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CHALLENGES OF TRANSLATING SHAKESPEARE'S SONNETS INTO KAZAKH AND RUSSIAN: RHYTHM AND CULTURAL REFERENCES

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Abstract. *This article examines the main difficulties of translating William Shakespeare sonnets into Kazakh and Russian, focusing on rhythm, poetic form, and cultural references. Shakespeare's sonnets are considered one of the greatest achievements of English poetry, characterized by strict rhyme schemes, iambic pentameter, metaphors, symbolism, and historical allusions. Translators often face challenges in preserving both the artistic beauty and semantic meaning of the original text. The article analyzes how translators adapt Shakespeare's rhythmical structure into Kazakh and Russian languages, which possess different phonetic and grammatical systems. Special attention is paid to the translation of metaphors, archaic vocabulary, and Renaissance cultural references that may not have direct equivalents in the target languages. The study also discusses the balance between literal and artistic translation, emphasizing the importance of maintaining emotional tone and poetic expressiveness. Translating Shakespeare's sonnets requires not only linguistic competence but also deep cultural and literary understanding. Successful translation depends on the translator's ability to recreate the aesthetic effect of the original work while making it understandable and emotionally powerful for Kazakh and Russian readers.*

Keywords: *translation, Shakespeare's sonnets, poetic translation, rhythm, rhyme, cultural references, English literature, Kazakh language, Russian language, literary adaptation, metaphor, symbolism.*

William Shakespeare's sonnets occupy a unique place in world literature due to their artistic perfection, emotional depth, and philosophical richness. Written in the late sixteenth and early seventeenth centuries, these poems explore universal themes such as love, time, beauty, mortality, and creativity. Despite their global significance, translating Shakespeare's sonnets into other languages remains a highly challenging task. This is particularly true for translations into Kazakh and Russian, languages that differ significantly from English in terms of structure, poetic traditions, and cultural background. Among the most complex translation problems are the preservation of rhythm and the accurate rendering of cultural references. One of the primary challenges in translating Shakespeare's sonnets is their strict poetic form. Shakespeare predominantly used iambic pentameter, a metrical pattern consisting of five iambs per line. This rhythm is natural to the English language, which is stress-timed and flexible in word order. Additionally, Shakespeare's sonnets follow a fixed rhyme scheme, usually ABAB CDCD EFEF GG, which contributes to their musicality and balance. When translating into Kazakh and Russian, maintaining this structure becomes extremely difficult.

Kazakh poetry traditionally relies on syllabic meter rather than stress-based rhythm. The Kazakh language is agglutinative, meaning that grammatical relationships are expressed through suffixes, which often lengthen words and alter the natural rhythm of a line. As a result, reproducing iambic pentameter in Kazakh can sound artificial or forced. Many Kazakh translators therefore choose to prioritize semantic accuracy and emotional expression over strict adherence to the original meter. This approach allows the translation to sound natural in Kazakh but often results in the loss of Shakespeare's original rhythmic pattern.

Russian translators face a different set of challenges. Russian poetry has a well-established tradition of accentual-syllabic verse, and iambic pentameter is commonly used. This makes it theoretically easier to reproduce Shakespeare's meter. However, Russian grammar and syntax are

more complex than English, often requiring additional words to convey the same meaning. To preserve rhythm and rhyme, translators may alter sentence structure, omit certain nuances, or add interpretive elements. Consequently, while the form may resemble the original, the precise meaning or tone can be subtly changed. Rhyme presents another major difficulty. English has a relatively large number of monosyllabic words, making it easier to create natural rhymes. In contrast, Kazakh and Russian words tend to be longer and more morphologically complex. Finding suitable rhymes that preserve both meaning and stylistic elegance is often problematic. Translators are frequently forced to choose between imperfect rhymes or semantic compromises, each of which affects the overall quality of the translation. Beyond formal issues, cultural references play a crucial role in the complexity of translating Shakespeare's sonnets. Shakespeare's poetry is deeply rooted in the cultural, historical, and intellectual context of Elizabethan England. His sonnets contain references to social norms, concepts of beauty, gender roles, classical mythology, and the passage of time. These references may not have direct equivalents in Kazakh or Russian cultures, making literal translation insufficient.

Shakespeare's sonnets present significant challenges in translation due to their strict iambic pentameter, which means in Kazakh «Ырғақты өлең өлшемі», and in Russian «ямбический пентаметр». Maintaining this rhythm while preserving meaning is difficult because Kazakh and Russian poetic systems differ from English. Another issue is cultural references, which in Kazakh can be explained as «мәдени сілтемелер», and in Russian «культурные отсылки», often rooted in Elizabethan England. Translators must adapt these ideas so modern readers understand them without losing original depth. For example, metaphors about beauty or time may require reinterpretation rather than literal translation, since direct equivalents do not always exist in Kazakh or Russian literary tradition.

For Kazakh readers, many of Shakespeare's metaphors and symbols may feel distant or unfamiliar. Traditional Kazakh literature developed in a nomadic cultural context, where imagery related to nature, steppe life, and oral storytelling dominates. Elizabethan metaphors associated with court life, monarchy, or Renaissance humanism may require explanation or adaptation. Translators often face the dilemma of preserving foreign cultural elements or replacing them with more familiar concepts to ensure comprehension.

Russian culture, while historically closer to European literary traditions, still presents challenges in interpreting Shakespeare's cultural context. Russian readers may understand classical allusions, but social and philosophical concepts related to Elizabethan England do not always align with Russian historical experience. As a result, translators must carefully balance fidelity to the original text with the expectations and cultural knowledge of the target audience. The theme of love in Shakespeare's sonnets further complicates the translation process. Shakespeare portrays love as multifaceted, combining passion, devotion, irony, jealousy, and philosophical reflection. In Kazakh literary tradition, expressions of love are often indirect and symbolic, emphasizing moral values and emotional restraint. Russian literature, on the other hand, tends to highlight psychological depth and emotional struggle. Translators must adapt Shakespeare's portrayal of love in a way that resonates with the target culture while preserving its original complexity. Another important aspect is the individual style and interpretation of the translator. Translating poetry is not a purely mechanical process; it is a creative act. Each translator brings their own linguistic preferences, cultural background, and aesthetic vision to the text. As a result, different translations of the same sonnet can vary significantly in tone, rhythm, and imagery. This is especially evident in Russian translations, where multiple versions of Shakespeare's sonnets coexist, each offering a unique interpretation. Despite these difficulties, translations of Shakespeare's sonnets into Kazakh and Russian remain invaluable. They allow readers to engage with one of the greatest poetic traditions in world literature and enrich the literary landscapes of the target languages. Although no translation can fully replicate the original, each version contributes to a deeper understanding of Shakespeare's work and demonstrates the dynamic interaction between languages and cultures.

In conclusion, translating Shakespeare's sonnets into Kazakh and Russian is a complex process that involves linguistic, poetic, and cultural challenges. The preservation of rhythm and the adaptation of cultural references are among the most demanding aspects of this task. Nevertheless, through creative solutions and cultural sensitivity, translators succeed in making Shakespeare's timeless poetry accessible to new audiences. These translations not only preserve Shakespeare's legacy but also highlight the richness and adaptability of Kazakh and Russian literary traditions.

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ОБУЧЕНИЕ УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ С ОПОРОЙ НА УЧЕБНЫЕ ТЕКСТЫ

САРАХАНЫМ МИРЗА РАХМАНОВА

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Аннотация: В связи с тем, что изучение иностранных языков имеет коммуникативную направленность, основным материалом в процессе обучения являются не отдельные предложения, а связный текст. Авторы этих текстов, как правило, не преследуют цели обучения, а поэтому для использования этих текстов они должны быть соответствующим образом спроектированы и структурированы в соответствии с целями конкретного занятия.

Выбранные тексты подвергаются различным способам адаптации и сокращениям. После необходимой подготовки текст может быть реализован на занятии в соответствии с конкретными требованиями программы и календарного плана. Это может быть обогащение лексики той или иной направленности (бытовая, профессиональная, терминологическая).

Ключевые слова: конфигуративный метод, речевая деятельность, методические приемы, адаптированный текст.

Введение. В связи с тем, что методика изучения иностранных языков вообще и русского языка в том числе, строится на базе соответствующих лингвистических и психолого-педагогических положений, нами был проведён ряд психологических наблюдений и педагогических замеров для определения мотивации занятий русским языком, и установления стартового уровня знания русского языка студентами, поступившими на педагогический факультет БСУ.

Практический курс русского языка на педагогическом факультете должен иметь профессиональную направленность. Это может быть реализовано как при подборе учебных материалов, так и в ходе ознакомления студентов с современными способами обучения, такими как мультимедийная технология. [7,50]

Современная методика обучения всё в большей степени рекомендует использование технических средств обучения и мультимедиа технологий. Поэтому аудитории для занятий иными языками, в первую очередь, должны быть оборудованы интерактивной доской и компьютерной техникой, а также аудиовизуальными средствами обучения. Использование современных технических средств обучения позволяет предъявлять студентам больший объём информации за более короткое время, а одновременное предъявление соответствующего материала в зрительной и звуковой форме, то есть по двум каналам информации, облегчает его усвоение.

Результаты исследования. Степень усвоения предлагаемых на экспериментальных и контрольных занятиях материалов проверялась тестированием и переводом (лексика). Уровень повышения речевых навыков проверялся в процессе ответов на вопросы, пересказа и изложения прочитанных текстов, бесед по теме, при этом учитывалось употребление опорных слов из прочитанного текста. [1]

Тема: «Функционально-смысловые типы речи. Повествование»

Задание № 1. Прочитайте бегло (20 секунд).

Запомните перевод.

Функционально-смысловые типы речи. Повествование.			
№	Слова и словосочетания	№	Перевод

1.	функционально- смысловые	1.	funksional-semantik
2.	типы речи	2.	nitqin növləri
3.	повествование	3.	gündəmlilik
4.	представляет собой	4.	sahibdirlər
5.	рассказ о событиях	5.	hekeyə haqqında
6.	он служит	6.	o xidmət edir
7.	для передачи	7.	verilməsi üçün
8.	последовательности	8.	ardıcılıqla
9.	событий	9.	hadisələrin
10.	явлений	10.	təzahürlərin
11.	действий	11.	hərəkətlərin
12.	раскрывает	12.	açır
13.	последовательно	13.	ardıcılıqla
14.	происходившие в прошлом	14.	olmuş, baş vermiş keçmişdə
15.	сказуемое	15.	xəbər
16.	стоит после подлежащего	16.	mübtədadan sonra dayanır
17.	обозначает обычно	17.	adətən edir
18.	конкретное действие	18.	konkret hərəkət
19.	вывод	19.	nəticə
20.	изложение	20.	şərh

Задание № 2. Прочитайте бегло (20 секунд).

<i>Функционально-смысловые типы речи. Повествование.</i>			
<i>№</i>	<i>Слова и словосочетания</i>	<i>№</i>	<i>Перевод</i>
1.	функционально- смысловые	1.	funksional-semantik
2.	nitqin növləri	2.	типы речи
3.	повествование	3.	gündəmlilik
4.	sahibdirlər	4.	представляет собой
5.	рассказ о событиях	5.	hekeyə haqqında
6.	o xidmət edir	6.	он служит
7.	для передачи	7.	verilməsi üçün
8.	ardıcılıqla	8.	последовательности
9.	событий	9.	hadisələrin
10.	təzahürlərin	10.	явлений
11.	действий	11.	hərəkətlərin
12.	açır	12.	раскрывает
13.	последовательно	13.	ardıcılıqla
14.	olmuş, baş vermiş keçmişdə	14.	происходившие в прошлом
15.	сказуемое	15.	xəbər
16.	mübtədadan sonra dayanır	16.	стоит после подлежащего
17.	обозначает обычно	17.	adətən edir

18.	konkret hərəkət	18.	конкрЕтное дЕйствиЕ
19.	вЫвод	19.	nəticə
20.	şərh şərh	20.	изложЕние

Задание № 3. Прочитайте бегло (10 секунд).

	<i>Имя прилагательное</i>	<i>Sifət</i>
1.	Функциональный	funksional
2.	Смысловой	semantik
3.	Последовательный	ardıcıl
4.	Социальный	sosial
5.	Обычный	adi
6.	Конкретный	konkret
7.	Основной	əsas
8.	Современный	müasir
9.	Русский	rus
10.	Научный	elmi

Задание № 4. Прочитайте бегло (10 секунд).

	<i>Глагол</i>	<i>Fel</i>
1.	Представлять	sahib olmaq
2.	Служить	xidmət etmək
3.	Передавать	vermək
4.	Раскрывать	açmaq
5.	Происходить	baş vermək
6.	Стоять	dayanmaq
7.	Обозначать	etmək
8.	Рассуждать	mühakimə etmək
9.	Излагать	şərh etmək
10.	Подтверждать	təstiğ etmək

Задание № 5. Прочитайте бегло (10 секунд).

	<i>Имя существительное</i>	<i>İsim</i>
1.	Речь	nitq
2.	Тип	növ
3.	Рассказ	hekayə
4.	Смысл	məna
5.	Вывод	nəticə
6.	Повествование	gündəmlilik
7.	Событие	hadisə
8.	Явление	təzahür
9.	Действие	hərəkət
10.	Передача	verilməsi
11.	Последовательность	ardıcılıq
12.	Мысль	fikir
13.	Подлежащее	mübtəda
14.	Часть	hissə
15.	Сказуемое	xəbər

Задание № 6. Прочитайте текст по слогам бегло (40 секунд).

Фун-кци-о-наль-но-смыс-ло-вы-е ти-пы рЕ-чи. По-вест-во-ва-ни-е.

По-вест-во-ва-ни-е пред-ста-вля-ет со-бой рас-ска-з о со-бы-ти-ях. О-но слу-жит для пе-ре-да-чи пос-ле-до-ва-тель-нос-ти со-бы-тий, яв-ле-ний, дей-ствий. По-вест-во-ва-ни-е по-сле-до-ва-тель-но рас-кры-ва-ет со-бы-ти-я, яв-ле-ни-я, дей-стви-я, про-ис-хо-див-ши-е в прОш-лом.

Задание 7. Прочитайте текст. Перепишите четыре раза.

Функционально-смысловые типы речи. Повествование.

Повествование представлЯет собой рассказ о собыТиях. Оно слуЖит для передачи послЕдовательности собыТий, явлЕний, дейСтвий. Повествование послЕдовательно раскрывАет собыТия, явлЕния, дейСтвия, происходИвшие в прОшлом. СказУемое в повествовАнии стоИт пОсле подлежаЩего и обозначАет обыЧно конкрЕтное дейСтвие. (29 слов)

Домашнее задание.

1. Запомните перевод слов. Прочитайте бегло (25 секунд).

2. Выучите из таблицы № 7 слова и словосочетания.

3. Выпишите пять слов из задания № 6 и составьте предложения по образцу. Образец:
Ты читаешь мои мысли.

4. Выпишите пять слов из заданий № 3, 6 и составьте предложения по образцу. Образец:

Функционально-смысловые типы речи. Повествование.

Задание № 1. а) Прочитайте бегло (15 секунд).

1.	повествование	gündəmlilik
2.	событиях	hadisələrin
3.	служит	xidmət edir
4.	последовательности	ardıcılıqla
5.	явления	təzahürlər
6.	действия	hərəkətlər

Функционально-смысловые типы речи. Повествование.

Gündəmlilik представлЯет собой рассказ о *hadisələrin*. Оно *xidmət edir* для передачи *ardıcılıqla* собыТий, явлЕний, дейСтвий. Повествование послЕдовательно раскрывАет собыТия, *təzahürlər*, *hərəkətlər*, происходИвшие в прОшлом. (20-6=14 слов)

б) Прочитайте бегло (15 секунд).

1.	повествование	gündəmlilik
2.	представляет собой	sahibdirlər
3.	событиях	hadisələrin
4.	служит	xidmət edir
5.	для передачи	verilməsi üçün
6.	последовательности	ardıcılıqla
7.	раскрывает	açır
8.	явления	təzahürlər
9.	действия	hərəkətlər

Функционально-смысловые типы речи. Повествование.

Gündəmlilik sahibdirlər рассказ о *hadisələrin*. Оно *xidmət edir verilməsi üçün ardıcılıqla* собыТий, явлЕний, дейСтвий. Повествование послЕдовательно *açır* собыТия, *təzahürlər*, *hərəkətlər*, происходИвшие в прОшлом. (20-9=11 слов)

в) Прочитайте бегло (15 секунд).

1.	повествование	gündəmlilik
2.	представляет собой	sahibdirlər

3.	рассказ	hekayə
4.	событиях	hadisələrin
5.	оно	o
6.	служит	xidmət edir
7.	для передачи	verilməsi üçün
8.	последовательности	ardıcılıqla
9.	раскрывает	açır
10.	явления	təzahürlər
11.	действия	hərəkətlər
12.	происходившие	baş vermiş
13.	в прошлом	keçmişdə

Функционально-смысловые типы речи. Повествование.

Gündəmlilik sahibdirlər hekayə o hadisələrin. O xidmət edir verilməsi üçün ardıcılıqla событий, явлений, действий. Повествование последовательно **açır** события, **təzahürlər, hərəkətlər, baş vermiş keçmişdə.**

(20-13=7 слов)

Задание № 2. К данным словам подберите синонимы из второго столбика. Запишите.

Действие	Поступок, выходка, операция, шаг, вывод, философствование, взвешивание, афоризм.
Рассуждение	

Задание № 3. К данным словам подберите антонимы из второго столбика. Запишите.

Действие	Бездействие, противодействие, внешний, наружный, дряблый, крохотный, дополнительный.
Внутренний	

Задание № 4. Выберите и перепишите толкование к данному слову. Запишите.

