

DOI: 10.7596/taksad.v7i4.1820

Citation: Yerbulatova, I., Gilazetdinova, G., Aminova, A., & Utegenova, K. (2018). The National Coloring as a Part of the Connotative Meaning of Realia. *Journal of History Culture and Art Research*, 7(4), 102-108. doi:<http://dx.doi.org/10.7596/taksad.v7i4.1820>

The National Coloring as a Part of the Connotative Meaning of Realia

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ABSTRACT

The article deals with the definition of the concept of coloring, as well as the significance of its role in cultural-oriented units - the realities and ways of their translation. The study was conducted on the basis of the small genres of Kazakh fiction at the end of the 20th and beginning of the 21st centuries, short stories by Dukenbai Doszhan "Kelinshek Asuy", "Shortanbai", "Kukpar" and their translations into Russian, performed by the native speakers of the translation language "The Pass of a Young Woman" translated by I. Ukhanov, "Shortanbay" and "Kokpar" translated by Z. Nikolaeva. The main research methods were the analytical method and comparative analysis of translations with original prose from Kazakh into Russian. As a result of the research, various definitions of the concept of color were analyzed with the purpose of identifying elements characteristic of the term "realia" ("reality"), and a special role of color in revealing connotative features of realities and, accordingly, methods of transforming such units in the process of artistic translation. The main results of the research presented in the article provide an opportunity to find out how the typical tasks of the artistic translation of the Kazakh realities are implemented to recreate the specific national and cultural background of the Kazakh language picture of the world.

Keywords: Reality, Color, Artistic translation, Translation transformations, National-cultural background.

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INTRODUCTION

Due to the distinctive feature of the realities in terms of content - the connection of the denoter with a certain people and culture, the word-reality acquires a certain specific color, which is called "color." The concept of color in the literary terminology does not have a well-defined meaning. The Dictionary of Literary Terms (DLT) gives the following definition of the concept of coloring - the "component of the emotional coloring of a work of art" [1], in the Great Academic Dictionary (GAD) - "singularity, a characteristic feature of something" [2], and "a set of features (era, terrain)" [3]. In a word, the color is all special and peculiar, specific.

Back in the middle of the 20th century, when only for the first time people started talking about realities as a cultural concept in linguistics and translation theory, N.G. Komlev acknowledged that the word-sign expresses something other than itself, and saw in this a connection with the presence in some words of the "cultural component" [4, p.116]. Most scientists define such words as realities. Thus, S. Vlahov and S. Florin recognize coloring as the most typical sign for realities, and we, after them, consider realities to be more or less carriers of connotative meanings. Bulgarian scientists believe that "the concept of" connotation "contains the concept of color, especially since national and historical coloring is closely connected with the most diverse "emotional-expressive-evaluative overtones", and often determines them" [5, p.38].

Given the pragmatic side of realities and their exceptional role in the text of a work of art, cultural-oriented words fall into our field of attention, namely, according to the subject division, realities that have their denotata ethnographic and socio-political phenomena and objects. Within the framework of this work, we deliberately do not include references and proper names, since they are presented "as an independent category of the equivalent vocabulary, which has its own characteristics and transfer methods in translation" [5, p.12], and therefore they should be considered as a separate topic for research.

The purpose of this article is to define the concept of color for cultural-oriented units traditionally attributed to realities, a description of the problem of translating these units and translation solutions in an artwork.

METHODS

The study was carried out on the basis of translations of an artistic text - several stories of a Kazakh writer of the late twentieth century Dukenbai Doszhan and their translations into Russian. The stories of Dukenbai Doszhan "Kelinshek Asuy" (hereinafter "K.A.") [6], "Shortanbai" (hereinafter "Sh.") [7], "Kukpar" (hereinafter "K.") [7] and their translations into Russian, performed by the native speakers of the target language ("The Pass of a Young Woman" (hereinafter "PYW") [8] in translation of I. Ukhanov, "Shortanbay" (hereinafter "Sh.") [9], "Kokpar" (hereinafter "K.") [10] in translation of Z. Nikolaeva were chosen because of their explicit orientation to the Kazakh culture, which, in accordance with our original hypothesis, should have caused the frequent use of units in them, which can be attributed to reality.

The main methods of linguistic research were the analytical method and comparative analysis.

The scientific and scientific-methodical literature on the study of the issue of national color in the theory and practice of translation as the most important feature of realities, closely connected with the transfer of realities in the translation, as well as scientific concepts in modern Russian [4, 5; 11-14] and foreign works [15-19].

A comparative method reveals the differences between two genetically and typologically unrelated languages - Russian and Kazakh.

RESULTS AND DISCUSSION

Realities that contain a cultural component in their meaning are conceptual and lexical lacunae in the target language and, as a consequence, present great difficulties in translation. In this connection, there arises the problem of the equivalence of the text of the original and the text of the translation, which can be solved in terms of the category of compensation that allows them to provide expressive and impressive equivalence.

In theory and practice of translation, the following techniques for translating words with a cultural component are widely known in their meaning: realities: transcription, transliteration, tracing, description, adaptation, assimilation (analogue) and omission. The use of these methods of transformation in most cases depends on two factors: 1) on how significant a function is performed by this or that reality for the poetics of the translated text; 2) from lexico-semantic compatibility in the context of the language of translation. The above-mentioned translation decisions in varying degrees affect the perception of images in translated texts.

Let's give the most vivid examples of images of the surrounding world when translating words denoting ethnographic objects, that is, words related to the way of life, work and culture of the people.

