “верблюд-camel” (male camel), “верблюдица-she-camel” and “верблюжонок-young camel”.

According to Belger, Kazakh lexeme connected with the “camel” has 26 various meanings (Belger, 2003/172): 1. *nar* (one-humped), 2. *bura* (two-humped male camel), 3. *ulek* (purebred camel), 4. *caspak* (half-breed of one-humped male and two-humped female), 5. *zhelbaya* (camel-steed), 6. *zhalbay* (with humps in different directions), 7. *aruana* (one-humped she-camel), 8. *ingen* (milking), 9. *atan* (castrated he-camel), 10. *arvan* (a breed of pack camels), 11. *kaiyma* (primipara camel), 12. *buyrshyn* (young male camel), 13. *bota* (colt camel), 14. *taylak* (older than one year), 15. *azban* (gelding camel), 16. *tumsa* (young female camel), 17. *zhampoz* (a kind of camels with humps on different sides as *zhalbay*), 18. *maya* (offspring of *aruana*) and etc. In winter time all camels are called 19. *zhundy tuye* (it means with thick fur), in summer time all camels are called 20. *qara qaiys tuye* (kara-black, kaiys-raw, tuye-camel, i.e. “dark, like rawhide); In autumn time Kazakhs call the camels 21. *bozdaqty tuye* (bozdaq-underfur in camel after spring pinch). This list can be added: 22. *lek* (one-humped male camel), 23. *narsha* (three-year-old camel), 24. *kunazhyn* (between three and four years old camel), 25. *eki-tisti* (four years old; literally “two-toothed” camel), 26. *tort-tisti* (adult; literally “four-toothed” camel). To the meaning of the lexeme, *aruana* is added: it is not just one-humped ordinary camel, but purebred one, with thick wool on the scruff of its neck, a lush and long tail camel (3,172).

Researcher D. Tolebayev also outlined 49 various names of a camel in the Kazakh language (4). To convert the original text in Kazakh we used the online tool [sozdik.kz](https://sozdik.kz/ru/converter/). (5) <https://sozdik.kz/ru/converter/>

Biography and work experience

A well-known Kazakh writer Oralkhan Bokey was born on September 28, 1943, in the village of Chyngystai in Eastern Kazakhstan district. His parents Bokey and Kuliya brought up four girls and only son Oralkhan. After his graduation from the school in 1961, he went to work as a youth guide for a local Pioneer Organization. Then he worked as a tractor driver in the Altay village. For 6 years (1963-1969) he attended correspondence courses at the journalism faculty of the C.M. Kirov Kazakh State University. During his study, he worked at “Enbek Tuyi” newspaper as a proofreader, translator and deputy editor. In 1968 Oralkhan Bokey worked at “Leninshyl zhas” newspaper. Another famous Kazakh writer Sherkhan Murtaza made a huge impact on Oralkhan’s promotion as a journalist and a writer. Sherkhan Murtaza could recognize emerging talent in a tractor driver called Oralkhan and brought him to the capital of Kazakhstan Almaty city and connected Oralkhan’s life with the writing community. 1974-1983 years Oralkhan Bokey was an editor of prose department in the literary magazine “Zhuldyz”, then from 1983-1991, he worked as a deputy editor, later a chief editor of “Kazakh adebiety” (Kazakh literature) newspaper. Oralkhan Bokey died on May 17, 1993, during a business trip to Delhi, India (6).

Literary experience and translated collections

Oralkhan Bokey’s masterpieces in Kazakh literature were unusual and not like other writers’ works surprising with his dissimilarity. His first collection of short stories “Kamshiger” published in 1970 in Almaty. This first collection rewarded his recognition to the beginning writer. Following his first collection, soon his other books published. They are “Pleiades” (1971), “Where are you, white-fled foal?” (1973), “Glacial Mountains” (1975) (7).

All his books were bestsellers and had been immediately translated into Russian after the publication in the same year. His collections “Zhasynnyn izi – Trace of lighting” (1978), “Án salady shagyldar – Singing dunes” (1981), “Saitan kopir - Scream” (1984), “Zymyraidy poizdar – Trains pass by” (1985), and his last collection “Kisikuik – The man-deer” (1987) were translated into Russian in the same years of the publication(8).