Явление	а) Проявление, выражение сущности; б) Завершение, конец.
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Задание № 5. Прочитайте текст бегло.

Функционально-смысловые типы речи. Повествование.

Повествование представляет собой рассказ о событиях. Оно служит для передачи последовательности событий, явлений, действий. Повествование последовательно раскрывает события, явления, действия, происходившие в прошлом. Сказуемое в повествовании стоит после подлежащего и обозначает обычно конкретное действие.

(29слов)

Задание № 6. Прочитайте вопросы к тексту бегло (10 секунд).

1. Что представляет собой повествование?
2. Для чего служит повествование?
3. Что раскрывает повествование?
4. Когда происходят события, явления, действия?
5. Где стоит сказуемое в предложении при повествовании?

Домашнее задание.

- 1) В задании № 5 выделенный абзац выучите наизусть и запишите по памяти;
- 2) Прочитайте вопросы из задания № 6. Запишите ответы.

Лексика к тексту «Функционально-смысловые типы речи. Рассуждение»

Задание № 1. Прочитайте бегло (20 секунд). Запомните перевод.

Функционально-смысловые типы речи. Рассуждение.

<i>№</i>	<i>Слова и словосочетания</i>	<i>№</i>	<i>Перевод</i>
1.	функционально-смысловые	1.	funksional-semantik
2.	типы речи	2.	nitqin növləri
3.	рассуждение	3.	mühakimə
4.	Это словесное изложение	4.	bu şifahi şərh
5.	разъяснение	5.	izahı
6.	подтверждение	6.	təsdiqi
7.	какой-либо мысли	7.	hər hansı bir fikrin
8.	целью рассуждения является	8.	məqsəd mülahizələr olur
9.	углубление наших знаний	9.	bizim biliklərin dərinləşdirilməsi
10.	об окружающем мире	10.	ətraf aləm barədə
11.	должно содержать	11.	ehtiva etmələdir
12.	посылку	12.	əsas mənasını
13.	точно сформулированную	13.	dəqiq formalaşdırılan
14.	основную мысль	14.	əsas ideyanı, mənasını
15.	основную часть	15.	əsas hissəni
16.	умозаключения	16.	qərarı
17.	вывод	17.	nəticə
18.	должен соотноситься	18.	əlaqələndirilməlidir
19.	логически вытекать	19.	məntiqi nəticə
20.	из всего хода	20.	hər gedişinin

Задание № 2. Прочитайте бегло (20 секунд).

Функционально-смысловые типы речи. Рассуждение.

<i>№</i>	<i>Слова и словосочетания</i>	<i>№</i>	<i>Перевод</i>
1.	функционально-смысловые	1.	funksional-semantik
2.	nitqin növləri	2.	типы речи
3.	рассуждение	3.	mühakimə
4.	bu şifahi şərh	4.	Это словесное изложение
5.	разъяснение	5.	izahı
6.	təsdiqi	6.	подтверждение
7.	какой-либо мысли	7.	hər hansı bir fikrin
8.	məqsəd mülahizələr olur	8.	целью рассуждения является
9.	углубление наших знаний	9.	bizim biliklərin dərinləşdirilməsi
10.	ətraf aləm barədə	10.	об окружающем мире
11.	должно содержать	11.	ehtiva etmələdir
12.	əsas mənasını	12.	посылку

13.	тОчно сформулИрованную	13.	dəqiq formaləşdırılan
14.	əsas ideyanı, mənasını	14.	основнУю мысль
15.	основнУю часть	15.	əsas hissəni
16.	qəragı	16.	умозаключЕНИЯ
17.	вЫвод	17.	nəticə
18.	əlaqələndirilməlidir	18.	дОлжен соотносИться
19.	логИчески вытекАть	19.	məntiqi nəticə
20.	hər gedişinin	20.	из всегоО хОда

Задание № 3. Прочитайте бегло (10 секунд).

<i>Имя прилагательное</i>		<i>Sifət</i>
1.	Функциональный	funksional
2.	Смысловой	semantik
3.	Основной	əsas
4.	Словесный	şifahi
5.	Современный	müasir
6.	Русский	rus
7.	Научный	elmi
8.	Официальный	rəsmi
9.	Художественный	bədii
10.	Обычный	adi

Задание № 7. Прочитайте текст по слогам бегло (40 секунд).

Функционально-смысловЫе тИпы рЕчи. РассуждЕНИЕ.

Рас-суж-дЕ-ни-е – Э-то сло-вЕс-но-е из-ло-жЕ-ни-е, разь-яс-нЕ-ни-е и под-тверж-дЕ-ни-е как-Ой-ли-бо мЫс-ли. Цель-ю рас-суж-дЕ-ни-я яв-лЯ-ет-ся уг-луб-лЕ-ни-е нА-ших знА-ний об окру-жА-ю-щем мИ-ре. Рас-суж-дЕ-ни-е долж-нО со-дер-жАть по-сЫл-ку (тОч-но сфор-мул-И-ро-ван-ну-ю ос-нов-нУ-ю мысль), ос-нов-нУ-ю часть (у-мо-за-клю-чЕ-ни-я) и вЫ-вод.

Задание 8. Прочитайте текст. Перепишите четыре раза.

Функционально-смысловЫе тИпы рЕчи. РассуждЕНИЕ.

РассуждЕНИЕ – Это словЕсное изложЕНИЕ, разъяснЕНИЕ и подтверждЕНИЕ какОй-лиБо мЫсли. ЦЕлью рассуждЕНИЯ явлЯется углублЕНИЕ нАших знАний об окружающЕм мИре. РассуждЕНИЕ должнО содержАть посЫлку (тОчно сформулИрованную основнУю мысль), основнУю часть (умозаключЕНИЯ) и вЫвод. вЫвод дОлжен соотносИться с посЫлкой и логИчески вытекАть из всегО хОда рассуждЕНИЯ. (35 слов)

Домашнее задание.

1. Запомните перевод слов. Прочитайте бегло (25 секунд).
2. Выучите из таблицы № 10 слова и словосочетания.
3. Выпишите пять слов из задания № 6 и составьте предложения по образцу. Образец: Я подтверждаю его слова.

Выводы: Так как текст является языковым созданием надсинтаксического уровня, то он должен считаться основным учебным материалом. Именно различными видами текста реализуется коммуникативная функция языка. [2,55]

Текст, в целях использования его в качестве учебного, должен быть соответствующим образом подготовлен. Методическая обработка текста зависит от цели конкретного занятия. Это может быть адаптация на уровне простого сокращения текста; адаптация на уровне снятия лексических трудностей; адаптация на уровне насыщения текста грамматическим материалом, соответствующим программным задачам.

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ҚАЗАҚ ТАРИХИ ПРОЗАСЫНЫҢ КӨРКЕМДІК ӘЛЕМІ

БОЛАТҚАН АЙНАШ ЕРҒАЛИҚЫЗЫ

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Аннотация: Мақалада қазақ тарихи прозасының көркемдік әлемі, оның ұлттық әдебиеттегі орны мен көркемдік-идеялық ерекшеліктері қарастырылады. Тарихи прозадағы ұлттық рух, тарихи тұлғаларды бейнелеу, дәуір шындығын көркем жинақтау мәселелері талданады. Сонымен қатар тарихи романдар мен повестердегі авторлық концепция, кейіпкер психологиясы, тілдік-стильдік ерекшеліктер және тарихи танымның көркемдік жүйесі сараланады. Қазақ тарихи прозасының халық жадын жаңғыртудағы, ұлттық сананы қалыптастырудағы рөлі айқындалып, қаламгерлердің тарихи шындық пен көркемдік шешім арасындағы ізденістері ғылыми тұрғыдан бағаланады.

Кілт сөздер: қазақ тарихи прозасы, тарихи роман, көркемдік әлем, ұлттық идея, тарихи тұлға, көркемдік таным, тарихи шындық, кейіпкер бейнесі, ұлттық рух, әдеби үдеріс.

«Көркемдік әлем» ұғымы қазіргі әдебиеттанудың іргелі категориясына жатады және жасалып отырған әдістеменің өзегін құрайды [1]. Тарихи шығарманы осы ұғым арқылы зерделеу оқушыға оны тарих оқулығы ретінде де, қызықты оқиға ретінде де емес, терең ұлттық және жалпыадамзаттық мән тасымалдайтын тұтас көркемдік құбылыс ретінде қабылдауға мүмкіндік береді.

«Көркемдік әлем» ұғымын ғылымға Д.С.Лихачёв енгізді. Ол көркемдік әлемді — шығарманың ішкі дүниесі, өзіндік кеңістік-уақыт заңдылықтары, өз құндылықтар жүйесі мен оқиғалар логикасы бар ерекше шындық деп анықтады [1]. Бұл — бейнеленген адамдар, оқиғалар және табиғат суреттерінің жай жиынтығы емес, автор жасаған, оның өзі белгілеген заңдармен тіршілік ететін ерекше болмыс. Сонымен бірге көркемдік әлем нақты өмірден бөлінбейді: ол оны бейнелейді, өзгертеді — сол себепті оқырманға тарих шындығын да, адам тіршілігінің мәңгілік заңдылықтарын да тереңірек ұғынуға жол ашады.

Д.Затонский роман жанрына қатысты бұл ұғымды дамыта келіп, көркемдік әлем — статикалық элементтер жиынтығы емес, динамикалық жүйе деп атады: образдар, кеңістік, уақыт, қақтығыс, авторлық позиция — осының бәрі үздіксіз өзара байланыста [2]. Бір элементтің өзгеруі бүкіл жүйені өзгертеді. Бұл методикалық тұрғыдан маңызды: көркемдік әлемді талдау элементтерді жекелеп қарастырумен шектелмей, олардың жүйелік байланыстарын ашуға тиіс.

Қазақ тарихи прозасына қатысты алғанда, көркемдік әлем ұлттық мәдени дәстүрмен — мифология, эпос, ғұрып-заң, көшпелі өркениеттің құндылықтар жүйесімен — тереңдей тамырластығымен ерекшеленеді [3]. Осы тамырлардан хабарсыз адам бұл прозаны толық ұғына алмайды. Сондықтан қазақ тарихи прозасын оқыту әдістемесі жалпы әдебиеттанулық тәсілдермен шектеліп қалмай, қазақ тарихы мен мәдениетін білуге тіреледі.

Образдар жүйесі көркемдік әлемнің өзегі болып табылады, бұл жағынан қазақ тарихи прозасы да ерекшелік емес. Алайда осы прозаның образдар жүйесі ұлттық әдеби дәстүр мен тарихи мазмұнға байланысты бірқатар өзіндік белгілермен сипатталады.

Батыр бейнесі — қазақ тарихи прозасының образдар жүйесінде ерекше орын алады, оның тамыры батырлар жырына кетеді [3]. Батыр — жай ғана жауынгер емес, ұлттық идеалдың тұлғасы: ерлік, руға және Отанға адалдық, әділдік, даналық — көшпелі өркениеттің

жоғары құндылықтарының жиынтығы. І.Есенберлінің «Көшпенділер» трилогиясындағы Абылай хан, Бөгенбай батыр, Қабанбай батыр образдары — ел рухын бойына жинаған эпикалық тұлғалар. Оқушыда батыр образы нақты тарихи тұлғаның реалистік бейнесі емес, ұлттық мінездің көркемдік жинақтамасы екендігін ұғынуды қалыптастыру методикалық тұрғыдан аса маңызды [3].

Хан бейнесі — тағы бір кейіпкер типі: халық тағдырына жауапты саяси көшбасшы. Батырдан айырмашылығы — хан бейнесі амбивалентті. Қазақ тарихи прозасы хандарды ұлылығы мен әлсіздігінде, даналығы мен қателігінде бірдей суреттейді [2]. Тарихи тұлға бейнесінің біржақтылығы — шығарманың кемшілігі емес, керісінше, көркемдік тереңдігінің белгісі — деген ұғымды оқушыда орнықтыру талдаудың методикалық міндеті.

Халық — жинақты кейіпкер ретіндегі бейне — қазақ тарихи прозасын еуропалық тарихи романдан бөліп тұратын маңызды ерекшелік [3]. І.Есенберлін, А.Нұрпейісов, С.Мұқанов шығармаларында халық жекелеген кейіпкерлер іс-әрекетінің фоны емес — тарихи үдерістің өз алдына субъектісі. Батыр, би, қарапайым көшпелі — осы жекелеген тағдырлар арқылы бүкіл халықтың тіршілікке деген ерік-жігері мен тәуелсіздік талпынысы ашылады. Бұл ерекшелік қазақ эпосының дәстүрімен тікелей байланысты.

Ақын мен би бейнесі — тіл, жад және ел даналығының сақтаушысы, рухани көшбасшы [3]. Олар жиі тарихи ар-ождан дауысы, күшке сөз қаруымен қарсы тұрушы болып бейнеленеді. Бұл образ тип айтыс пен шешендік сөздер дәстүрімен тығыз байланысты шығармаларда ерекше айқын көрінеді.

Әйел бейнесі — символдық жүктемесі ауыр образ: Отанның, жер-ананың, ошақтың, рудың сақтаушысы [3]. Сонымен бірге қазақ тарихи прозасында батыл, тарихи оқиғалардың белсенді қатысушысы — ерлік жасаған әйел бейнесі де бар, оны да талдауда назарда ұстаған жөн.

Көркемдік кеңістік пен уақыт. Қазақ тарихи прозасының көркемдік әлеміндегі кеңістік пен уақыт — көшпелі өркениет дүниетанымымен тереңдей байланысты өзгеше мән-маңызға ие.

Дала қазақ тарихи прозасында басқа кез-келген ұлттық әдеби дәстүрмен салыстырғанда мейлінше ерекше орын алады [2]. Ол — жай географиялық фон емес, халықтың бесігі, күш пен бостандықтың бастауы, қазақ мемлекеттілігі идеясының тұлғасы. «Ұлы дала» — І. Есенберлін, М.Мағауин, А.Нұрпейісов шығармаларында өз мінезі, көңіл-күйі мен символдық мағынасы бар толыққанды көркемдік образ. Бұл авторлардың дала суреттемелері — пейзаждық эскиздер емес, ұлттық бірегейліктің поэтикалық тілдегі көрінісі.

Көш кеңістігі — үздіксіз қозғалыс, табиғатпен органикалық бірлік, кеңістіктердің ауысуы. Оның отырықшылар кеңістігінен принципиалды айырмашылығы бар: ол үй немесе қала шегінде емес, барлық жаққа ашық. Бұл ашықтық қазақ тарихи прозасы кейіпкерлерінің ерекше психологиясын — дала масштабымен ойлайтын адамдардың дүниетанымын — айқындайды.

Ұрыс кеңістігі — ұлттық мінезді сынайтын алаң [2]. Қазақ тарихи романдарындағы шайқас суреттемелері — тек соғыс кескіндері ғана емес, халықтың болмысы туралы тарихи тағдырлы сәттердің образы. Оқушыны батальдық сахналарды көркемдік мәтін ретінде, тарихи дерек ретінде емес, оқуға үйрету маңызды методикалық міндет.

Уақыт та өзгеше сипатқа ие. Қазақ тарихи прозасындағы тарихи уақыт жиі рулық жад уақыты ретінде ұғынылады: өткен шақ бүгінгіге жай ғана алдын ала болмайды — ол оның ішінде жасайды, оны анықтайды [1]. Ауызша эпос дәстүрі мен ата-бабалар культімен байланысты бұл уақыт циклдығы қазақ тарихи прозасына ерекше өлшем ұлттық тарихтың үздіксіздігі сезімін береді.

Қақтығыс жүйесі. Қақтығыс кез-келген шығарманың сюжет қозғаушы күші болып табылады, қазақ тарихи прозасында ол тарихи мазмұнға орай ерекше сипат алады.

Сыртқы тарихи қақтығыс — қазақ халқының жат жерлік басқыншыларға, жоңғар шапқыншылығына, отарлық экспансияға қарсы күресі қақтығыстың ең айқын, алғашқы

қабылдауда ең қолжетімді деңгейі. «Көшпенділер» трилогиясы негізінен осы деңгейге сүйенеді; дәл осы оны кең оқырман қауымы үшін тартымды етеді.

Тарихшілік қақтығыс қазақ қоғамының ішіндегі қарама-қайшылықтар, рулар мен жүздердің тартысы, хан мен бийлердің саяси мүдде соқтығысы күрделірек екінші деңгей. Бұл деңгейді ашу үшін оқушыны мәтінге дейінгі кезеңде тарихи контекстпен жеткілікті деңгейде таныстырып алу методикалық міндет [4].

Кейіпкердің ішкі қақтығысы — тарихи тұлғаның ауыр таңдау алдындағы психологиялық қайшылығы — ең терең деңгей. Қазақ тарихи прозасында бұл деңгейді М. Мағауин шығармашылығы ең толық берді: оның романдары тарихи тұлғаны психологиялық тереңдікте суреттейді.

Авторлық позиция көркемдік әлемнің маңызды компоненті бола отырып, оқушы үшін ең қиын ұғынылатын элементтердің бірі болып табылады [1]. Қазақ тарихи прозасының авторлық позициясы тек көркемдік міндеттермен ғана емес, шығарма жазылған тарихи жағдаймен де айқындалады.

Осы прозаның едәуір бөлігі кеңестік дәуірде жазылды. Идеологиялық шектеулер жазушыларды «қос дауысты» мәтін жасауға ресми нарратив пен шынайы көркемдік мағынаны бір мезгілде ұстауға мәжбүр етті [3]. І.Есенберлін немесе С. Мұқанов шығармаларын дұрыс оқу үшін осы тарихи контексті білу міндетті.

Тәуелсіздік алғаннан кейін жазылған шығармаларда авторлық позиция жаңа сипат алды: тарихи тұлғаларды бағалаудағы ашықтық, бірқатар оқиғаларды қайта тану, тарихи материалмен еркінірек жұмыс. Бұл кезеңнің прозасы оқушыда сыни оқу және өзіндік интерпретация дағдыларын қалыптастыру үшін ерекше бағалы материал.