So, for example, when translating the names of national holidays and games, drinks and dishes typical of Kazakh culture: *kəkpar* - 'national equestrian sport game', *bəyge* - 'long-distance jumps', *doda* - 'group of riders, participants in the game kokpar' *kymyz* - 'sour milk drink from mare's milk obtained as a result of lactic acid and alcohol fermentation', *ayran* - 'sour milk drink of special leaven', *qazy* - 'meat with a strip of fat, from the horse's rib - a delicacy of Kazakh national cuisine', etc., The methods of transcription and transliteration are: *kəkpar* → *kokpar*, *bəyge* → *baiga*, *doda* → *doda*, *kymyz* → *kumis*, *ayran* → *ayran*, *kazi* → *kazi*. These techniques are also used in the translation of family relationships: *zhenge* - - - 'the wife of a relative, elder in age' - *zhenge* → *zhenge*; *katyn* - sp. wife - *katyn* → *khatun*. Interpreters apply these techniques without using footnotes or comments for additional explanation, thus risking getting a misunderstanding from the recipients because of insufficient background knowledge.

There are cases when interpreters omit culturally significant words in the text. "Ornynan okys taryp saptamasin, shidemin kidi, alis zholga syyardaəy ədetimen Kossauizin aldy" [6, p.239] - Dosai followed in the footsteps of his father, picked up the lasso and began to graze horses [8, p.309]. The text of the original mentions the names of the national clothes and shoes associated with the history and character of the Kazakhs' past activities - mobile cattle breeding, as well as with climatic conditions: *saptama* - boots with wide and long bootlegs with thick felt stockings, *shidem* - 'homespun woolen dressing gown'. The omission of these cultural-significant units may not violate the general information picture of the narrative, but in this case the translation text loses its artistic quality and imagery.

Transformation with the help of adaptation to Russian reality is presented in the following example: Əke kyz-ay, Kozhantai yine kyshik kyiey kirgizip alypty degen ras pasy? [6, p.234] - *Oh, a smart girl, is it true that Kozhantai introduced his future son-in-law into his house?* [8, p.304], where the Kazakh combination of *kyshik kyiey* 'son-in-law living in a house or aul's aunt' is replaced by a word of general semantics for the son-in-law. In this example, the tendency of an interpreter to adapt, Russify the image of the world around us. In Kazakh culture, the son-in-law '*kyeyu bala*' can stay with his wife's relatives, but in no case live with them. "The word" *primak* "or a man who settled after a marriage with his wife's family, accepted into his wife's family, is almost forgotten in Russian, the Kazakh analogue is actual and sounds much more offensive - *KSHIK KYUEU* [son-puppy]» [20, p.48]. In the Kazakh language there are even proverbs associated with this concept: *Kyşik kyyyu bolfansha, ittin kyshigi bol* - *Than being a son-in-law, it is better to be a puppy in a dog*. Or: *Qayındığı küyewden qarğılağan tazı artıq* - *The hound, driving the raven, is better than the husband living with his wife's relatives*.

This cultural-significant information, in our opinion, is important and it should be preserved, because it is for this reason, in order not to defame the honor of his family, Tursynbala asks the young man to steal her quickly (i.e. to become his wife and live in his village). It is a question of the Kazakh custom of "bride kidnapping" - *Kiz alyp Kashu*. Another issue is related to the fact that, of course, difficulties arise in the transfer of such realities. First, this connotative reality does not have an equivalent in the target language, because in the culture of its bearers there are no specific representations to the son-in-law, denoted by this reality. Secondly, the difficulty lies in the fact that the translator, along with the denotative meaning of the word, must convey his national and cultural-historical component.

Special attention should be paid to examples using methods of introducing words with a cultural an ingredient in the texts of translations: *skullcap* 'round or pointed hat with embroidered or woven patterns as a national head-dress of many Eastern peoples', *yurt* 'a portable dwelling of felt from the peoples of the Central Asia and Siberia', *besbarmack* the national dish consisting of pieces of meat and cooked in a batter dough, *aksakal* (from Turkic *ak* - white and *sakal* - beard), the head of the clan, the elder, the venerable man, *dastarkhan* – 'tablecloth; served table with refreshments, covered table ', *shabandoz* 'dashing rider', *akyn* 'poet-improvisator, as well as performer of his and folk works of epic and lyrical character from Kazakhs, Kirghiz'. The specific coloration of these words creates an additional "oriental spirit" of the narrative. The conducted comparative analysis showed that, despite the vagueness of the definitions of the concept of color, we selected those elements of this concept that are appropriate to the definition of the term "realia". In addition, it is clarified that coloring makes a neutral, "unpainted" lexical unit a reality. So, coloring, in our understanding, is, in a narrow sense, the coloration of the word, in the broad sense it is a feature of reality in a certain country or a certain region, in a certain historical epoch, unlike other countries, peoples, ages.

SUMMARY

National color is part of the connotative meaning of reality and, therefore, is subject to translation along with the denotative content of the word. If this could not be done, if the translator was able to convey only the semantics of the lexical unit, then for the reader of the translation, the loss of color is expressed in incompleteness of perception of the image, that is, in fact, in its distortion.

Thus, color, being the most important sign of reality, is closely connected with the transfer of realities in the translation. In other words, the most important task of an interpreter is to recreate the text in the target language, while preserving the color of the original text reflecting the cultural background and the language picture of the world of an individual people.

CONCLUSIONS

The research carried out by us on the material of Kazakh literary texts and their translations into Russian made it possible to reveal some regularities in the relationship between translational transformations and the communicative and pragmatic effect, taking into account the maximum and reasonable preservation of the color of realities as a culturally significant information of the original language and the original culture.

The obtained data once again confirm the previous conclusions that the translator should be aware of the need to find not only the semantic correspondences, but also the functional equivalents that have a pragmatic effect, which is inherent in the original.

ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

FOOTNOTES

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