Oralkhan Bokey's books were translated into Russian by well-known translators as B. Momishuly, A. Kim, A. Konchits, R. Seisenbaev, Y. Dombrovsky, A. Orlov, V. Miroglov, Ar. Kim. His books were published in German, Slovak, Bulgarian, English, Hungarian, Arabic, Chinese, Japanese, and in the languages of the CIS countries. The published translations include "Sled molnii" ("The lightning trail", Molodaya Gvardiya, Moscow, 1978), "Poyuschie barkhany" ("Singing Dunes", Sovetskii pisatel, Moscow, 1981), "Chagylgan" ("Cut up", Kyrgyzstan, Frunze, 1981), "Sled molnii" ("The lightning trail", Hristo G. Danov, Bulgaria, 1981), "Kerbugy" ("Fallow deer", Estonia, 1981), "Krik" ("Scream", Sovetskii pisatel, Moscow, 1984), "Urker auyyp barady" ("The Pleiades are overturning", Volk Und Welt, Berlin, 1982). In 2017 Oralkhan Bokey's collection "The Man-Deer and other stories" was translated into English by experienced British translator Simon Hollingsworth and edited by Simon Geoghegan within the project initiated by Kazakh Pen-club, designed to expose the best works of classic Kazakh writers to the global literary stage through their translation into English (9).

Role of a camel in Oralkhan Bokey's story "Bura"

The short story "Bura" included in Oralkhan Bokey's first collection "Kamshiger" in 1970. It is translated into Russian and English. "Bura" is a two-humped male camel. This short story of the writer Oralkhan Bokey "Bura" is about a camel with the name Kara Bura, which since its early years served people without sparing itself and its strength along with other camels. But life in the village Kazakhpay has changed dramatically; they built an expensive railway with the help of these camels. But when the life of the people improved, they began to forget about the camels, they did not need them anymore, they shot them even worse. As a result, only one camel remained in the village, the hero of our story, Kara Bura. But he ran away from the village of which there was no place for one last camel. Wandering through the deserted steppe and mountains, suffering from the loneliness Kara Bura died falling under the train that he built the railway himself when he was a young camel. So the last and trustful to people the camel Kara Bura disappeared from the village forever.

We used a table to show the use of sentences with the component "camel" in three languages, they are in the original text in Kazakh, in the mediator language in Russian and in the translation in English.

Table № 1. The *camel* component in "Bura" by O.Bokey in Kazakh, Russian and English languages;

№	In the original text (Kazakh)	Quality	In the mediator language (Russian)	Quality	In the translated language (English)	Quality
1	Býra	42	Бура	66	Bura	67
2	Túie	27	Верблюд	16	Camel	20
3	Qara Býra	15	Черный Бура	7	Black Bura	5
4	Bota	13	Верблюжонок	8	Little camel Camel's calf Colt Young camel	5 3 1 1
5	Aqbas býra	10	Бура Акбас	4	Akpas	8
	Aǵasy	2	Брат Акпас	2	Brother Akpas	3
6	Haıyan	9				
7	Aǵayn týǵany	8	Братья	3	His brothers	3
8	Ingen	4	Верблюдица	5	She-camel	5
9	Atan	4	Рабочий верблюд	1	Working camel Experienced camel	1 1
10	Tailaq	3				
11	Arýana	1	Аруана	1		
12	Janýar	1	Зверь	1	Beast	1
13	Túlik	1				

As we notice from the pie-chart in the original text (Kazakh) we meet different lexemes with the "camel" component and, unlike the Russian and English languages, the differentiation of words in the source text. The writer uses different words with the various linguistic meaning which distinguish these words from other types of meanings to describe the main hero's emotional conditions, the camel's loneliness and new changes in Kazakh society destroying the valueless root of Kazakh culture, tradition, customs and rituals. The writer deeply regrets about these current changes and with the feeling of a beast depicted his own thoughts, inner affection of modern Kazakh life.

According to E. Nida: "Linguistic meaning must be carefully distinguished from other types of meaning, for the linguistic signification of a form other types of meaning, for the linguistic signification of a form does not refer to anything outside of language itself, as does referential or emotive meaning, but rather to the meaningful relationships which exist within language. On the other hand, linguistic meaning is similar to referential and emotive meanings, for all types of meaning are derived essentially from the signaling of a relationship. In the case of referential meaning, these relationships are the observed co-occurrences between the symbols and items in the cultural context (the things to which the words refer)" (10, 57).