«Көшпенділер» трилогиясы («Алмас қылыш», «Жанталас», «Қаһар») — XV–XIX ғасырлардағы қазақ хандығы тарихын қамтитын ең ауқымды шығарма [3]. Оның көркемдік әлемі эпикалық кеңдігімен, образдар жүйесінің алуантүрлілігімен ерекшеленеді. Халықтың тәуелсіздік пен мемлекеттілікке деген тарихи ерік-жігері — трилогияның орталық идеясы.

«Аласапыран» романы (М. Мағауин) жоңғар шапқыншылығы дәуіріне арналған [3]. Оның көркемдік әлемі Есенберліндікіне қарағанда шағынырақ, бірақ психологиялық тұрғыдан тереңірек: тарихи тұлғалардың ішкі дүниесін ашуда лирикалық шиеленіс айқын сезіледі.

«Қан мен тер» трилогиясы (А.Нұрпейісов) XX ғасыр басындағы бетбұрысты кезеңді қарапайым балықшылардың тағдыры арқылы суреттейді [3]. Бұл — тарихты «жоғарыдан» емес, «төменнен», халық тағдыры арқылы беретін өзгеше тарихи проза үлгісі. Трилогияның көркемдік әлемі лиризммен және терең психологизммен дараланады.

Қазақ тарихи прозасының көркемдік әлемі — ұлттық мәдени дәстүрмен тамырластығы тереңдей сінген күрделі және өзіндік көркемдік жүйе. Оның ерекшелігі: батыр, хан, жинақты кейіпкер-халық, ақын мен би образдарының ерекше жүйесі; дала кеңістігінің сакральды мәні; тарихи уақытты рулық жад ретінде циклды сезіну; қақтығыстың көп деңгейлілігі. Осы ерекшеліктерді ұғыну қазақ тарихи шығармаларын толыққанды қабылдаудың алғышарты және мектепте оларды оқыту әдістемесін жасаудың негізі болып табылады Қазақ тарихи прозасының көркемдік әлемі оның жанрлық-стильдік ерекшеліктерімен ажырамас байланыста. Қазақ тарихи прозасының жанрлық-стильдік ерекшеліктері оны мектепте оқытудың методикалық тұрғыдан ең күрделі әрі маңызды мәселелерінің бірін құрайды. Тарихи шығарманың жанры мен стилі оның көркемдік өзіндігін анықтайды, оны басқа жанрлық формалардан бөліп тұрады және ұлттық әдебиеттің қайталанбас құбылысына айналдырады. Осы параграфта тарихи прозаға қатысты жанр мен стиль ұғымдары ашылады, қазақ тарихи прозасының жанрлық-стильдік ерекшеліктері сипатталады, негізгі авторлардың стильдері салыстырмалы түрде қарастырылады.

«Жанр» және «стиль» ұғымдары тарихи прозаға қатысты. Қазіргі әдебиеттануда жанр ұғымы тұрақты формальды-мазмұндық белгілер жүйесіне ие, тарихи қалыптасқан шығарма түрі ретінде анықталады. М.М.Бахтин жанрды «әдебиеттің жады» деп атады — ұрпақтар тәжірибесін жинақтап, оны кейінгілерге беретін көркемдік ойлаудың тұрақты формасы [5].

Жанрлық форма мазмұнды сыйғызатын бейтарап ыдыс емес: ол өзі мән тасымалдайды, оқырман күтімін қалыптастырады және шығарманың көркемдік мүмкіндіктер аясын белгілейді.

Тарихи романға қатысты бұл мынаны білдіреді: оқырман осы жанрдағы шығарманы ашқан кезде белгілі бір күтіммен кіреді — ауқымды тарихи оқиғаларға, нақты тарихи тұлғалардың бейнелеріне, өткен дәуір рухының жаңғыртылуына дайын болады. Бұл күтімдер оқырманның жанрлық жадымен тарихи шығармаларды оқу тәжірибесімен — айқындалады. Оқушыларда осы жанрлық жадыны тарихи шығармаларды мектептің барлық деңгейінде жүйелі оқыту арқылы қалыптастыру методикалық тұрғыдан маңызды.

Стиль ұғымы жазушының шығармашылық даралығын сипаттайтын тұрақты көркемдік ерекшеліктер жиынтығын қамтиды: тіл ерекшеліктерін, образдар жүйесін, прозаның ырғақтық ұйымдасуын, баяндау мәнерін, мінез бен сюжет құрылысы принциптерін. Стиль — жазушының көркемдік қолтаңбасы, оның шығармаларын танымал және қайталанбас ететін ерекшелік.

Қазақ әдебиеттануында қазақ прозасының стилі мәселелеріне ерекше назар аударылады. З. Қабдолов өзінің іргелі «Сөз өнері» еңбегінде стильді форма мен мазмұнның органикалық бірлігі ретінде қарастырады, онда жазушының көркемдік әдісі, дүние танымы және тілдік шеберлігі ажырамас тұтастықтық ұрайды [6]. Р.Нұрғали қазақ тарихи романын зерттей отырып, осы жанрдың қазақ әдебиетіндегі бірқатар стильдік доминанттарын бөліп көрсетеді [7].

Қазақ тарихи романының жанрлық ерекшеліктері. Қазақ тарихи романы жанрлық түр ретінде бірқатар сипаттамалық белгілерге ие, олар оны Вальтер Скотт дәстүріндегі еуропалық тарихи романнан да, қазақ прозасының басқа жанрлық формаларынан да ерекшелендіреді.

Оқиғаларды эпикалық қамту — қазақ тарихи романының ең сипатты жанрлық белгісі. Тарихи роман жиі бір кейіпкердің немесе бір оқиғаның тағдырына шоғырланатын батысеуропалық дәстүрден өзгеше, қазақ тарихи романы эпикалық кеңдікке — тұтас тарихи дәуірлерді, бірнеше ұрпақты, халықтың жалпы тағдырын қамтуға тырысады. І.Есенберлиннің «Көшпенділер» трилогиясы осы үрдістің ең айқын үлгісі: ол қазақ тарихының бірнеше ғасырын және жүздеген кейіпкерді қамтиды [3]. Бұл эпикалық кеңдік баяндаудың да бірнеше жыл мен ұрпақты қамтитын қазақ батырлар жырының дәстүрімен тікелей байланысты.

Көп кейіпкерлік — эпикалық кеңдіктің тікелейс алдары. Қазақ тарихи романының, әдетте, еуропалық мағынада жалғыз орталық кейіпкері болмайды: онда тарихи тұлғаның немесе ұлттық мінездің белгілі бір аспектісін бейнелейтін тарихи персонаждардың тұтас галереясы жұмыс жасайды.

Бұл батыстық дәстүрден принципіалды айырмашылық ерекше методикалық тәсілді талап етеді: қазақ тарихи романын талдауда оқушылар жеке бейнемен ғана емес, образдар жүйесімен тұтастай жұмыс жасай білуі керек [3].

Деректілік пен тарихи шынайылық — қазақ тарихи прозасының маңызды жанрлық принциптері. Қазақ жазушылары-тарихшылары — ең алдымен І.Есенберлин мен М.Мағауин — тарихи шежірелер, халық аңыздары, эпикалық шығармалар, жазба деректер сияқты ауқымды деректемелік материалға сүйенді [3]. Тарихи шынайылыққа ұмтылыс қазақ тарихи прозасын жанрдың батыс үлгілерінен ерекшелендіреді, бірақ мектепте оқытубарысында бұл авторитет сыни тұрғыдан тануды талап етеді.

Ауызша халық дәстүрімен органикалық байланыс басқа әдеби дәстүрлерде тікелей ұқсасы жоқ қазақ тарихи прозасының ерекшеліктерінің бірі. Қазақ тарихи прозасы батырлар жыры, лирика-эпостық поэмалар, айтыс, шешендік сөздер дәстүрлерін бойына сіңірді және ауызша халықшығармашылығындағы осы тамырластықшығармалардың құрылымын, образдаржүйесін де, тілін де айқындайды. Қазақ тарихи романдарының батальдық сахналары жиі батырлар жырының батальдық суреттемелерімен үндеседі; кейіпкерлердің сөздерінде билер шешендігінің ораторлық өнері таңбалаанады. Оқушыларда осы байланыстарды түсінуді қалыптастыру методиканың негізгіміндеттерінің бірі болып табылады [6].

Тарихи және мифологиялық бастаулардың үйлесуі — ауызша дәстүрмен тамырластығымен тікелей байланысты жанрлық ерекшелік. Қазақтарихи прозасы жиі мифологиялық мотивтер мен образдарды — жорамалдарды, түстерді, тылсым тіршілік иелерінің бейнелерін енгізеді, олар шығарманың көркемдік әлеміне органикалық еніп, ерекше атмосфера жасайды. Бұл мифологиялық элементтер жанрдың деректілігіне қайшы келмейді, керісінше оны терендетеді: олар суреттелетін дәуір адамдарының дүниетанымын жаңғыртады, олар үшін мифологиялық және шынайы бір-бірінен бөлінбеген.

ӘДЕБИЕТ:

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ТЕХНОЛОГИЯ ИСПОЛЬЗОВАНИЯ МЕЖДИСЦИПЛИНАРНОЙ ИНТЕГРАЦИИ В УРОКАХ АЗЕРБАЙДЖАНСКОГО ЯЗЫКА

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Аннотация. Реформы, проводимые в современной системе образования, требуют необходимого и эффективного применения новых подходов к содержанию, формам и методам обучения.

Учебные планы по предметам, разработанные для средних школ Азербайджанской Республики, также основаны на этих требованиях. Главная цель учебного плана – формирование у учащихся не только знаний, но и навыков и компетенций, контроль за выполнением содержательных стандартов и результативной деятельностью. Национальные учебные планы, как правило, начинаются с родного языка. [1, с. 6].

С этой точки зрения преподавание азербайджанского языка имеет особое значение. Азербайджанский язык играет основополагающую роль в преподавании других предметов. Навыки чтения, аудирования, письма и говорения требуются и применяются при преподавании всех предметов. Поэтому интеграционный потенциал предмета «азербайджанский язык» по сравнению с другими предметами особенно широк. Потому что тексты и задания, доступные в учебниках азербайджанского языка, создают широкие возможности для интеграции.

Понимание лексико-семантических, морфологических и синтаксических свойств языковых единиц, мониторинг процессов их сочетания, корректное объяснение языковых явлений, происходящих в языке, и выражение новых идей в этой области как лингвист считаются более эффективными в процессе обучения. В целом, совершенство речи, логического мышления, суждений и знаний лингвиста-преподавателя свидетельствует о его способности пробудить глубокий интерес у учащихся к как можно большему числу предметов, даже к теоретическим вопросам языка.

В процессе обучения преподаватель должен вызывать у учащихся энтузиазм к поиску значения каждого нового встречающегося термина, к различению его значений в предложении и к формированию умения работать со словарями в них. Наряду с этим, каждый преподаватель азербайджанского языка должен глубоко понимать все возможности междисциплинарной и внутрипредметной интеграции и уметь применять их на практике. По этой причине в преподавании азербайджанского языка, исходя из существующей литературы в области методологии и дидактики, соблюдаются следующие правила:

- В программах обучения следует должным образом учитывать внутрипредметные связи;
- Методические указания в обучении должны определять понимание языка как структурно-семантической системы (ортоэпические и орфографические нормы, регулирующие процессы письма и чтения, возникают на основе внутренних связей);
- Следует теоретически интерпретировать больше потенциальных тем для использования внутрипредметных связей и приводить примеры анализа;
- Следует целенаправленно исследовать возможности межпредметных, междисциплинарных и внутриведомственных связей внутрипредметного характера, обобщать примеры, возникающие на практике, и направлять преподавателей на основе методических рекомендаций;
- Следует систематически разяснять, является ли внутрипредметная связь законом, принципом, методом, формой или инструментом обучения.

Теория и практика преподавания азербайджанского языка в рамках внутрипредметной связи, а также систематически структурированные уроки, внутрипредметная связь, её формы, влияние на освоение и оптимальные результаты, полученные в ходе передовой практики с учётом педагогико-психологических факторов [3, 21]. Следует отметить, что преподаватель должен уметь понимать, когда и как использовать как междисциплинарную, так и внутрипредметную интеграцию в процессе обучения, и как строить модель планирования урока. Для этого от преподавателя требуется теоретическая и педагогическая подготовка, ясность изложения, простота, острое логическое и творческое мышление.

В этом контексте интегративное обучение улучшает процесс обучения, расширяет возможности преподавателей и учащихся, углубляет взаимодействие между предметами. С помощью интеграции учащиеся понимают взаимодействие между усвоенными знаниями и навыками, используют их для решения личных и ситуационных проблем, возникающих в процессе обучения. Преподаватели не должны довольствоваться этим, а должны искать новые возможности интегративной связи.

Таким образом, интегративная учебная программа позволяет школам реализовать такую цель, при которой образование рассматривается не как преподавание отдельных предметов, а как процесс развития жизненных навыков, необходимых в XXI веке. Внутрипредметная интеграция в рамках предмета азербайджанского языка реализуется путем обучения структурным уровням языка, включая синтаксические конструкции, во взаимодействии с другими единицами и разделами языка. Такой подход создает условия для того, чтобы учащиеся воспринимали язык не как набор механических правил, а как средство живого общения и формировали навыки его применения.

Предмет азербайджанского языка представляет собой сложную систему, охватывающую все уровни языка — фонетику, лексикологию, морфологию, синтаксис и стилистику, и изучает эти разделы в интерактивной форме. Преподавание этой системы не изолированно, а во взаимодействии повышает качество обучения, помогает учащимся формировать знания и навыки, относящиеся ко всем областям языка, и глубоко осваивать правила языка. Поскольку раздел «Синтаксис» тесно связан с другими областями языка, применение внутрипредметной интеграции в его преподавании имеет большое значение как педагогическая технология.

Внутрипредметная интеграция в азербайджанском языке осуществляется между содержательными линиями аудирования и понимания, чтения, письма, устной речи и грамматики. Раздел синтаксиса выступает одной из основных областей, связывающих эти содержательные линии. Обучение понятию предложения тесно связано с навыками чтения и письма, а также служит для развития коммуникативных навыков учащихся.

Без обучения разделу «Синтаксис» в связи с другими разделами невозможно закрепить полученную информацию о нем, уточнить и углубить знания, в том числе применить их к заданным задачам. Связь обеспечивает необходимость и эффективность обучения. Невозможно понять сущность и содержание на любом уровне без связи и сравнения понятий, которые необходимо сравнить. Сравнение ранее полученных знаний с последующими знаниями еще раз доказывает необходимость связи. Потому что предыдущие знания должны создавать основу для последующих, а полученные позже знания должны использовать эту основу для завершения и интеграции научной системы. Упомянутые нами идеи можно резюмировать следующими словами лингвиста-ученого М.Гасанова: «В процессе обучения морфологии проведение подготовительной работы к синтаксису, а также объяснение синтаксического материала на основе морфологических знаний не зависит от желания учителя. Это потребность, возникающая из естественной связи между равными частями грамматики, а также из принципа удобства, который связан с принципом релевантности в обучении» [3, с. 37].

Наибольшее мастерство учителя в процессе обучения заключается в определении и установлении связи каждой темы синтаксиса с ранее изученной темой, а также с любыми языковыми вопросами в ранее изученных разделах. Синтаксис, как раздел грамматики,

является разделом лингвистики, изучающим структуру языковых единиц — словосочетаний, предложений и текстов. Синтаксис изучает систему синтаксических единиц (словосочетаний, простых предложений, сложных предложений, сложных синтаксических целых), построение синтаксических единиц и средства связи. Синтаксис охватывает словосочетания, предложения и синтаксические целые [3, с. 23].

Синтаксис азербайджанского языка является вторым по значимости разделом, изучаемым после морфологии, и завершает грамматическое обучение в целом. Высокий уровень организации и проведения раздела синтаксиса обеспечивает целесообразное выполнение дидактических задач, стоящих перед преподаванием азербайджанского языка. Научно-теоретические и научно-методологические аспекты синтаксиса азербайджанского языка всегда были предметом исследований лингвистов и методологов, и все его вопросы находились в центре внимания.

Маммад Гасанов, проводивший фундаментальные исследования по теме синтаксиса, говорил о синтаксисе: «...синтаксис — это вывод грамматики, охватывающий почти все вопросы школьного курса азербайджанского языка... Тот факт, что язык является средством коммуникации, может быть реализован только с помощью лексических и морфологических категорий. Для выполнения своей функции средства коммуникации слова должны быть объединены в предложение, чтобы выразить законченную мысль» [3, с.32]. В процессе обучения синтаксису в средних школах синтаксис сталкивается со следующими задачами:

1. Сознательное освоение необходимых и важных понятий синтаксиса.
2. Привитие учащимся необходимых знаний и навыков в области синтаксиса.
3. Предоставление учащимся важнейших знаний, связанных с рядом литературных норм речи, особенно интонацией, знаками препинания и синтаксическими стилистическими нормами, и формирование у учащихся практических навыков.
4. Систематическое преподавание учащимся школьного курса по синтаксису.
5. Консолидация знаний, полученных в других разделах языка, и уточнение новой информации. Главная цель курса синтаксиса в средних школах – развитие познавательных способностей учащихся, обеспечение их знакомства с правильными правилами письма и формирование у них культурных речевых навыков. Поэтому обучение синтаксису в средних школах направлено на предоставление учащимся: правильных и логичных средств для формирования базовых компетенций, таких как построение предложений, выражение мыслей. Последовательно и ясно, а также развивая навыки письменной и устной речи.

