

айырмашылықтары да бар. Яғни, олар бір-бірінен қатты ерекшеленбесе де ол әр ұлттың ерекшелігіне, менталитетіне, дәстүріне, наным-сенімдеріне тікелей байланысты.

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PECULIARITIES OF PUBLICISTIC STYLE TEXT TRANSLATION (BASED ON THE WORK OF J. WARDELL «IN THE KAZAKH STEPPES»)

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Publicistic style is one of the functional varieties of literary language that serves the sphere of political, ideological, economic, and cultural relations in contemporary society. Publicist texts are even sometimes referred to as chronicles of modern times because they reflect the history and address the current problems of society. Withal publicistic style has tremendous genre range, its expressive resources are great and themes that could be covered by this style are inexhaustible.

The question of the classification of functional styles is complicated because functional styles are inconstant and often intertwined. That is why nowadays there is no established and universally applicable classification of functional styles. Researchers include different styles in their classifications. For instance, a Soviet linguist I.R. Galperin distinguishes five functional styles (scientific prose, belles-lettres, publicistic, newspaper, and the style of official documents) [1, 249], Arnold identifies four functional styles and a neutral style that does not have any distinctive features. They are: scientific, colloquial, poetic, and publicistic styles [2, 320], Skrebnev highlights only literary or bookish and colloquial styles, each of them further having their own varieties [3, 179]. Although all classifications have are worth being dealt with, in this paper we mainly follow the classification of I.R. Galperin.

The publicistic style occupies an intermediate place between the style of scientific prose and the style of artistic speech. With the style of scientific prose, it is brought together by a logical sequence in the presentation of facts, the development of a statement, and a strict division into logical segments (paragraphs) [1, 287]. On the other hand, the publicistic style has a number of similarities with the style of artistic speech. The imagery of speech and the emotional elements of the language, in particular, are very characteristic of the publicistic style. Emotive means of language, while being used in the publicistic style, obeying its general laws; do not possess the freshness and subjective coloring that are characteristic of the style of artistic speech. In the text of publicistic style, the imagery of speech has an established character. Metaphors, comparisons, paraphrases, and other means of emotiveness are borrowed from the general linguistic fund of expressive means. Another characteristic that brings this style closer to the style of artistic speech is an expression of the author's individual style in the presentation of the content. And that degree of manifestation of individuality is limited by the peculiarities of the style itself.

Abdukarimova states that the characteristic features of publicist works are the relevance of the topics, political passion, and imagery, sharpness, and brightness of presentation, which are the result of the social purpose of publicistic texts. This purpose is to form public opinion and to actively influence the mind and feelings of a person by reporting facts [4]. Moreover, according to E.S. Shchelkunova, publicistic text, regardless of how clearly the subject of the statement is present in the text, always contains personal judgments and opinions of the author of the text that make this text seminal and unique [5, 79].

There are different opinions in the field of modern science about the subtypes of publicistic style. A number of researchers associate them with genres of journalism, i. e. newspaper language, radio language, television language, film language, etc., and consider them as individual stylistic forms. However, Kanabekova classifies the subtypes of publicistic style as follows: propaganda subtype, political and ideological style, and mass journalistic style [6, 73]. Each of them has different usage features, and sometimes there are linguistic and stylistic commonalities. Following this classification, we would like to add the subtype of literary publicistic style to it. In general, this style stands out in increased requirements for speech, artistic imagery, the emotional coloring of the text, and the depth of generalization of reality by the author, i. e. author shares his opinion, experiences, and feelings.

Another feature of the publicistic style is the coverage of wide range of the vocabulary of the literary language. This style is characterized by the use of emotional and evaluative means, as well as social and political vocabulary, phraseology, colloquial words and expressions, terminology, neologisms; jargon, clichés, and the use of words with a negative assessment, that are often stylistically reduced. Publicist texts are also characteristic of the use of such stylistic devices as metaphors, metonymy, personification, and epithet.