Here we consider translation as deep integration of national cultures, and their interactions. The literary translation should be viewed in the context of literary interaction as part of a multi-ethnic factor. In J.C. Catford's definition of translation, which is very often cited, it is defined as replacing textual material in one language (SL) with equivalent textual material into another language (TL). In his equivalence-oriented approach, J.C. Catford defines translation equivalence from formal correspondence (11, 20).

Results of the research.

Problems arising in the process of translation are the result of differences in language systems that can be organized in relation to the various language levels at which they meet. These problems are the most usually found at the lexical level which we are trying to analyze in this article.

Actual material collected from the English translation of the short story of O. Bokey "Bura" testifies that in Kazakh language - compared with English - there is a big differentiation lexical meaning of meanings of the considered matters. Originally in the text the short story of the camel, i.e. the main character of the short story, denoted by the personal pronoun "he". In Kazakh the writer used only 2 times the word "ol" (in English "he"), however in Russian we meet the word "он" (in English "he") 118 times, in English the personal pronoun "he" instead of the word camel was used 104 times. *Tór jailayǵa qarai sýyrtpaqtanyp kete barǵan soqyrmasy kóp soqpaqpen Býranyń tuńǵysh ret júryi emes-ti. Jalǵyz qurby-qurdassyz júryi ǵana* (12, 193). *He впервые удму ему этой трудной, извилистой дорогой на джайляу. Но впервые он так одинок* (13, 536). *This was not the first time he had had to take this difficult, winding road to the pasture land, but this was the first time he had felt so alone* (9, 371).

Here the word in the original text the word with the meaning young camel or calf in Kazakh *bota* was dropped in the Russian and English texts: *Álde sol bota shaǵy esine tústi me, álde kúni boıǵy ızeń-ızeń júris erqashty etip sharshatty ma, uzaq aıaldady.* (12, 193) *Может, вспомнилось ему то далекое милое время. Может, просто устал он от долгого однообразного пути* (13, 536). *Perhaps he recalled that precious time from the distant past. Perhaps he was simply tired from his long, monotonous journey* (9, 371).

If we consider further the methods of translating the words with the meaning of "young camel", often used in the text of the original, we can bring the following examples in English: "little camel", "camel calf", "colt" and "young camel". But in Russian, the translator used only one word "верблюжонок". *The colts and young camels skipped along with their light loads, keeping pace with the camp, and no-one whipped them along* (9, 371). *He imagined he could hear the pitiful crying of a new-born, white-faced camel calf in the woodland* (9, 374). *The little camel did not understand what had happened thereafter* (9, 376).

The given examples show that in Russian there is a special indicator - suffix *-onok* to indicate that we are talking about a baby animal. In English, however, additional funds are used for this - lexemes *young, little, small, calf*. Only in combination with them can one understand that this is a young camel. Special attention should be paid to the English lexeme *calf*, which is given in the dictionary as “calf” (also young deer, young elephant etc.) In the Oxford dictionary: “a [young cow](#), or the [young](#) of [various](#) other [large mammals](#) such as [elephants](#) and [whales](#)” (14). The same explanation was given in the Collins English dictionary: “the young of certain other [mammals](#), such as the [buffalo](#), [elephant](#), [giraffe](#), and [whale](#)” (15).

In Kazakh, there are a lot of lexemes with the meaning young camel, as we see Kazakh people differentiate camels by their ages, appearances, sexes and colours and named with various words mentioned at the beginning of the article.

In the following sentences we meet one of the lexemes with the meaning female camel; in Kazakh *ingen*, in Russian *верблюдица* and in English *she-camel*:

Túñilmes edi — eki kózin móldiretip qoıyp, enesi — ingendi soıyp jedi (12, 191). *Он бы остался, если бы мог забыть влажные глаза верблюдицы, матери своей, которую при нем зарезали на мясо* (13, 535). *He would have remained if he could forget the moist eyes of his mother, the she-camel, who had been butchered for meat before his very eyes* (9, 370).

In these sentences in the original text, there are two words with the meaning of “camel” in Kazakh. They are *atan* and *ingen*. However, in Russian and English, we found only one equivalent of this word. In Russian was used the word *рабочий верблюд*, in English *working camels*. *Júk arta-arta ábden yǵyr qylyp, mylja-myljasyn shyǵaryp tastaǵan atan men ingenderdiń órkeshtine dein jaýynnan keingi jaýqazyndaı edireıise qalatyn* (12, 193). *Даже у рабочих верблюдов, не знавших покоя, туго торчали горбы* (13, 536). *Even the working camels, who knew no peace, had fat, healthy humps* (9, 371).