Следует отметить, что при обучении синтаксису возможности применения новых методов обучения для освоения лексико-семантических, морфологических, орфоэпических, пунктуационных и грамматико-стилистических норм расширяются. Поскольку все эти возможности и средства находят свое значение в предложении, обучение синтаксическим понятиям фактически играет роль основы для освоения литературных речевых норм. Слова находят свое специфическое значение только внутри предложения.

Предложение считается первой и главной единицей коммуникации. Поскольку предложение рассматривается как основное средство формирования, выражения и передачи идеи другому человеку, оно характеризуется своей многогранной природой. Слова в предложении принимают различные грамматические суффиксы. Можно сказать, что правила изменения слов путем принятия суффиксов в основном преподаются на курсе морфологии. Все это повторяется при изучении синтаксиса, который, с одной стороны, служит для закрепления знаний и навыков, полученных при изучении морфологии, а с другой — для обучения морфологическим нормам. Преподавание новой темы с использованием базовых понятий, или, скорее, без обращения к аналогичным понятиям, не может дать необходимых результатов.

Если студент не знает или забыл падеж и принадлежащие суффиксы существительного, он не сможет понять и усвоить сочетания существительных, включая синтаксические отношения. Или, если он не знает суффиксов глагола, союзов глаголов и инфинитива, ему

будет трудно изучать сочетания глаголов, определять их в предложениях и использовать внутри предложения. Таким образом, отсюда можно сделать вывод, что перечисленные нами аспекты еще раз доказывают необходимость обучения синтаксису в связи с морфологией. Кроме того, синтаксические отношения выражаются морфологическими средствами — падежом, суффиксом, временем, категориями лиц. Например, согласование новостной речи с подлежащим основано на морфологических знаниях. С этой точки зрения, интеграция синтаксиса с морфологией обеспечивает логическую последовательность обучения. Интеграция синтаксиса с фонетикой в основном связана с ролью интонации, ударения и пауз в структуре предложения.

Правильное произношение типов предложений (новостное, вопросительное, повелительное, восклицательное) в соответствии с целью и интонацией реализуется посредством интонации. При этом, в зависимости от цели, должно быть обеспечено чтение предложения с правильной интонацией. Здесь главная задача учителя — правильно определить место работы в этих областях, способы организации работы. Учет такой интеграции в обучении положительно влияет на развитие устной речи учащихся, навыков чтения и соблюдение норм литературного произношения. Информация, предоставляемая при обучении лексикологии и фразеологии, создает основу для обучения синтаксическому материалу. Например, при обучении свободным словосочетаниям, сочетаниям существительных и глаголов сравнение их с фразеологическими сочетаниями как напоминает ранее полученную информацию, так и помогает сознательно усваивать новую информацию. Семантическая совместимость слов в предложении играет важную роль в правильном установлении синтаксических связей. Предложения, построенные из слов, лексическое значение которых не понятно, дефектны по смыслу. Поэтому задание заданий, связанных с обогащением лексики, на уроках синтаксиса считается ярким примером внутрипредметной интеграции. Интеграция синтаксиса со стилистикой в основном положительно влияет на обеспечение того, чтобы порядок слов в письменной и устной речи учащихся не нарушался, слова не использовались неточно и неуместно в предложениях, прямая и косвенная речь не смешивались друг с другом, соблюдались нормы литературного языка, а также чтобы коммуникативные и координационные отношения между словами играли важную роль в этой области. Таким образом, изучение синтаксических единиц должно проводиться совместно с фонетической транскрипцией, лексическим значением, морфологическими формами и стилистическими нюансами.

Одно и то же содержание может быть выражено в разных стилях с различными синтаксическими структурами. Сравнительное изучение особенностей структуры предложений в художественном, научном, журналистском и официальном стилях развивает у учащихся функциональные языковые навыки, устную и письменную коммуникацию. Раздел «Синтаксис» в учебной программе не ограничивается предоставлением теоретических знаний, но также сопровождается заданиями, направленными на практическую деятельность. Это требует применения внутрипредметной интеграции. Кроме того, применение внутрипредметной интеграции в обучении синтаксису: развивает логическое мышление учащихся, улучшает речевую культуру, создает условия для долговременного запоминания знаний и повышает мотивацию к обучению.

В результате такого подхода учащиеся воспринимают структуру предложения не только как правило, но и как реальное средство коммуникации. В заключение следует отметить, что внутрипредметная интеграция в преподавании раздела «Синтаксис» предмета азербайджанского языка в средних школах имеет большие дидактические возможности как педагогическая технология. Установление связей между различными областями языка способствует приобретению учащимися систематических знаний, развитию речевых навыков и формированию осознанного отношения к языку. Целенаправленная организация этого процесса учителем значительно повышает качество и эффективность обучения.

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ТРУДНОСТИ ПРЕПОДАВАНИЯ АЗЕРБАЙДЖАНСКОГО ЯЗЫКА ИНОСТРАННЫМ СТУДЕНТАМ

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Краткое содержание. В статье рассматриваются основные трудности, возникающие при обучении азербайджанскому языку иностранных студентов. В результате глобализации и расширения международных образовательных связей увеличилось число иностранных студентов, обучающихся в Азербайджане. Это повысило актуальность более эффективного обучения азербайджанскому языку иностранной аудитории. В статье анализируются фонетические, лексические, грамматические, психологические и методические проблемы, а также показаны пути их преодоления. Исследование показывает, что применение современных интерактивных методов, коммуникативного подхода и студентоцентрированного процесса обучения способствует более эффективному усвоению языка. Эти вопросы подробно рассматриваются в статье, и даются предложения и рекомендации по более эффективной организации работы. Таким образом, для преодоления возникающих проблем необходимо подготовить новые учебники, методические пособия, различные обзорные материалы, подходящие для иностранных студентов, и шире использовать современные технологии. Приоритетное внимание к практическим разговорным упражнениям на уроках и применение индивидуального подхода, соответствующего уровню владения языком студентов, могут способствовать повышению качества обучения.

Таким образом, для успешного обучения азербайджанскому языку иностранных студентов следует широко использовать современные методы, инновационные технологии и возможности практической коммуникации. Такой подход позволяет студентам легче освоить язык и проще интегрироваться в азербайджанское общество.

Ключевые слова: азербайджанский язык, иностранный студент, коммуникативный подход, возникающие трудности

AZƏRBAYCAN DİLİNİN XARİCİ TƏLƏBƏLƏRƏ TƏDRİSİNDƏ ÇƏTİNLİKLƏR

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Xülasə. Məqalədə Azərbaycan dilinin xarici tələbələrə tədrisi zamanı qarşıya çıxan əsas çətinliklər araşdırılır. Qloballaşma və beynəlxalq təhsil əlaqələrinin genişlənməsi nəticəsində Azərbaycanda təhsil alan əcnəbi tələbələrin sayı artmışdır. Bu isə Azərbaycan dilinin xarici auditoriyaya daha effektiv şəkildə öyrədilməsini aktuallaşdırmışdır. Məqalədə fonetik, leksik, qrammatik, psixoloji və metodiki problemlər təhlil olunur, həmçinin bu çətinliklərin aradan qaldırılması yolları göstərilir. Araşdırma göstərir ki, müasir interaktiv metodların tətbiqi, kommunikativ yanaşma və tələbəyönümlü tədris prosesi dilin daha səmərəli mənimsənilməsinə kömək edir. Bu məsələlər məqalədə ətraflı şəkildə şərh olunur və işin daha səmərəli qurulması üçün təklif və tövsiyələr verilir. Belə ki, qarşıya çıxan problemlərin aradan qaldırılması üçün xarici tələbələrə uyğun yeni dərsliklər, metodik vəsaitlər, müxtəlif sorğu materialları hazırlanmalı, müasir texnologiyalardan daha geniş şəkildə istifadə olunmalıdır. Dərslərdə praktik danışmaq məşqlərinə üstünlük verilməsi və tələbələrin dil səviyyəsinə uyğun fərdi yanaşmanın tətbiqi tədrisin keyfiyyətini artırmağa kömək edə bilər.

Beləliklə, Azərbaycan dilinin xarici tələbələrə uğurlu şəkildə öyrədilməsi üçün müasir metodlardan, innovativ texnologiyalardan və praktik ünsiyyət imkanlarından geniş istifadə olunmalıdır. Bu yanaşma tələbələrin dili daha asan mənimsəməsinə və Azərbaycan cəmiyyətinə daha rahat inteqrasiya olunmasına şərait yaradır.

Açar sözlər: *Azərbaycan dili, xarici tələbə, kommunikativ yanaşma, qarşıya çıxan çətinliklər.*

Giriş

Son illərdə Azərbaycanda ali təhsil müəssisələrində təhsil alan xarici tələbələrin sayı artmışdır. Bu tələbələrin Azərbaycan cəmiyyətinə inteqrasiyası və gündəlik ünsiyyət bacarıqlarının formalaşdırılması üçün Azərbaycan dilinin tədrisi xüsusi əhəmiyyət daşıyır. Azərbaycan dilinin xarici tələbələrə öyrədilməsi yalnız dil biliklərinin deyil, həm də milli mədəniyyətin, adət-ənənələrin və kommunikativ davranışın mənimsənilməsinə tələb edir. Lakin Azərbaycan dili aqqlütinativ quruluşa malik olduğu üçün xarici tələbələr üçün müəyyən çətinliklər yaradır. Xüsusilə fonetika, qrammatika və söz ehtiyatının mənimsənilməsi zamanı problemlər daha çox müşahidə olunur. Azərbaycan dilinin xarici tələbələrə tədrisində yaranan əsas çətinlikləri belə qeyd edə bilərik:

1. Fonetik çətinliklər

Azərbaycan dilinin xarici tələbələrə öyrədilməsi zamanı ən çox rast gəlinən problemlərdən biri fonetik çətinliklərdir. Fonetika dilin səslər sistemi ilə bağlı olduğuna görə tələbələrin düzgün tələffüz bacarığı ünsiyyətin keyfiyyətinə birbaşa təsir edir. Xarici tələbələr çox vaxt Azərbaycan dilində olan bəzi səsləri düzgün tələffüz edə bilmirlər. Bunun əsas səbəbi həmin səslərin onların ana dilində olmamasıdır.

Xüsusilə “ə”, “e”, “ğ”, “x”, “q”, “ö”, “ı”, və “ü” səsləri tələbələr üçün çətin hesab olunur. Məsələn, bəzi tələbələr “q” səsini “k” kimi, “x” səsini isə “h” kimi tələffüz edirlər. “Ö” və “ü” səsləri də bir çox xarici dillərdə olmadığı üçün onların düzgün deyilişi tələbələrə çətin gəlir. “E” səsini bir çox tələbə “i” kimi tələffüz edir. Həmçinin “ə” səsinin “buta ə” kimi tələffüz edildiyi hallara rast gəlinmişdir. Bu zaman sözlərin mənası dəyişə və ya qarşı tərəf tərəfindən düzgün anlaşılmaya bilər.

Bundan başqa, Azərbaycan dilində vurğu əsasən sözün son hecasına düşür. Xarici tələbələr isə çox vaxt öz ana dillərinin qaydalarına uyğun vurğu qoyurlar. Nəticədə sözlərin səslənməsi qeyri-təbii olur. İntonasiya zamanı da problemlər yaranır. Cümlənin düzgün tonla deyilməməsi danışığın mənasını dəyişə bilər.

Fonetik problemlər xüsusilə danışmaq və dinləmə bacarıqlarında özünü göstərir. Tələbə sözü düzgün eşitmədikdə və ya düzgün tələffüz etmədikdə ünsiyyətdə çətinlik yaşayır. Bu səbəbdən Azərbaycan dilinin tədrisi zamanı səslərin düzgün tələffüzünə xüsusi diqqət yetirilməlidir. Audio materiallardan istifadə, müəllimin nümunəvi tələffüzü və tez-tez danışmaq məşqlərinin aparılması fonetik çətinliklərin aradan qaldırılmasına kömək edir.

2. Qrammatik çətinliklər

Azərbaycan dilinin xarici tələbələrə öyrədilməsi zamanı qrammatik mövzular da müəyyən çətinliklər yaradır. Azərbaycan dili aqqlütinativ dillərə aid olduğu üçün sözlərin sonuna müxtəlif şəkilçilər artırılır və bu xüsusiyyət xarici tələbələr üçün mürəkkəb görünür. Xüsusilə ana dili Avropa dilləri olan tələbələr bu sistemi öyrənərkən çətinlik yaşayırlar.

Ən çox rast gəlinən problemlərdən biri hal şəkilçilərinin istifadəsidir. Azərbaycan dilində sözlər cümlədəki vəzifəsinə görə müxtəlif şəkilçilərlə qəbul edilir. Məsələn: “kitab”, “kitabı”, “kitabdan”, “kitaba” kimi formalar xarici tələbələr üçün qarışıq görünə bilər. Tələbələr bəzən hansı halda hansı şəkilçinin işlənəcəyini müəyyən etməkdə çətinlik çəkirlər.

Zaman formalarının öyrənilməsi də tələbələr üçün asan olmur. Azərbaycan dilində feilin keçmiş, indiki və gələcək zaman formaları müxtəlif şəkilçilərlə düzəlir. Xarici tələbələr bu formaları qarışdırır və danışmaq zamanı səhvlərə yol verirlər. Məsələn, “gedirəm”, “getdim”, “gedəcəyəm” kimi formaların düzgün istifadəsi müəyyən vaxt tələb edir.

Xəbərin şəxsə görə dəyişməsi də xarici tələbələr üçün çox çətin mövzulardan biri hesab olunur. Azərbaycan dilində feil cümlədə mübtədadan asılı olaraq dəyişir: Məsələn, Mən gəlirəm; Sən

gəlirsən; O gəlir; Biz gəlirik; Siz gəlirsiniz; Onlar gəlirlər və s. Bu dəyişikliklər bəzi xarici dillərdə olmadığı üçün tələbələr onları yadda saxlamaqda çətinlik çəkirlər.

Bir sözə bir neçə şəkilçinin artırılması da tələbələrdə qarışıqlıq yaradır. Məsələn, Ev, evlər, evlərimiz, evlərimizdən və s. Bu tip sözlər mürəkkəb göründüyü üçün tələbələrin həm oxuma, həm də yazı bacarıqlarında problemlər yaranır. Onlar çox vaxt şəkilçilərin sırasını və mənasını qarışdırırlar.

Müəllim qaydaları sadə nümunələrlə izah etməli, tələbələrə çoxlu praktik tapşırıqlar verməlidir. Dialog, oyun və yazı məşqləri qrammatik biliklərin daha yaxşı mənimsənilməsinə kömək edir.

3. Leksik problemlər.

Azərbaycan dilinin xarici tələbələrə öyrədilməsi zamanı leksik problemlər də mühüm yer tutur. Leksika söz ehtiyatı ilə bağlı olduğu üçün tələbələrin dili düzgün başa düşməsi və sərbəst danışıması üçün kifayət qədər söz bilməsi vacibdir. Lakin Azərbaycan dilində sözlərin müxtəlif mənalarda işlənməsi və ifadələrin zənginliyi xarici tələbələr üçün müəyyən çətinliklər yaradır.

Azərbaycan dilində sinonim sözlərin çox olması tələbələri çaşdırır. Eyni mənəni ifadə edən bir neçə sözün işlənməsi onların hansı sözü harada istifadə etməli olduqlarını müəyyənləşdirməsini çətinləşdirir. Məsələn, “*gözəl*”, “*qəşəng*”, “*yaraşlıq*” sözləri yaxın mənalı olsa da, hər biri fərqli situasiyada işlənə bilər. Xarici tələbələr isə bu fərqləri dərhal anlaya bilmirlər.

Məcəzi ifadələr və frazeoloji birləşmələr də dil öyrənənlər üçün çətin mövzulardandır. Tələbələr çox vaxt sözləri birbaşa mənada başa düşürlər. Məsələn, “*baş açmaq*”, “*ürəyi sıxılmaq*”, “*gözü yolda qalmaq*” kimi ifadələrin həqiqi deyil, məcazi mənə daşdığını anlamaq onlar üçün zaman tələb edir. Bu səbəbdən danışıq və mətnləri başa düşərkən çətinlik yaranır.

Gündəlik danışıq dili ilə ədəbi dil arasındakı fərqlər də əlavə problemlər yaradır. Tələbələr dərslərdə öyrəndikləri söz və ifadələri real həyatda fərqli şəkildə eşidə bilirlər. Məsələn, danışıq dilində bəzi sözlər qısaldılır və ya fərqli formada işlədilir. Bu vəziyyət xüsusilə yeni başlayan tələbələr üçün qarışıqlıq yaradır.

Bəzi sözlərin kontekstdən asılı olaraq müxtəlif mənalarda işlənməsi də nitq səhvlərinə səbəb olur. Tələbə sözü yalnız bir mənada öyrəndiyi üçün başqa situasiyada onu düzgün başa düşür. Nəticədə həm danışıqda, həm də yazıda yanlış ifadələr meydana çıxır. Leksik problemlərin aradan qaldırılması üçün tələbələrin söz ehtiyatı daim inkişaf etdirilməlidir. Müxtəlif mətnlərdən istifadə, gündəlik danışıq nümunələrinin öyrədilməsi və sözlərin cümlə daxilində mənasının izah olunması bu prosesdə mühüm rol oynayır. Dialoglar, oyunlar və mütaliə də tələbələrin söz bazasını zənginləşdirir.

4. Psixoloji və sosial amillər.

Azərbaycan dilinin xarici tələbələrə öyrədilməsi zamanı psixoloji və sosial amillər də mühüm rol oynayır. Dil öyrənən tələbələrin bir çoxunda səhv etmək qorxusu olur. Onlar sözləri düzgün deməməkdən və ya qrammatik səhvlər etməkdən çəkinirlər. Bu səbəbdən dərslər zamanı danışıqda az iştirak edir, bəzən isə ümumiyyətlə fikir bildirmək istəmirlər. Nəticədə tələbələrin danışıq bacarıqları kifayət qədər inkişaf etmir.