The role of the publicistic style, as well as its social significance, has increased in modern society. Today, texts of this style serve to inform, transmit socially significant information while simultaneously influencing a huge number of people, motivating and convincing them of something.

That is why it is so important to study the methods and techniques of translating texts related to this style.

The difficulty of translating English-language texts of publicistic style often lies in the presence of an emotional and evaluative component, as well as in the mixing of styles inherent to the works of this style. Moreover, in order to identify the mechanism of action of an adequate translation, the translator needs to know which language means are used preferably within the framework of a particular speech style in the source language and the target language.

The problems of translation of texts of publicistic style were investigated by such theoreticians as L. S. Barkhudarov, R. K. Minyar-Beloruhev, V. N. Komissarov, A. L. Semyonov, I. S. Alekseeva, Yu. N. Karaulov and many others [7;8]. This article examines and analyzes the stylistic features of the translation of English publicistic texts. The material for the comparative analysis were the initial chapters of the book «In the Kazakh Steppes» by the English engineer and geologist John Wilford Wardell, as well as its translation into Russian and Kazakh languages by Candidate of Philological Sciences M.L. Anafinova and Candidate of Historical Sciences K.M. Yerimbetova [9]. The main research methods of translation strategies were comparative analysis of lexical units, as well as analysis of the functional characteristics of individual statements that carry stylistic and emotional connotations.

The book is devoted to the description of the culture, life and everyday life of the Kazakhs in the early 20th century. John Wardell describes events that happened to him personally or what he witnessed at first hand by sharing his memories and notes. Besides, the book is illustrated with 47 pictures and maps of Kazakhstan and its people of that time. He devotes a huge part of his work to the description of the social, political and economic state of the region, as well as the development of coal industry. The book contains words of scientific terminology, culture-bound words. The author's style can be defined by the following characteristic features: objectivity, clarity, accuracy, and the presence of some imagery. That is why we define the style of this book as literary publicistic and refer it to the genre of memoirs. So, the two main functions of the publicistic style are implemented - informational and influencing.

The publicistic style is distinguished by the wide use of introductory phrases, as well as litotes (it is not unimportant – «это важно или это немаловажно»; it is not unworthy – «это заслуживает внимания», etc.), that add some thoughtfulness to the text. Here is an example:

It was no uncommon sight to see fires burning on the shore at night as signals for these emergency stops.

Ережеге сай, түнде төтенше жағдайға байланысты аялдау қажет болған жағдайда, арнайы белгі тәрізді - жағада от жарығы көрінеді.

Как правило, для чрезвычайных остановок на берегу горят огни, как сигналы.

Here the expression «it was no uncommon» which direct translation is «в этом не было ничего необычного» is translated antonomastically as «ережеге сай» and «как правило». Moreover, in order to correspond to the grammar rules of Kazakh and Russian, Anafinova and Yerimbetova used such punctuation marks as dash and commas respectively.

Numbers are an integral part of the modern world. Digital content in a publicistic text perfectly reflects this phenomenon of mathematization. In a text, a figure often speaks more eloquently than other facts about the events that have taken place. Therefore, great attention should be paid to the analysis of the translation of these units of language. Here are some examples:

The railway was built at the rate of a mile a day and cost about £85 million.

Темір жол құрылысы бір күнде бір миллион салынып, шамамен 4 312050 000 рубль кетті.

Железная дорога строилась по одной миле в день и стоила приблизительно 4 312050 000 рублей.

In this example, due to the intercultural asymmetry, using the adaptation technique, English pounds were converted according to the exchange rates at the beginning of 20 century and presented as Russian rubles for Russian and Kazakh audience.

The same method was used in the following example:

The settlers travelled in slow trains – fourth class – at the rate equal to a penny for eight miles.

Қоныстанушылар төртінші класты баяу жүретін поезға мінетін, 13 шақырымы 45 копейка тұрады.

Крестьян перевозили в медленном поезде четвертого класса, стоимостью 45 копеек за 13 километров.