In the original text, we see three words with the meaning “camel” in Kazakh: *atan* – castrated, strong male camels, *bura* – two-humped male camel and *tailak* – two years old camel. *Kóshke kónikken kári kónikti atandar bolmasa býra-taılaqtarǵa kóbinese tiispeitin edi* (12, 193). *Самую тяжелую поклажу несли сильные и опытные верблюды и лошади. Жеребята и верблюжата резвились налегке, не отставая от кочевья, и никто их не подгонял* (13, 536). *The strong and experienced camels and horses carried the heaviest burdens. The colts and young camels skipped along with their light loads, keeping pace with the camp, and no-one whipped them along* (9, 371).

As we see in the original text the writer did not use the word *horse* or *little horse*. But both of the translators used these words in Russian and English. The word *tailak* and *bura* were missed in Russian, instead of them with the meaning calf camel *верблюжата* was used. In English *colts and young camels* were used successfully.

Further, in the text of the original, a camel is called *aruana* used by the writer. Kazakh people consider *aruana* as an elite and sacred camel. These camels are very kind and give much milk. People never applied physical force to these animals. To convey the meaning of the word *aruana* the translator uses the method of transliteration in Russian. To English, the word *aruana* translated just like a camel. In this case, the figurativeness and expressiveness of the Kazakh lexeme are lost. Because as we mentioned above *aruana* is not only she-camel, *aruana* is a sacred, one humped and purebred camel. We think, translation into English of the lexeme *aruana* as a *dromedary* is the most correct, as we noted above, *aruana* is one-humped she-camel, and in the explanatory dictionary of the English language, it is said that *dromedary* is a single-humped camel (16). *Osy súrleýmen sol óz-ózderimen qyrqysa beretin adamdardy talai-talai alyp qashqan jaý qolyna tastamai, anasyz jetim qalǵan sábidıń tańdayna ýyz sútin tamyzǵan da, arýaǵyńnan aınaldym, arýanalar, sender edińder ǵoi* (12, 197). *А молоко верблюдиц не раз спасало от голода их самих и безволосых их детенышей. Жизнь текла с сосков аруан* (13, 539). *Many times she-camels' milk had saved their masters and their still-bald infants from starvation. Life flowed with the camels' milk* (9, 375).

We noted that comparative analysis of the texts of the short story “Bura” written by well-known Kazakh writer Oralkhan Bokey give us different structural information about the languages. In the Kazakh language, there is a differentiation of meaning uses different signs.

Conclusion.

A comparative analysis of the texts of the original and the translation of the story of the writer Oralkhan Bokey "Bura" allows us to conclude that in the Kazakh language to indicate various signs of the same object, phenomenon, or condition are separate lexemes (most often these are hyponyms), while English is used most hyperonyms. Values of one national community that are missing from another, completely or significantly different from them, constitute the national socio-cultural a foundation that is somehow reflected in the language. A study of the socio-cultural foundation and vocabulary reflecting it seems necessary in order to have a fuller and deeper understanding of the original and to reproduce information about these values in translation using the language of another national culture. Translation of vocabulary reflecting the socio-cultural background is the most difficult

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CODE-SWITCHING BEHAVIOR AMONG KAZAKHS IN THE NETHERLANDS

G.A. Sarbassova

Candidates Degree in Philological Sciences, Freelancer Scientific Researcher

University of Amsterdam, Amsterdam, the Netherlands

gsarbasova@yahoo.com

Abstract. Li [1] defines the term code-switching (CS) as a cover term to describe a range of linguistic behavior that involves the use of more than one language or language variety in the same interaction. There are two major modes of linguistic CS that are used in many sociolinguistic analyses: intra-sentential and inter-sentential [2; 3]. There is also extra-sentential CS when a speaker uses a phrase/slang from one language within a sentence that is otherwise spoken in another. Belazi et al [4] proposed to add language choice, to the types of CS, that describes a situation where communities that speak more than one language can choose which language to speak in. The distinction between situational and metaphorical CS is explained by Gumperz et al [5]. According to them situational CS is the tendency in a speech community to use different languages in different social situations. For instance, in Kazakhstan Russian is accepted to be spoken more in an official setting while Kazakh is used for a close circle [6; 7]. Russian is also