Utancaqlıq da dil öyrənməyə mənfi təsir göstərən amillərdəndir. Bəzi tələbələr yeni mühitə uyğunlaşmaqda çətinlik çəkirlər və özlərini sərbəst hiss etmirlər. Xüsusilə fərqli ölkədən gələn tələbələr yeni dilə və yeni cəmiyyətə alışana qədər müəyyən psixoloji çətinliklər yaşayırlar. Bu vəziyyət onların dərslə marağını və fəallığını azalda bilər.

Sosial mühit də dil öyrənməyə təsir edir. Xarici tələbələrin bir qismi yalnız dərslər zamanı Azərbaycan dili ilə qarşılaşır. Dərslərdən kənar isə əsasən öz dillərində danışırlar. Buna görə onların praktik danışıq imkanları məhdud olur. Dil mühitinin zəif olması tələbələrin öyrəndiklərini gündəlik həyatda tətbiq etməsinə mane olur.

Psixoloji və sosial problemlərin aradan qaldırılması üçün müəllim dərslərdə rahat və motivasiyaedici mühit yaratmalıdır. Tələbələrin səhvlərinə anlayışla yanaşmaq, onları danışımağa həvəsləndirmək və qrup fəaliyyətlərindən istifadə etmək vacibdir. Bundan əlavə, tələbələrin gündəlik həyatda Azərbaycan dilində ünsiyyət qurmasına şərait yaradılması dilin daha sürətli öyrənilməsinə kömək edir.

5. Metodiki problemlər.

Azərbaycan dilinin xarici tələbələrə öyrədilməsi zamanı metodiki problemlər də çox mühüm çətinliklərdən hesab olunur. Tədris prosesinin daha səmərəli olması üçün uyğun metod və materialların olması vacibdir. Lakin bu sahədə bəzi çatışmazlıqlar müşahidə olunur və bu vəziyyət həm müəllimlərin, həm də tələbələrin işini çətinləşdirir. Əsas problemlərdən biri xarici tələbələr üçün hazırlanmış uyğun dərsliklərin az olmasıdır. Mövcud dərsliklərin bir qismi daha çox ana dili kimi Azərbaycan dili öyrənənlər üçün nəzərdə tutulub. Xarici tələbələrin dil səviyyəsinə və ehtiyaclarına uyğun materiallar isə kifayət qədər deyil. Bu səbəbdən tələbələr mövzuları tam başa düşməkdə çətinlik çəkirlər.

Müasir dövrdə dil öyrənilməsində audio, video və interaktiv proqramlar mühüm rol oynayır. Lakin Azərbaycan dilinin tədrisi üçün belə resurslar az olduğuna görə tələbələr dili praktik şəkildə öyrənmək imkanından tam istifadə edə bilmirlər.

Praktik danışmaq materiallarının kifayət qədər olmaması da əsas problemlərdəndir. Dərslərdə daha çox qrammatik qaydalara üstünlük verildikdə tələbələrin danışmaq bacarığı zəif inkişaf edir. Xarici tələbələr gündəlik həyatda istifadə olunan söz və ifadələri öyrənməkdə çətinlik çəkirlər. Bu isə onların sərbəst ünsiyyət qurmasına mane olur.

Digər bir problem fərqli millətlərdən olan tələbələr üçün eyni proqramın tətbiq edilməsidir. Xarici tələbələrin ana dili, dil səviyyəsi və öyrənmə xüsusiyyətləri bir-birindən fərqlənir. Lakin bəzən bütün tələbələr üçün eyni metoddan istifadə olunur. Bu isə bəzi tələbələrin dərsi tez, bəzilərinin isə çətin mənimsəməsinə səbəb olur.

Metodiki problemlərin aradan qaldırılması üçün xarici tələbələrə uyğun yeni dərsliklər hazırlanmalı, müasir texnologiyalardan daha geniş istifadə olunmalıdır. Dərslərdə praktik danışmaq məşqlərinə üstünlük verilməsi və tələbələrin dil səviyyəsinə uyğun fərdi yanaşmanın tətbiqi tədrisin keyfiyyətini artırmağa kömək edə bilər.

Nəticə

Azərbaycan dilinin xarici tələbələrə öyrədilməsi müasir təhsil sistemində vacib istiqamətlərdən biridir. Bu dilimizin xarici ölkələrdə inkişafı üçün çox vacib məqamlardan biridir. Azərbaycanda təhsil alan xarici tələbələrin sayının artması Azərbaycan dilinin daha effektiv və müasir üsullarla tədrisini zəruri edir. Dilin öyrədilməsi yalnız ünsiyyət bacarıqlarının formalaşdırılması deyil, eyni zamanda tələbələrin Azərbaycan cəmiyyətinə, mədəniyyətinə və gündəlik həyatına uyğunlaşmasına da kömək edir.

Tədris prosesində müxtəlif çətinliklər ortaya çıxır. Xarici tələbələr xüsusilə fonetik, qrammatik və leksik mövzularda problemlərlə qarşılaşırlar. Azərbaycan dilində bəzi səslərin düzgün tələffüzü, şəkilçi sisteminin mürəkkəbliyi və sözlərin müxtəlif mənalarda işlənməsi onların dili mənimsəməsinə çətinləşdirir. Bununla yanaşı, psixoloji və sosial amillər də dil öyrənməyə təsir göstərir. Səhv etmək qorxusu, utancaqlıq və praktik dil mühitinin zəif olması tələbələrin danışmaq bacarıqlarının inkişafını ləngidir. Bütün bu çətinliklərə baxmayaraq, düzgün metodik yanaşma və müasir tədris üsulları vasitəsilə problemləri azaltmaq mümkündür. Dərslərdə kommunikativ metodlardan istifadə edilməsi, tələbələrin danışığa daha çox cəlb olunması və interaktiv texnologiyaların tətbiqi dil öyrənməni daha maraqlı və səmərəli edir. Audio və video materiallar, dialoqlar, oyunlar və qrup işləri tələbələrin dil bacarıqlarının inkişafına müsbət təsir göstərir.

Eyni zamanda, praktik dil mühitinin yaradılması da mühüm əhəmiyyət daşıyır. Xarici tələbələrin gündəlik həyatda Azərbaycan dilində ünsiyyət qurması onların dili daha sürətli və sərbəst öyrənməsinə kömək edir. Müəllimin tələbələrə fərdi yanaşması, onların səviyyəsinə uyğun materialların seçilməsi və motivasiyaedici mühitin yaradılması tədrisin keyfiyyətini artırır.

Beləliklə, Azərbaycan dilinin xarici tələbələrə uğurlu şəkildə öyrədilməsi üçün müasir metodlardan, innovativ texnologiyalardan və praktik ünsiyyət imkanlarından geniş istifadə olunmalıdır. Bu yanaşma tələbələrin dili daha asan mənimsəməsinə və Azərbaycan cəmiyyətinə daha rahat inteqrasiya olunmasına şərait yaradır.

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ИНТЕРАКТИВНАЯ ПРЕЗЕНТАЦИЯ КАК ФОРМА ОБУЧЕНИЯ ОСНОВАМ КАЗАХСТАНСКОЙ КУЛЬТУРЫ

НУГМАНОВА АЛИНА ДУЛАТОВНА
КОСПАНОВА ДИЛЬНАЗ ТОРЕБЕКОВНА
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Аннотация: статья посвящена описанию проекта по созданию интерактивных презентаций как средства изучения основ казахстанской культуры в условиях цифровизации образования. В центре внимания находится переводческая деятельность Абая Кунанбаева, рассматриваемая как форма межкультурного диалога и способ осмысления национальных ценностей. Гипотеза заключается в том, что сопоставление оригинальных произведений русской литературы и переводов Абая позволяет учащимся глубже понять такие культурные концепты, как Родина, честь, духовная красота, ұят, ерлік и туган жер. Отмечается, что традиционные методы работы с текстом недостаточно эффективны для современных школьников. Интерактивные презентации объединяют текст, визуальные материалы и задания, активизируют внимание обучающихся, способствуют самостоятельной работе и повышают интерес к изучению литературы и культуры Казахстана. Проект ориентирован на учащихся старших классов и студентов колледжей, может успешно применяться во внеурочной деятельности.

Ключевые слова: интерактивная презентация, художественный перевод, казахстанская культура, интерактивное обучение, школьное образование.

Современное образовательное пространство Республики Казахстан развивается в условиях глобализации и активной цифровой трансформации. В связи с этим обновляются требования к системе школьного и профессионального образования: от обучающихся ожидается не только высокий уровень предметных знаний, но и способность понимать явления национальной культуры.

Одним из эффективных путей решения данной задачи является обращение к художественному переводу. Переводческая деятельность позволяет проследить, какими способами идеи, образы и смыслы одной литературной традиции интегрируются в другую, приобретая при этом новые оттенки звучания. В этом контексте особую значимость, на наш взгляд, представляет творчество Абая Кунанбаева. Его переводы произведений А.С. Пушкина, М.Ю. Лермонтова, И.А. Крылова стали важным этапом в развитии казахской литературы и одновременно выступили формой межкультурного диалога.

Адаптация переводимых текстов к казахской культурной традиции проявлялась в различных способах художественной обработки. Абай трансформировал не только языковую форму произведений, но и до некоторой степени переосмысливал содержание с учётом особенностей восприятия казахского читателя. В его переводах особое значение приобретали мотивы, важные для казахской этической системы, такие как честь (*ар*), стыд (*ұят*), терпение (*төзім*), судьба (*тағдыр*), преданность родной земле (*туган жер*). При этом подобная адаптация не предполагала искажения авторского замысла. Абай сохранял смысловое ядро оригинала, интерпретируя его в контексте иной культурной традиции. В результате

переводные произведения, оставаясь верными первоисточнику, становились достоянием новой читательской среды.

Переводческая работа Абая повлияла и на казахский язык. Благодаря переводам в него вошли новые ритмические формы, новые образы и понятия для описания внутреннего мира человека. Казахская поэзия получила более развитую форму лирического монолога и более тонкую и богатую психологическую лексику. Переводы Абая расширили выразительные возможности национального поэтического языка. Они показали, что на казахском языке можно говорить о сложных, философски глубоких вещах - и при этом язык остаётся живым и доступным [1]. Следовательно, перевод в творчестве Абая выполнял сразу несколько функций. Он был и средством знакомства с мировой литературой, и инструментом обогащения родного языка, и формой нравственного воспитания.

В современных условиях цифровизации образование все чаще опирается на электронные образовательные ресурсы. Они рассматриваются не как дополнение к традиционному уроку, а как часть его структуры, позволяющая по-новому организовать учебную деятельность учащихся. Особенно важны интерактивные технологии, которые делают урок более наглядным и вовлекающим, поддерживают внимание и дают возможность сочетать текст, изображение, звук и активные действия ученика.

Интерактивные формы обучения меняют саму модель работы школьника с художественным текстом. Ученик последовательно выполняет действия: выбирает раздел, открывает всплывающее окно, сопоставляет фрагменты, выполняет задание. Таким образом, чтение и анализ текста превращаются в цепочку шагов, где от активности самого обучающегося зависит глубина усвоения материала.

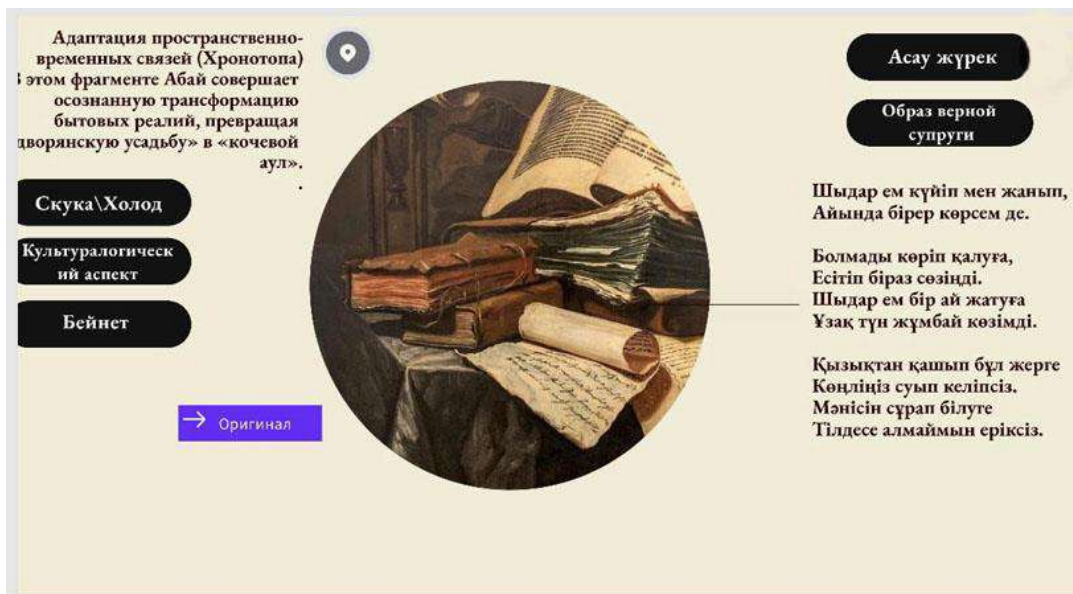
Платформа Genially предоставляет возможности для реализации именно такого интерактивного формата. В ее пространстве можно выстраивать разные траектории перехода между экранами, использовать кнопки, иконки, гиперссылки, всплывающие окна и анимацию. Это позволяет объединить в одной цифровой среде теоретический материал, иллюстративный ряд, фрагменты художественных текстов, комментарии и задания. Для преподавания литературы это особенно важно, так как дает возможность сохранить целостность художественного контекста и одновременно сделать работу с текстом более гибкой и индивидуализированной.

Комплекс интерактивных презентаций «Переводческая деятельность Абая Кунанбаева», разработанный на платформе Genially, представляет собой образовательный ресурс, предназначенный для обучающихся 9–11 классов. Основной задачей данного ресурса является раскрытие роли Абая как переводчика в контексте развития казахской литературы и межкультурного диалога, а также представление учащимся последовательной модели анализа оригинальных и переводных текстов. Цифровой образовательный ресурс сочетает функции ознакомления с фактическим материалом, литературоведческий анализ и модель организации учебно-познавательной деятельности обучающихся [2].

Структура каждой презентации построена по принципу перехода от общего к частному. Сначала пользователь попадает на титульный экран, который задает тему и предлагает начать работу через интерактивную кнопку. Далее идут блоки, посвященные биографии Абая, его переводческому пути, связям с русской литературой, а также отдельным произведениям, прежде всего переводам из А.С. Пушкина. Такая организация помогает выдерживать логическую последовательность изложения материала и позволяет учителю выбирать нужные фрагменты для конкретного урока.

Внутри презентаций можно выделить несколько основных смысловых блоков. Первый из них - теоретический. В этом блоке кратко объясняется значение художественного перевода для развития национальной литературы, характеризуется место Абая в истории казахской словесности и в системе диалога культур. Здесь же намечаются ключевые вопросы, которые раскрываются в последующих разделах, что делает ресурс методически целостным.

Второй блок связан с анализом текстов. Он реализуется через экраны, на которых представлены фрагменты переводов Абая и их сопоставление с оригиналами. Учащийся может последовательно анализировать строки, открывать дополнительные комментарии и пояснения, замечать изменение образов, интонации и ритма. Такой формат поэтапного анализа позволяет приблизить школьную работу к профессиональному филологическому чтению, но при этом сохранить доступный и наглядный характер подачи материала.



Особой значимостью в презентациях обладает концептуальный уровень. В отдельных разделах и всплывающих элементах выделяются ключевые понятия, культурные доминанты, важные для понимания переводческого метода Абая: *честь, стыд, судьба, культурная память* и др. Эти концепты связаны с конкретными текстовыми фрагментами и комментариями, что позволяет продемонстрировать отражение в художественном переводе системы ценностей казахской культуры. Такой подход согласуется с идеей о том, что художественный перевод является одним из важнейших механизмов диалога культур [52].



Неотъемлемой частью ресурса является блок заданий. В него входят упражнения на сопоставление оригинала и перевода, вопросы по содержанию и художественным особенностям текста, задания на поиск и интерпретацию концептов, а также элементы творческой работы. Эти задания помогают закрепить материал и перейти от пассивного чтения к активной интерпретации. Кроме того, они способствуют формированию у учащихся навыков сравнительного чтения, особенно важных при изучении переводческой деятельности Абая.

Образовательный потенциал интерактивных презентаций проявляется в нескольких направлениях. Они способствуют активизации познавательной деятельности: ученик постоянно включен в процесс выбора, анализа и действия. Ресурс формирует опыт сопоставления разных текстовых и культурных уровней - оригинала, перевода, комментария, визуального ряда, - что помогает лучше понять сложную природу произведения. Работа с подобным материалом подводит учащихся к осознанию того, что перевод Абая - это способ самоосмысления и репрезентации казахской культуры в литературном процессе.

Созданные на платформе Genially презентации можно рассматривать как элемент более широкой электронной образовательной среды. В таком формате они могут стать частью тематического сайта или электронного курса, где могут быть также размещены электронный словарь, задания для самостоятельной работы и конспекты уроков или КСП. Такая структура позволяет учителю выстраивать целую систему занятий, а учащимся - возвращаться к материалу, повторять его, углублять свои знания.

В электронном словаре могут быть представлены основные термины, имена, названия произведений, культурные реалии и ключевые понятия, встречающиеся в презентациях. Это потенциально облегчает работу с текстом, так как объяснение незнакомых слов и реалий становится доступным по одному клику, без обращения к специальной литературе. Задания и КСП, размещенные на том же ресурсе, обеспечивают методическую поддержку учителя и позволяют встроить работу с интерактивными презентациями в систему учебных занятий в соответствии с типовыми программами по литературе.