For a better understanding of the situation by the readers, the translators, in addition to currency conversion, also changed the English measure of length «miles» to kilometers, i.e., the original 1 *penny* for 8 miles, became 45 *копейка* for 13 kilometers.

However, in some cases it is more appropriate to place the non-translatable lexical units in a note or footnote, as was done in the following sentence:

On this stretch of the river its normal width is from about half a mile to three furlongs...

Әдетте, өзеннің осы бөлігіндегі ені шамамен жарты мильден үш фарлонгке (*furlong* - ағылшынның ұзындық өлшемі = 1/8 британ миль = 220 ярд = 660 фут = 201,1644 метр - ауд.ескертпесі)...

На этом отрезке реки ее ширина была приблизительно от половины мили до трех фарлонгов (Фурлонг – (фарлонг) (Furlong) английская мера длины = 1/8 британской мили = 220 ярдов = 660 футов = 201,1644 метров. Прим. перев.)...

Footnotes could be easily found in translations of publicistic texts due to the difference in languages and cultures. They are used for explaining toponyms, culture-bound words, allusions to literature, history or mythology, quotes, terms, and borrowed words. The word *furlong* which is an English and American measure of distance widely used in the past in the given example is generally unfamiliar for non-English speaking audience that is why translators decided to transcribe this term and explain it in the footnote.

Such transformation techniques as addition and omission are also widely used in translation of works of publicistic style. For example:

...but hazardous circumstances once necessitated a long stay at Petropavlovsk on the Trans-Siberian Railway, and finally made it imperative to traverse the whole of Siberia from the mines to the Far East.

Алайда сапарда жүргенде басыма түскен бір қауіпқатерлі жағдайға байланысты еріксіз Транс-Сібір Темір жолы бойында Петропавлде аялдауыма және ақыр соңында Атбасар кенішінен Қиыр Шығысқа дейінгі аралықтағы бүкіл Сібір жерін кесіп өтуіме тура келді.

...но опасные обстоятельства однажды вынудили меня остановиться в Петропавловске, на Транс-Сибирской Железной дороге и, в конце концов, пересечь всю Сибирь от Атбасарских копий до Дальнего Востока.

Adayeva claims that the use this technique is explained by the lack of definition of semantic components of phrases in the original language, the need to add subsidiary components in the syntactic reconstruction of sentence structure, as well as the need to convey lexical meanings [10]. In this example, the addition of the toponym *Atbasar* both in Kazakh and Russian translations, is due to the stylistic considerations of translators.

According to Akhmetova A.B., omission is a method of removing a word or words used in translation in order not to violate the linguistic and stylistic norms of the main language [11, 45]. This case is clearly seen in the following example:

In this area the following stones, amethyst, emerald, beryl, topaz, garnet and tourmaline, are by no means rare.

Бұл аймақта аметист, изумруд, берилл, топаз, гранат және турмалин жеткілікті.

В этом регионе аметист, изумруд, берилл, топаз, гранат и турмалин не редкость.

In this case, the phrase «*the following stones*» is omitted due to semantic redundancy of the sentence also to adapt to the norms of the target language.

Speaking about the peculiarities of the translation of publicistic texts, it is necessary to take into account the fact that this style has its own set of formative factors influencing the translation, and it is also worth understanding that not only a language change is made during translation, but also a huge work is being done in order to identify cultural characteristics, features of the author's individual style, as well as the traditions of the time of publication of the original and translated works. The study of original and translated texts of publicistic style made it possible to identify patterns in the use of certain methods of translation, depending on the characteristics of the utterance. Thus, for instance, at the grammar level, omission and addition techniques were often applied, the use of which is required for a better understanding of the text by the reader. Therefore, the data presented in this paper testifies to the complexity and versatility of the translation process, as well as the variety of intra-lingual and extra-linguistic factors that determine translation decisions.

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THE WAYS TO OVERCOME THE LANGUAGE BARRIER.

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