Интерактивные презентации на платформе Genially, посвященные переводческой деятельности Абая Кунанбаева, выступают как современная форма организации учебного материала. Они объединяют текст, изображение, комментарий и задания в единую цифровую среду, опираются на идеи диалога культур и современные требования к использованию информационных технологий в образовании. Ресурс создает условия для активного, осмысленного и творческого чтения, что особенно важно при рассмотрении творчества Абая Кунанбаева и классиков русской литературы в контексте мировой культуры.

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ҚАЗАҚ ПРОЗАСЫН ОҚЫТУДАҒЫ ИННОВАЦИЯЛЫҚ ӘДІСТЕР

ИСЛАМ НАДЕЖДА ИСЛАМҚЫЗЫ

Ғылыми жетекші: **СЕЙПУТАНОВА А.Қ.** ф.ғ.к., қазақ, орыс филологиясы және журналистика кафедрасының қауымдастырылған профессоры
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Аннотация: Мақалада қазіргі заманғы жоғары мектепте қазақ прозасын оқытудағы инновациялық әдістердің теориялық-әдістемелік негіздері қарастырылады. Зерттеуде оқыту үрдісін дәстүрлі репродуктивті модельден студентке бағдарланған, интерактивтік және зерттеушілік сипаттағы жүйеге көшіру мәселесі талданады. Интерактивтік әдістер (пікірталас, рөлдік ойын, кейс-стади, топтық талдау), жобалық және зерттеушілік тәсілдер, мультимедиялық және цифрлық құралдар, сондай-ақ интегративтік және мәдениетаралық ұстанымдардың дидактикалық әлеуеті айқындалады.

Кілт сөздер: қазақ прозасы, инновациялық оқыту, интерактивтік әдістер, сыни ойлау, жобалық әдіс, зерттеушілік оқыту, мультимедиялық технологиялар, цифрлық құралдар, мәдениетаралық оқыту.

Қазіргі заманғы жоғары мектепте қазақ прозасын оқыту үрдісі тек мәтінді оқып, оның мазмұнын түсінумен шектелмей, студенттердің сыни ойлау, зерттеушілік және шығармашылық қабілеттерін дамытуға бағытталған инновациялық әдістерді қолдануды талап етеді. Бұл үрдіс студенттердің белсенді қатысуын қамтамасыз ететін оқыту тәсілдерін, оқу материалымен интерактивті әрекет жасауды, мәтіннің құрылымдық, семантикалық және контекстік ерекшеліктерін жан-жақты талдауды қамтиды. Инновациялық әдістер оқыту үрдісінде студенттердің тек ақпаратты қабылдауына емес, оны салыстырып, талдап, өз қорытындыларын жасауына мүмкіндік береді. Сонымен қатар, бұл әдістер әдебиет пен мәдени контекст арасындағы байланысты түсінуге ықпал етеді, өйткені студенттер мәтіндегі әлеуметтік, тарихи және мәдени элементтерді зерттеп, оларды қазіргі білімдік немесе мәдени-когнитивтік контекстке сәйкестендіре алады. Мұндай тәсіл оқыту үрдісінде студенттің тек білім алушы емес, белсенді зерттеуші, сыни ойлайтын және шығармашылық қабілеті дамыған тұлға ретінде қалыптасуына жол ашады.

Қазақ прозасын оқыту үрдісінде интерактивтік әдістер студенттердің сабаққа белсенді қатысуын қамтамасыз ететін негізгі құралдардың бірі болып табылады. Бұл әдістер студенттердің тек ақпаратты қабылдаумен шектелмей, оқу материалымен өзара әрекет жасауын, оны талдап, салыстыруын және қорытынды жасауын көздейді. Оқыту үрдісінде интерактивтік әдістерге пікірталас, рөлдік ойындар, кейс-стади, топтық талдау, брейнсторминг сияқты тәсілдер кіреді.

Пікірталас және рөлдік ойындар студенттердің әдеби кейіпкерлерді немесе шығарманың сюжетін терең түсінуіне мүмкіндік береді. Мысалы, студенттер прозалық шығармадағы кейіпкерлердің рөлдерін бөлісіп, олардың мінез-құлқы, шешім қабылдау ерекшеліктері және әлеуметтік жағдайларын зерттейді. Бұл әдіс студенттерге кейіпкерлердің ішкі дүниесін, мотивациясын және әрекеттерінің себеп-салдарлық байланысын жан-жақты қарастыруға мүмкіндік береді.

Рөлдік ойындар мен пікірталастар арқылы студенттер шығарманы пассивтік қабылдаудан белсенді зерттеу деңгейіне көтереді. Олар өз ойларын дәлелдей отырып, әртүрлі интерпретацияларды салыстырады, талқылайды және қорытынды жасайды. Бұл процесс студенттердің аналитикалық, сыни ойлау және шығармашылық қабілеттерін жетілдіреді, сондай-ақ мәтінге деген жан-жақты көзқарасты қалыптастырады.

Сонымен қатар, пікірталас пен рөлдік ойындар студенттердің коммуникативтік дағдыларын, топтық өзара әрекеттесу қабілеттерін және әлеуметтік рөлдерді түсінуін дамытады. Студенттер кейіпкерлердің шешімдерін өз тәжірибесімен салыстыра отырып, моральдық, әлеуметтік және мәдени мәселелерге сыни тұрғыдан баға береді.

Осылайша, пікірталас және рөлдік ойындар әдебиет сабақтарында қалалық контекстті, кейіпкерлердің әлеуметтік және психологиялық ерекшеліктерін талдаудың тиімді әдісі болып табылады, ол студенттердің мәтінге деген жан-жақты көзқарасын қалыптастырып, сыни және аналитикалық ойлау қабілеттерін дамытуға жағдай жасайды.

Кейс-стади және топтық талдау әдістері студенттердің оқу материалын практикалық тұрғыдан зерттеуіне жағдай жасайды. Студенттер нақты мәтіндік немесе әлеуметтік жағдайларды талдай отырып, өз қорытындыларын дәлелді түрде қорғайды, материал арасындағы себеп-салдарлық байланыстарды анықтайды және логикалық ойлау қабілетін жетілдіреді. Бұл оқыту үрдісінде студенттердің коммуникативтік дағдылары, топта жұмыс жасау қабілеті және презентациялық дағдылары дамиды.

Осылайша, интерактивтік әдістер қазақ прозасын оқыту үрдісін белсенді, динамикалық және көпөлшемді етеді. Олар студенттердің тек білім алушы рөлінде қалмауына, өз ойларын еркін жеткізуге, талқылауға қатысуға және шығармашылық тұрғыдан жұмыс жасауға ықпал етеді. Интерактивтік тәсілдердің тиімділігі студенттердің сыни, аналитикалық және коммуникативтік қабілеттерін кешенді түрде дамытуында көрінеді.

Қазақ прозасын оқыту үрдісінде жобалық және зерттеушілік әдіс студенттердің зерттеушілік және шығармашылық қабілеттерін дамытуға бағытталған маңызды инновациялық тәсіл болып табылады. Бұл әдіс оқыту үрдісінде студенттердің тек дайын ақпаратты қабылдауына емес, оны зерттеп, салыстырып, қорытынды жасауға мүмкіндік береді.

Жобалық әдіс бойынша студенттер әртүрлі шығармашылық жобалар, презентациялар немесе ғылыми зерттеу жұмыстарын орындайды. Оқыту үрдісінде педагог тек бағыттаушы рөлін атқара отырып, студенттердің өз зерттеу бағытын анықтауына, материалды талдауға және қорытынды жасауға көмектеседі. Студенттер мәтіндерді салыстырмалы түрде талдап, олардың тақырыптық, композициялық және мазмұндық параллельдерін анықтай алады. Бұл тәсіл олардың аналитикалық ойлауын, жүйелі қорытынды жасау қабілетін және шығармашылық тұрғыдан зерттеу жүргізу дағдыларын жетілдіреді.

Зерттеушілік әдіс оқыту үрдісінде студенттердің белсенді танымдық әрекетін ынталандырады. Олар өз зерттеу бағыттарын таңдап, нақты проблеманы шешуге немесе шығарманың белгілі бір аспектісін талдауға бағытталған әрекеттерді жүзеге асырады. Бұл тәсіл студенттердің логикалық ойлау қабілетін, сыни ойлау дағдыларын, сондай-ақ ақпаратты жүйелі түрде құрылымдау қабілетін дамытуға ықпал етеді.

Жобалық және зерттеушілік әдіс қазақ прозасын оқыту үрдісінде студенттердің зерттеушілік, аналитикалық және шығармашылық қабілеттерін кешенді түрде қалыптастыруға мүмкіндік беретін тиімді дидактикалық құрал болып табылады. Бұл әдіс оқыту үрдісін белсенді, көпөлшемді және практикалық тұрғыдан мазмұнды етеді.

Қазақ прозасын оқыту үрдісінде мультимедиялық және цифрлық құралдарды қолдану заманауи білім беру технологияларының маңызды аспектісі болып табылады. Бұл тәсіл оқыту үрдісін көрнекі, интерактивтік және қызықты етіп ұйымдастыруға мүмкіндік береді. Электронды оқулықтар, аудиовизуалды материалдар, виртуалды платформалар, онлайн талқылау құралдары сияқты технологиялар студенттердің мәтінмен өздігінен жұмыс жасауын жеңілдетеді және олардың танымдық белсенділігін арттырады.

Оқыту үрдісінде виртуалды карталар мен 3D-модельдер арқылы прозалық шығарманың әлеуметтік немесе тарихи ортасын көрсету студенттердің кеңістіктік және контекстік ойлау қабілетін дамытады. Аудиожазбалар мен бейнематериалдар арқылы кейіпкерлердің эмоциясы мен іс-әрекетін сезіну, олардың мінез-құлқын және әрекет мотивациясын түсінуді жеңілдетеді.

Бұл тәсіл студенттердің мәтінмен көпөлшемді жұмыс жасауына, шығарманың құрылымдық, мазмұндық және әлеуметтік аспектілерін кешенді талдауына ықпал етеді.

Сонымен қатар, мультимедиялық құралдар оқыту үрдісінде студенттердің зерттеушілік және сыни ойлау қабілеттерін дамытудың тиімді әдісі болып табылады. Олар материалды өздігінен зерттеп, талдап, салыстырып, қорытынды жасау арқылы өз білімін жүйелі түрде қалыптастырады. Виртуалды платформалар мен онлайн талқылаулар студенттердің коммуникативтік және презентациялық дағдыларын жетілдіруге мүмкіндік береді, өйткені олар өз ойларын дәлелді түрде жеткізіп, әріптестерімен пікір алмасады.

Қорыта айтқанда, мультимедиялық және цифрлық құралдарды қолдану қазақ прозасын оқыту үрдісінде оқушылардың білімін көрнекі, интерактивтік және көпөлшемді меңгеруге ықпал етеді. Бұл тәсіл оқыту үрдісін заманауи талаптарға сай тиімді, қызықты және белсенді етеді, студенттердің сыни, аналитикалық және зерттеушілік қабілеттерін кешенді түрде дамытуға мүмкіндік береді.

Қазақ прозасын оқыту үрдісінде сыни ойлауға бағытталған әдістер студенттердің мәтінді тек қабылдауға емес, оны терең талдауға, салыстыруға және өз пікірін дәлелді түрде жеткізуге үйретеді. Оқыту үрдісінде бұл әдістер студенттерді әр прозалық шығарманы бірнеше интерпретация тұрғысынан қарастыруға ынталандырады, мәтіндік дәлелдер арқылы қорытындылар жасауға және логикалық аргументацияны дамытуға бағытталған.

Сыни ойлауға бағытталған тәсіл оқыту үрдісінде студенттердің аналитикалық қабілеттерін жетілдіреді, себебі олар мәтіндегі негізгі идеялар мен қосалқы мағыналарды анықтап, өзара байланыстарды зерттейді. Сонымен қатар, студенттер әрбір шығарманың контексті мен кейіпкерлер мінез-құлқын салыстырып, салыстырмалы талдау жүргізуге үйренеді. Бұл олардың себеп-салдарлық байланыстарды түсіну, ой қорытындылау және ақпаратты жүйелі түрде өңдеу қабілеттерін нығайтады.

Оқыту үрдісінде сыни ойлау әдістері студенттердің коммуникативтік және презентациялық дағдыларын дамытуға да ықпал етеді. Студенттер өз қорытындыларын топ алдында немесе сыныптағы талқылауда дәлелді түрде ұсына отырып, өз ойларын жүйелі жеткізуді және әртүрлі пікірлермен жұмыс жасауды үйренеді.

Сыни ойлауға бағытталған әдістер қазақ прозасын оқыту үрдісінде студенттердің аналитикалық, зерттеушілік және сыни ойлау қабілеттерін кешенді түрде дамытуға бағытталған тиімді дидактикалық құрал болып табылады. Бұл тәсіл оқыту үрдісін белсенді, интерактивтік және көпөлшемді етеді, студенттердің шығармашылық және интеллектуалдық дамуына ықпал етеді.

Қазақ прозасын оқыту үрдісінде интегративтік және мәдениетаралық әдістердің қолданылуы студенттердің оқу тәжірибесін кеңейтіп, әдебиетті басқа пәндермен байланыстыра талдауға мүмкіндік береді. Бұл әдістер оқыту үрдісінде прозалық шығармаларды тек әдеби контекстпен шектемей, оларды тарихи, философиялық, әлеуметтік және мәдени аспектілер тұрғысынан қарастыруға бағытталған.

Интегративтік тәсіл студенттердің көпөлшемді ойлау қабілетін дамытады. Мысалы, прозалық шығарманы тарихи кезеңнің әлеуметтік жағдайымен, философиялық идеяларымен немесе мәдени ерекшеліктерімен байланысты талдау студенттерге мәтінді терең және жан-жақты түсінуге мүмкіндік береді. Оқыту үрдісінде студенттер әрбір шығарманың қоғамдық, мәдени және интеллектуалдық контекстін ескеріп, мәтінді салыстырмалы түрде зерттейді.

Сонымен қатар, мәдениетаралық әдістер студенттердің коммуникациялық дағдыларын дамытуға ықпал етеді. Студенттер әртүрлі мәдени контексттерді қарастыра отырып, әдебиеттің жаһандық және ұлттық аспектілерін салыстырып, өз ойларын дәлелді түрде жеткізуді үйренеді. Бұл тәсіл олардың сыни ойлау, талдау және интерпретация жасау қабілеттерін жетілдіреді, сондай-ақ әдебиетке деген терең түсінік пен мәдени сауаттылықты қалыптастырады.

Қорыта айтқанда, интегративтік және мәдениетаралық әдістер қазақ прозасын оқыту үрдісінде студенттердің көпөлшемді, сыни және зерттеушілік ойлау қабілеттерін дамытуға

бағытталған тиімді дидактикалық құрал болып табылады. Бұл әдістер оқыту үрдісін бай, көрнекі және интерактивтік ету арқылы студенттердің шығармашылық және интеллектуалдық дамуына ықпал етеді.

Қазақ прозасын оқытудағы инновациялық әдістер студенттердің шығармашылық, сыни және зерттеушілік қабілеттерін дамытуға бағытталған. Интерактивтік әдістер, жобалық жұмыстар, мультимедиялық құралдар және интегративтік тәсілдер оқу үрдісін белсенді, көрнекі және көпөлшемді етеді. Осы әдістердің үйлесімі студенттің тек білім алушы емес, белсенді зерттеуші, сыни ойлайтын және шығармашылық қабілеті дамыған тұлға ретінде қалыптасуына ықпал етеді.

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SEMANTIC ANALYSIS OF MYTHOLOGICAL IMAGES AND MOTIFS IN ELCHIN'S PROSE

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Abstract. *The artistic and aesthetic value, the depth of the semantic content of literary works can be comprehensively assessed by generalizing, revealing the folklore spirit, way of thinking that permeates their content. The article draws upon the study of the enrichment from folklore and mythological images, motifs and plots in the prose of the national writer Elchin, who is a prominent representative of modern Azerbaijani literature, and the methods he uses to reflect the people life, traditions. Mythical images and myths in the writer's novels "Mahmud and Maryam" and "The White Camel" are analyzed in a comparative form with the same images and motifs that are found in different genres of folklore.*

Key words: *Elchin, prose, novel, folklore, mythical thinking, national and spiritual values*

СЕМАНТИЧЕСКИЙ АНАЛИЗ МИФОЛОГИЧЕСКИХ ОБРАЗОВ И МОТИВОВ В ПРОЗЕ ЭЛЬЧИНА

Аннотация. *Художественно-эстетическая ценность, глубина смыслового содержания литературных произведений могут быть всесторонне оценены при обобщении, раскрытии фольклорного духа, образа мышления, которыми пропитано их содержание. В статье привлекаются к изучению обогащение от фольклорно-мифологических образов, мотивов и сюжетов в прозе народного писателя Эльчина, который является видным представителем современной азербайджанской литературы, методы, которые он использует с целью отражения эпической жизни, традиций, психологического состояния народа. Мифические образы и мифы в романах писателя «Махмуд и Марьям» и «Белый верблюд» анализируются в сравнительной форме с теми же образами и мотивами, которые встречаются в разных жанрах фольклора.*

Ключевые слова: *Эльчин, проза, роман, фольклор, мифическое мышление, национально-духовные ценности*

A prominent representative of modern Azerbaijani literature, People's writer Elchin has always been connected to the spirit of the people in his work, turning to their customs, beliefs, in a word, folklore. Because folklore is an example of all types of art. Folk literature is a true treasure of wisdom, reflecting the life and labor experience gained by those who lived before us for centuries, as well as their inner, spiritual world, and is a source of creativity for those who use it. Therefore, Elchin, who is always inclined to study the ethnic life, customs, and psychological state of the people, always takes a person's attachment to his lineage, origin, and homeland as the main criterion, and determines the identity of the character and the nature of his character in terms of this criterion. High artistic generalizations, high ideas, rich writer's imagination, and the artist's ability to convey the idea are presented to the reader as a work of art with important qualities, using folk literature's imagery, motifs, plots, and sources.

It should be noted that the writer's opportunities to use folklore-mythological images, motifs and plots are diverse and at the same time original. In many cases, the use of folklore in Elchin's works is superficial and subtextual. In some cases, traditional folklore plots, images and motifs are used in a new way – reflecting all the national color, theme and beauty of content. His prose is also

rich in terms of the development of mythological elements. To substantiate our opinion, we will mainly refer to two works of the writer – “Mahmud and Maryam” (1982), written based on the motifs of the epic “Asli and Kerem”, and the novel “The White Camel” (“Agh Deve”) (1984), which reflects legends and folk memory, national self-awareness. Both folk beliefs and mythological images and motifs are widely used in these works. Because even though examples of written literature, imbued with true artistry, come from various sources, it is impossible to imagine their internal content outside of mythical thinking. Then such a question arises: why does the writer benefit from myth? This question was answered by prof. In the words of Kamran Aliyev, this can be answered as follows: “One of the main reasons for the interest in myth in written literature is the writer’s interest in the past. The writer expresses his attitude to modern life through mythical images and myth plots. The writer seeks myth for the consolation of what he cannot see in modern life. Secondly, in the written artistic example, turning to myth is also a means of presenting the thought of images and the psychological world more vividly. falls into place. The energy coming from the myth gives new life to the image created by the writer. Thirdly, the writer is always in search of an orderly and harmonious system for a more perfect expression of the idea set before him, and in this search he is more closely helped by the reconstruction of the cosmos in the myth” [2, p. 16]. From here it becomes clear that the relationship between written literature and myth manifests itself in three forms. That is:

- 1) interest in myth overlaps with the writer's past interest;
- 2) the energy coming from myth paves the way for the perfection of the image;
- 3) the writer's idea is more effective when it is based on the harmony embodied in myth.

In general, in our contemporary prose, one traditional form of compositional organization of a work is found, which is to distinguish between the hero, the situation, the idea, and the subject. The hero is distinguished by a detailed description of his unusual appearance, unusual actions, and his special role in the collective. In this way, even at the beginning of the text, the hero is distinguished from other images. He is considered an unusual personality from birth. One of such unusual heroes is Mahmud, the main character of the novel “Mahmud and Maryam”. He first amazes everyone with his appearance, and then he stands out with his character. However, as a personality, Mahmud does not correspond to his social status. Mahmud, who is known as a Muslim by his religious beliefs, violates the rules of religion and falls in love with the Christian Maryam. Mahmud, who stands out from the crowd, completely contradicts the hierarchical system of interpersonal relations that has become established. Thus, he undoubtedly demonstrates a different system of thought that is not universally accepted in society and promotes his philosophy based on human equality, love, and justice.

Elchin in novel “Mahmud and Maryam”, showing loyalty to the text of the epic, he presented Mahmud's unusualness based on the motif of a miraculous birth. However, unlike the epic “Asli and Karam”, the novel created the image of Badheybat Lal (the image of Mute Monster). Naturally, the creation of such an image, which is not in the text of the epic, is the result of the writer's professionalism, and the writer did not include this image in the literary text as an accidental element. The role of Badheybat Lal in the work, as a mythical character associated with the miraculous birth of heroes in our epics and fairy tales, reveals the presence of a magic, a miracle in Mahmud's birth.

“Badheybet Lal had no hair on his face or head, no eyebrows or eyelashes, he was tall, his neck was long, his back was hunchbacked, he looked like a camel and he had big eyes. He walked around with a fox with a chain around his neck. This fox had a gift, it saw everything, it knew everything, it said it was a cure for all the diseases of the world. The fox told its owner what it saw and knew only when it was alone, and at that time the tongue of the Badheybet Lal would be opened, and the fox's words would be conveyed to those who sought the fox's cure” [1, p. 246].

Russian folklorist Elena Levkiyevskaya, speaking about the relationship between the name of a mythological character and its function, notes that the function of a mythological character plays a leading role in its formation and existence in the mythological system. Such a view of the structure of a mythological character makes it necessary to find a solution to the problem of how the image is

called and the connection of this name with the functions of the character [6]. So, the strangeness in the external appearance of the character of the Badheybet Lal also indicates the function he embodies.

In the novel, the writer entrusted the solution of a difficult case to a character like Badheybat Lal. The solution to this difficult case – the problem of Ziyad Khan and Gamarbanu not having children – could not be solved by the power of ordinary people living in society, even people who were considered and elected like Ziyad Khan and Gamarbanu. Here, the help of an extraordinary being is needed. Such help could come from Khizr or other mythical figures in folklore examples. It is even interesting that Lal is given the ability to speak to solve the problem.

The main element that determines the hero's dream and its realization in the novel is the mythological motif. That is, the mythological motif, entering into fairy tales and fulfilling whatever function it performs, becomes the carrier of that function in the written literary example and enriches the written example even more.

In the novel “Mahmud and Maryam”, epic poetry is presented in unity with the Turkish mythopoetic system of thought. This work can be evaluated as a manifestation of epic poetry in modern prose. In the novel, Elchin benefited from both elements of folk sufism and mythical images and motifs. In other words, the writer's use of mythical thought in the novel becomes a means to convey the thoughts and ideas he sets out to his readers in a better form.

In this novel, we also encounter the motif of sacrifice, which we encounter in “Aşığ Garib”, “Abbas and Gulgaz”, “Gurbani”, “Tahir and Zohra” and many other love epics: “Two years earlier, Gamarbanu had brought the famous Sayyid Abdulqasim from Ardabil to Ganja with a gold and asked him for a cure. He asked for a cure to free his son from the spell of loneliness, gentleness, and simplicity, to make him ride a horse like other young men, and to make him wield a sword. He kissed the hands of this old Sayyid, whose hair, beard, and eyebrows had turned white, and stood in his service like a slave.

Seyid Abdulqasim plucked a hair from his beard and handed it to Gamarbanu:

– Turn this over the child's head.

Gamarbanu herself took the hair from Seyid Agha, went to Mahmud's bedroom, turned it over Mahmud's head, brought it back to the Agha.

The Agha burned this hair until it was half burnt and buried the rest under an apple tree. Then he said to Gamarbanu:

– Winter will pass, spring will pass, summer will come. This tree will bear a pear. “When that pear ripens, give it to Mahmud and he will eat it, and it will cure your pain!” [1, p. 263].

As can be seen, the sudden disappearance of Seyid Abdulqasim, “with a white robe, white hair, and white beard” reminiscent of Sufi dervishes in the novel, is reminiscent of the roles of the bright old man, Khizr, and Hazrat Ali in the epics. Mahmud, who gains a new status after eating a pear growing on an apple tree, is given a kind of buta. When Mahmud takes on a new status, like all heroes, he moves away from his previous habits.

In fact, in Elchin's novel “Mahmud and Maryam”, the buta appears in the form of a pear growing on an apple tree. Thus, in Elchin's work, the buta event is realized in a form closer to the folklore text and folklore example.

The writer also often uses folk beliefs in his works. For example, in the novel “The White Camel” there is such an expression: “The fire that smelled at night, this meant that the devil would come to the house at night” [1, p. 110]. Among the beliefs of the Azerbaijani Turks, there is also such a belief about the devil: supposedly when there is a fire, they say that the devil is taking the bride. Or in another example, the writer gives such a belief from the words of Alakbar: “When I poured boiling water from the bottom of the kettle on the ground to get fresh water from the tap in our yard, my mother would shout: “– Don't pour hot water on the ground! Spills will burn the evil spirit we will make a mistake!” [1, p. 72].

As can be seen from this example, there has been a historical belief among the people that when boiling water is poured on the ground, demons burn, so they harm people.

In addition, the expression “may your luck be open!”, which has a mythological meaning, is often found in the novel. In the story told by Balakerim, such greetings as “– Son, may your luck be open!..”, “– Ya ugur!” are used [1, p. 131].

Thus, Ugur is the god of the road in the ancient Turkic mythological thought. According to this thought, the mountain, the lake, and the water also have their own god. The owner of the road was considered a mythical guardian spirit called Ugur. Regarding this concept related to mythological beliefs, Mahmud Kashgari writes that even in those days, when the Oghuz wished each other a safe journey, they would say: “May the road be successful”. This phrase was only said when going on a journey, as if calling on the guardian of the road to help. It is for this reason that people who set out on a journey are wished a “successful journey” [5, p. 153].

As can be seen from examples such as “May success be open”, the concept of “good luck” itself was later used in the same sense as the word “yol”, with which it always maintained its connection. That is, “may the road be open”. Applause such as “may success be open” and “may success smile on your face”, which were also given in Azerbaijani folklore anthologies, have retained their original meaning even today. It should be noted that later, the place of the road protector Ughur was taken by the mythical image of Khizr, which was more widespread among the peoples of the East.

The name of Khizr, mentioned in Turkish, Islamic and Middle Eastern beliefs, who according to legends symbolizes the nature that drinks the water of life in the dark world and lives forever, and who dies and is resurrected, is also mentioned in several places in the novel “Mahmud and Maryam”. For example, “May the truth send you Khizr Ilyas” [1, p. 250], “Having lived for forty-six years without light, Khizr would never be able to help Sofi again, and Sofi herself had to help herself” [1, p. 368]. The writer has given the functions of this mythological image in a superficial way. In other words, the thoughts “May the truth send you Khidr, the Ilyas”, “Khidr will never come to the aid of Sofi again” are related to Khidr's saving function, his ability to come to the aid of people in need.

According to prof. Jalal Gasimov, “nature itself is the basis of man’s attitude to the world around him. In other words, impulses coming directly from nature itself are transformed into fantastic images in his mythological world model. However, despite all their fantastic form and content, it is clearly known that these images embody nature in all cases” [3, p. 390]. Thus, the object of mythological thought is directly nature itself, whether it be a mountain, stone, river, water, tree, etc.

Part of the beliefs widespread among the people is related to the worship of mountains, one of the original natural beings worshipped by the Turks. In the novel “Mahmud and Maryam”, we come across a belief related to the cult of mountains. In the work, the mountain spirit is called the Mountain Wife. It should be noted that beliefs related to the female nature of the mountain spirit exist in the folklore and mythology of many Turkic peoples. Belief in and admiration for the mountain, the sacredness of the mountain, created in mythological thought its image connected with cosmogony, that is, with creation.

In the novel we read: “Having said these words, Mahmud turned his horse’s head and galloped away. He moved away from the Chaldiran plain, but it was as if Dağlı Arvad had descended from the mountains and arrived at the Chaldiran plain – Mahmud’s words echoed for a while with the voice of a crow” [1, p. 324].

In Azerbaijani-Turkish folklore, there is an image of a mountain mother called “Alviz”. This is a mountain spirit. According to legend, it is an invisible woman living in the mountains who gives the echo. In this regard, folklorist Mirali Seyidov writes that “the fact that the name of the Caucasus Mountains appears in Georgian sources of the 11th century in the form of Yalbuz // Albuz also proves that Alviz was a mountain spirit” [4, p. 69].

As can be seen, Elchin, who is closely acquainted with the folklore of our people and their mythological thinking, enriched this image by presenting it in his work.

In his work “The White Camel” (1984), the writer often uses expressions related to trees, showing that they are conscious beings, that they can speak, laugh, and cry like humans.

“I still remember the weeping of that mulberry tree” [1, p. 161], “A light breeze blew and that light breeze stirred the newly sprouting young leaves of that willow, and it seemed to me that those leaves were actually greeting me” [1, pp. 183-184], “My willow laughed” [1, p. 184], etc.

All these examples remind us of Uruz's conversation with a tree in the epic “Kitabi-Dede Gorgud”. Thus, in the second part of the epic, “The Looting of Salur Gazan's House”, Uruz's conversation with the tree tells us about the existence of the idea of imagining a tree as a living, breathing being among the Oghuz Turks.

The writer's stories from the fairy tale series, published in 2011, are also extremely interesting in this regard. Included in this series are “The Tale of the Old Oak”, “The Tale of the Condemned Apricot Tree”, “The Tale of the Black Crow Who Wanted to Do Good”, “The Tale of the Cranberry Tree Dissatisfied with Its Fate”, “The Tale of the Weeping Blackberry”, etc. The language of the stories is simple, clear and effective, just like in our fairy tales. In these works, which are based on fairy tale narration and have various animals and plants as their heroes, just like in our fairy tales and fables, the writer touches upon many problems in a subtle way, makes the reader think, and expresses his attitude to the events taking place today.

Thus, the semantic functionality of the mythical characters such as Khizr and the Mountain Wife, and the mystical-Sufi dervish image of Seyid Abdulqasim in the novel “Mahmud and Maryam” brings the novel closer to the mythological text. In the mythological element of the novel, Mahmud, the main hero, appears as a complex image. His character reflects many-sided meanings, and he is presented as a multifaceted tragic character at the end of the plot. The novel “The White Camel” reflects legends and folk memory, national self-awareness. Here, the spiritual world of people, their outlook on life are presented in such realistic and clear lines that these lines clearly reveal the author's ideological goal.

Since Elchin is a writer who stems from folklore culture and the spirit of the people, the main essence of his works, along with nationality and modernity, is also folk creativity. The analysis of individual motifs and situations in the mentioned works of the writer shows that folklore elements, together with historical facts and events, turn into artistic elements, carry a new ideological and aesthetic load, acquire an additional essence. That is, the author, by giving space to the description of folk psychology, gives the work a new spirit and makes it even more colorful.

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THE LINGUISTIC REPRESENTATION OF INNER CONFLICT IN ENGLISH PSYCHOLOGICAL PROSE

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Abstract: *This article examines the linguistic representation of inner conflict in English psychological prose and analyses the stylistic and narrative techniques through which writers portray the emotional and psychological struggles of literary characters. Psychological prose focuses on the internal world of the individual, revealing thoughts, fears, contradictions, and emotional instability through language. The study explores how lexical choice, inner monologue, stream of consciousness, symbolism, and syntactic structures contribute to the depiction of psychological tension and fragmented identity. Special attention is given to the works of nineteenth- and twentieth-century English novelists whose texts demonstrate the complexity of human consciousness and emotional experience. The article argues that linguistic devices in psychological prose function not only as artistic elements but also as tools for representing the instability of the human mind and the conflict between individual desire and social reality. In addition, the article investigates the relationship between psychological narration and social context, showing how literature reflects the pressures of morality, gender expectations, and cultural transformation.*

Keywords: *psychological prose, inner conflict, linguistic representation, stream of consciousness, inner monologue, stylistic devices, consciousness.*

Psychological prose occupies an important place in English literature because it concentrates not on external events alone but on the internal experiences of individuals. Unlike traditional novels that focus mainly on plot development and action, psychological prose explores emotions, memory, moral uncertainty, and the hidden dimensions of consciousness. One of the central themes of psychological literature is inner conflict, which reflects the tension between personal desire and social expectations, between emotion and reason, or between reality and imagination. Writers use different linguistic and stylistic devices to represent these psychological contradictions and to demonstrate the complexity of the human mind.

The rise of psychological prose in English literature was closely connected with social, philosophical, and intellectual changes in Europe during the nineteenth and twentieth centuries. The development of psychology as a scientific field encouraged writers to pay more attention to emotions, subconscious fears, and individual perception. Thinkers such as Sigmund Freud greatly influenced literary representation by introducing theories about dreams, repression, memory, and unconscious desire. As a result, literature gradually shifted from the description of external reality to the analysis of internal emotional experience.

Psychological prose attempts to reproduce the natural processes of human thinking. Thoughts are often presented as chaotic, contradictory, and emotionally unstable. Authors therefore reject simple and logical narration and instead use fragmented structures, interruptions, repetitions, and associative language. These techniques help create realistic representations of mental conflict and emotional tension.

One of the most important linguistic devices in psychological prose is inner monologue. This narrative technique allows readers to enter directly into the thoughts and feelings of a character. Inner monologue creates intimacy between the character and the reader because emotions are represented without external explanation. Through this method, readers observe hesitation, anxiety, guilt, loneliness, and emotional instability in their most immediate form.

The language of inner monologue is usually emotional and fragmented. Sentences may be incomplete or repetitive, reflecting the unstable movement of thought. Questions often appear without answers, symbolizing uncertainty and confusion. Such linguistic forms reproduce the natural condition of the human mind, where thoughts rarely appear in perfectly organized structures. Therefore, language becomes a direct reflection of psychological condition.

Another important technique used in psychological prose is stream of consciousness. This method became especially influential in twentieth-century modernist literature. Stream of consciousness attempts to represent the continuous flow of human thought, memory, and sensation. Instead of presenting events in chronological order, writers move freely between past and present, reality and imagination. The technique allows authors to demonstrate how human consciousness operates through associations rather than logical sequence.

Virginia Woolf is one of the most important representatives of psychological prose and stream of consciousness narration. In *Mrs Dalloway*, Woolf explores the inner lives of several characters through shifting perspectives and flowing thoughts. The novel presents only a single day in London, but through memory and reflection the narrative expands into an exploration of trauma, loneliness, fear, and identity. Woolf combines external description with internal reflection so closely that the boundary between objective reality and subjective perception almost disappears.

The character of Septimus Warren Smith in *Mrs Dalloway* represents severe psychological conflict caused by war trauma and emotional isolation. His fragmented thoughts, hallucinations, and emotional instability are expressed through broken syntax and associative language. Woolf uses these linguistic structures to represent the disintegration of psychological stability. Through Septimus, the novel also criticizes society's inability to understand mental suffering.

In *To the Lighthouse*, Woolf again uses psychological narration to explore memory, time, and emotional distance. The characters rarely express their deepest feelings directly; instead, emotions appear through thoughts, silence, and symbolic imagery. Woolf demonstrates that language is not only a tool of communication but also a reflection of hidden emotional states.

James Joyce also transformed psychological prose through experimental narrative techniques. In *Ulysses*, Joyce represents the movement of consciousness through free association, fragmented syntax, and symbolic language. The novel often abandons traditional grammatical structure in order to imitate spontaneous thought. Joyce's linguistic experimentation reveals confusion, anxiety, desire, and psychological fragmentation. The reader experiences consciousness directly rather than through authorial explanation.

The final section of *Ulysses*, Molly Bloom's monologue, is one of the most famous examples of stream of consciousness in English literature. The absence of punctuation and the continuous movement of thought create the impression of unrestricted consciousness. Through this linguistic form, Joyce represents emotional complexity and the instability of identity.

Psychological conflict also appears strongly in nineteenth-century English novels. Although earlier Victorian fiction often maintained traditional narrative structures, many writers focused deeply on emotional struggle and moral contradiction. Charlotte Brontë's *Jane Eyre* is an important example. Jane constantly struggles between passion and morality, independence and social expectation. Brontë uses first-person narration to create emotional immediacy and psychological intimacy.

Jane's inner conflict becomes especially visible in moments when she must choose between personal happiness and moral principles. The language of the novel contains emotional exclamations, rhetorical questions, and introspective reflection. These linguistic devices allow readers to experience the heroine's psychological struggle directly. Jane's voice is intelligent, emotional, and self-aware, which was unusual for female characters in early Victorian literature.

George Eliot's *Middlemarch* also examines psychological complexity through detailed analysis of motivation and emotional dissatisfaction. Eliot's characters are intellectually and morally conflicted individuals whose desires often collide with social limitations. Dorothea Brooke experiences disappointment because her intellectual ambitions cannot be fully realized within

traditional gender roles. Eliot uses reflective narration and philosophical commentary to reveal the emotional depth of her characters.

The representation of inner conflict is also connected with symbolism. Psychological prose frequently uses objects, landscapes, weather, and physical spaces as symbols of emotional condition. Darkness may symbolize fear or repression, mirrors can represent divided identity, and empty spaces often suggest loneliness or alienation. Symbolism externalizes invisible emotions and transforms psychological states into visible literary images.

For example, in many psychological novels rain symbolizes sadness or emotional crisis, while light may represent hope or self-discovery. Through such imagery, writers connect the external world with the internal experiences of characters. Symbolism therefore strengthens the emotional atmosphere of the text and deepens psychological meaning.

Syntactic structure also plays an important role in the linguistic representation of inner conflict. Short interrupted sentences may reflect fear, panic, or anxiety, while long flowing sentences can represent memory, reflection, or emotional immersion. Repetition of words emphasizes obsession or unresolved tension. Pauses, ellipses, and unfinished thoughts reveal hesitation and uncertainty.

Dialogue in psychological prose is often indirect and emotionally ambiguous. Characters may hide their real feelings, avoid direct communication, or express themselves through silence. Misunderstanding becomes an important element of human relationships. In this way, psychological prose demonstrates that communication is often incomplete and unstable.

The linguistic representation of inner conflict is particularly significant in relation to gender. Female characters in nineteenth- and twentieth-century literature frequently experience tension between individuality and social expectations. Women are expected to follow traditional roles connected with marriage, domesticity, and obedience, while internally they may desire independence, education, or personal freedom. This contradiction creates psychological conflict that writers express through hesitation, fragmented narration, and emotional reflection.

Modernist literature expanded the possibilities of psychological narration even further. Writers rejected objective narration and instead emphasized subjective experience. Time became non-linear, narration became fragmented, and language became experimental. These literary innovations reflected broader cultural changes, including the influence of psychoanalysis, urbanization, and philosophical uncertainty.

Psychological prose also reflects existential questions about identity and meaning. Characters often struggle to understand themselves and their place in society. Feelings of alienation, anxiety, and emotional isolation become central themes. Literature therefore serves not only as artistic representation but also as philosophical exploration of human existence.

Another important aspect of psychological prose is memory. Memories in such texts are rarely stable or objective. Characters reconstruct the past emotionally, often mixing reality with imagination. Writers use flashbacks, associative thinking, and shifting perspectives to demonstrate how memory influences identity and emotional life. The past continues to shape the present, creating ongoing psychological tension.

The reader also plays an important role in psychological prose. Because narration is often fragmented and subjective, readers must actively interpret emotions, motivations, and meanings. This interactive process increases emotional engagement and creates a deeper connection between literature and human psychology.

In conclusion, the linguistic representation of inner conflict in English psychological prose demonstrates the close relationship between language and consciousness. Through inner monologue, stream of consciousness, symbolism, syntactic experimentation, and emotionally expressive narration, writers reveal the complexity of human thought and emotional struggle. Psychological prose transforms language into a powerful instrument for exploring fear, memory, desire, guilt, and identity.

From the emotional realism of Charlotte Brontë to the modernist experimentation of Virginia Woolf and James Joyce, English literature consistently demonstrates that inner conflict is one of the

most important dimensions of human experience. Psychological prose not only reflects emotional reality but also shapes the reader's understanding of the human mind. The study of linguistic techniques in psychological prose therefore remains essential for literary criticism, linguistics, and the broader study of culture and consciousness.

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WAYS OF RENDERING SUSPENSE, CHARACTERIZATION AND CULTURAL CONTEXT IN AGATHA CHRISTIE'S MYSTERY NOVEL "AND THEN THERE WERE NONE"

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Abstract. *The article examines the ways of rendering suspense, characterization and cultural context in the translation of And Then There Were None by Agatha Christie. Literary translation of detective fiction requires not only linguistic accuracy, but also preservation of the emotional tension, psychological atmosphere and stylistic originality of the source text. The study focuses on the comparative analysis of the original novel and its translated version in order to identify the main translation methods and transformations used in reproducing suspense-producing elements, character portrayal and culture-specific components. Particular attention is paid to the translation of dialogues, psychologically marked passages, lexical and grammatical transformations, as well as stylistic devices that shape the author's individual style. The research also considers the difficulties connected with rendering implicit meaning, emotional colouring and British cultural realia in the target language. The analysis demonstrates that the use of such translation strategies as adaptation, modulation, compensation, contextual substitution and descriptive translation contributes to preserving the artistic effect and communicative value of the original text.*

Keywords: *literary translation, detective fiction, suspense, characterization, cultural context, translation transformations, stylistic devices, adequacy, equivalence, artistic effect.*

Түйін. Бұл мақалада Агата Кристидің «And Then There Were None» романындағы саспенс, кейіпкерлерді сипаттау және мәдени контексті аудару тәсілдері қарастырылады. Детектив жанрындағы көркем аударма түпнұсқаның мазмұнын ғана емес, сонымен қатар эмоционалдық шиеленісті, психологиялық атмосфераны және авторлық стильді дәл жеткізуді талап етеді. Зерттеу барысында түпнұсқа мәтін мен оның аудармасына салыстырмалы талдау жасалып, саспенсті қалыптастыратын тілдік құралдарды, кейіпкерлердің сөйлеу ерекшеліктерін және мәдени реалийлерді аударуда кездесетін қиындықтар анықталды. Әсіресе, кейіпкерлердің психологиялық жағдайын жеткізетін диалогтар мен қайталамаларға, сондай-ақ шығарманың құрылымдық негізіне айналған «Ten Little Soldiers» өлеңіне ерекше назар аударылды. Талдау нәтижесінде бейімдеу, компенсация, модуляция, сипаттамалы аударма және контекстік алмастыру сияқты аударма стратегияларының түпнұсқаның көркемдік әсерін сақтауда маңызды рөл атқаратыны анықталды.

Аннотация. В данной статье рассматриваются способы передачи саспенса, характеристики персонажей и культурного контекста в романе Агаты Кристи «And Then There Were None». Художественный перевод детективной прозы требует не только точной передачи содержания оригинала, но и сохранения эмоционального напряжения, психологической атмосферы и авторского стиля произведения. Основное внимание уделено сравнительному анализу оригинального текста и его перевода, в ходе которого были выявлены трудности, связанные с передачей элементов саспенса, речевых особенностей персонажей и культурных реалий. Особое внимание было уделено диалогам, психологически окрашенным фрагментам, а также стихотворению «Ten Little Soldiers», которое играет важную структурную и символическую роль в романе.

Introduction. The translation of detective fiction is considered one of the most difficult areas of literary translation, since it requires preservation of the author's style, emotional tension and hidden psychological details that influence the reader's perception of the text. This issue becomes especially important in the translation of *And Then There Were None* by Agatha Christie, which is regarded as one of the most significant works of detective prose of the twentieth century. The novel is distinguished by its atmosphere of suspense, gradual revelation of characters, psychologically marked dialogues and numerous cultural elements reflecting British society of that period. Suspense in the novel is created through lexical repetition, emotionally coloured descriptions, symbolic details and carefully structured dialogues, all of which play an important role in developing intrigue and maintaining tension throughout the narrative [1].

The rendering of suspense, characterization and cultural context in translation requires not only linguistic precision, but also the ability to preserve the artistic and stylistic effect of the original text. During the translation process, translators often face difficulties connected with non-equivalent vocabulary, culture-specific realia, implicit meanings and stylistic peculiarities of detective discourse. As a result, literal translation cannot always reproduce the communicative and emotional impact intended by the author. In this regard, the translator's task is to preserve the author's individual style and the atmosphere of mystery while ensuring clarity and naturalness in the target language [2].

Theoretical analysis. Detective fiction occupies a special place in literary studies and translation theory because it combines artistic narration with psychological tension and logical structure. Researchers of literary translation emphasize that detective prose requires a high degree of accuracy, since every detail in the narrative may influence the development of intrigue and the reader's interpretation of events. Theoretical interest in detective fiction increased significantly in the twentieth century, when scholars began to analyze not only the plot construction of detective novels, but also the linguistic and stylistic devices used to create suspense and psychological pressure. [3].

Suspense, characterization and cultural context are considered the main components of detective prose. Suspense is usually created through lexical repetition, emotionally coloured vocabulary, pauses in narration, foreshadowing and psychologically tense dialogues. Characterization is revealed through speech patterns, descriptions, behaviour and the interaction between characters, allowing readers to understand their psychological condition and motives. Cultural context includes realia, traditions, social norms and references connected with the historical and cultural background of the source text. These elements perform not only an informative function, but also help create the atmosphere and artistic authenticity of the novel [4].

A considerable contribution to the development of stylistics and translation theory was made by scholars such as Vladimir Vinogradov, Ilya Galperin and Yuri Skrebnev. Vinogradov classified stylistic devices according to their functional role and emphasized the importance of preserving the artistic value of literary texts during translation. Galperin examined stylistic devices from lexical, syntactic and phonetic perspectives and paid special attention to their influence on the structure and expressiveness of the text. Their theoretical approaches remain significant for modern translation studies, especially in the analysis of literary prose and detective fiction [5].

The prose of Agatha Christie is widely recognized for its unique narrative style, psychological tension and carefully constructed intrigue. In *And Then There Were None* the atmosphere of fear and uncertainty is created through concise narration, symbolic details, repetitive structures and emotionally marked dialogues. In addition, the text contains culture-specific elements related to British society, social behaviour and communication patterns of the period, which create additional difficulties for translators. Such features make the novel an important object of literary and translation analysis [6].

Experimental part. The practical part of the research was devoted to the analysis of translation methods and techniques used in rendering suspense, characterization and cultural context in the English-to-Russian translation of *And Then There Were None* by Agatha Christie. The main aim of the practical analysis was to identify the ways translators preserve the atmosphere of tension,

psychological depth of the characters and stylistic peculiarities of the original detective text. The novel was selected as the research material because it is characterized by a complex narrative structure, emotionally marked dialogues, implicit meanings and numerous suspense-producing elements that play an important role in the reader's perception of the story.

During the analysis, particular attention was paid to translation transformations and strategies applied in the translated text. Among the most common methods were adaptation, compensation, modulation, contextual substitution and descriptive translation. These techniques helped preserve the emotional intensity and artistic effect of the original novel while ensuring natural and understandable narration in the target language. Adaptation was especially important in rendering culture-specific elements and social realities connected with British society of the period.

Special attention was given to the translation of suspense-producing elements, since suspense is one of the central components of the novel. In the original text, suspense is created through repetitive structures, emotionally coloured vocabulary, pauses in narration, short dialogues and gradual revelation of information about the characters. One of the most significant symbols in the novel is the children's rhyme "Ten Little Soldiers", which becomes the structural basis of the entire plot and reflects the inevitability of the characters' fate. The translation of this element presented certain difficulties because the rhyme carries not only a literal meaning, but also psychological and symbolic significance.

Results. During the comparative translation analysis of suspense, characterization and cultural context in *And Then There Were None*, the main difficulties connected with rendering the stylistic and psychological features of the original text were identified. The analysis demonstrated that one of the central challenges was preserving suspense, since the atmosphere of tension in the novel is created through concise narration, emotionally marked vocabulary, pauses, repetition and gradual disclosure of information. In many cases, literal translation reduced the emotional intensity of the text, which required the use of modulation, contextual substitution and compensation in order to preserve the psychological effect intended by the author.

Another important issue concerned the translation of characterization and dialogues. The speech of the characters in the novel reflects their emotional condition, social status and psychological individuality. Therefore, translators had to carefully select lexical and grammatical equivalents to preserve the unique speech patterns and hidden emotional nuances of each character. Particular difficulties also appeared in translating culturally marked elements and British realia connected with social behaviour and communication traditions of the period. In such cases, adaptation and descriptive translation were applied to ensure understandable and natural perception in the target language while maintaining the artistic meaning of the original text.

Conclusion. In conclusion, the research demonstrated that the translation of detective fiction requires the use of various translation strategies and transformations aimed at preserving suspense, characterization and cultural context. The analysis showed that methods such as adaptation, compensation, modulation, descriptive translation and contextual substitution play an important role in maintaining the stylistic originality and emotional atmosphere of the source text. It should also be emphasized that successful literary translation depends not only on linguistic competence, but also on the translator's ability to understand psychological details, cultural realities and the author's individual style. Consequently, the conducted analysis confirmed that an adequate translation of detective prose is achieved through the balanced combination of semantic accuracy, stylistic equivalence and preservation of the artistic effect of the original work.

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THE SATIRICAL DIMENSION OF SOCIAL CRITICISM IN ENGLISH DRAMA OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES: STRATEGIES, IMAGES, AND INTELLECTUAL

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Annotation: *In this paper, the key methods for using satire to represent social life through English theatre from the late 19th and 20th early twentieth centuries were analyzed with particular attention given to plays highlighting the play by George Bernard Shaw. By analyzing Major Barbara, Pygmalion, Arms and the Man, Mrs Warren's Profession, Candida, and Heartbreak House, the paper reveals how Shaw used such techniques as irony, paradox, and the inversion of the expected in his plays to reveal the hypocrisy of bourgeois society, confront the stereotypes related to gender, destroy the romantic idea of war, and reveal the inherent contradictions of a stratified society. Special emphasis is placed on how Shaw used the concept of language to show the power of the English bourgeois society over the others. Thus, the paper demonstrates that the Satire by Shaw does not only focus on criticizing personal defects and traits but also reflects the social system as a whole. This criticism is based in the essence of Shavian dramas themselves.*

Keywords: *George Bernard Shaw, satirical drama, English literature, social criticism, class society.*

Literary satire is one of the most complex and long-lasting tools used by artists to examine and comment on real-life society. For many centuries, writers have used irony, unusual and surprising images, and surprising statements to show the problems in how society is set up, reveal when people are not being honest, and show that change is needed. The English literary tradition has a lot of great examples of satire: writers like Jonathan Swift and Henry Fielding, as well as Charles Dickens and Oscar Wilde have all shown a strong interest in pointing out the difference between what people say they believe in and how they really act, between public honesty and personal greed. The start of the 19th and 20th centuries was a really good time for the growth of satirical plays. During this time, a totally new kind of play started appearing on the English stage not just something to watch for fun, but a serious discussion about important social issues like inequality in wealth, the role of women, ethics in war, and the false morals of the middle class. The playwrights of that time turned the theater stage into a platform where they sharply criticized Victorian and Edwardian society.

The main person representing this trend was George Bernard Shaw born in Ireland, a Fabian socialist by belief, and a reformer by nature. His plays stand out because they mix humor with serious criticism in a special way. The sharp and clever conversations hide a deep unhappiness with how things are right now. At the same time, the characters come from all different social backgrounds and show real examples of the problems in society.

This article looks at the main ways satire was used to show how society worked in English plays from that time, with a focus on topics like how classes treated each other, what roles men and women were expected to play, the morals of the middle class, and the role of the military. The analysis will be based on Shaw's plays, taking into account the wider literary and cultural environment of that time. Among the artistic devices employed by English satirical dramatists, paradox occupies a special place. Unlike direct insults, paradox works in a roundabout way: it gives the audience a statement that goes against what people usually think, and then shows that this statement actually reveals something very deep and true about how the world works. Shaw used paradoxical thinking in a way

that achieved true perfection, which became a key part of his creative process. Major Barbara (1905) is especially helpful in understanding this point. The heroine believes she is fighting poverty based on strong moral beliefs, but she is shocked to learn that her good deeds are funded by her father, Andrew Undershaft, who is a very rich man who makes weapons. The paradox here operates on multiple levels: on the one hand, the very figure conventionally regarded as the embodiment of social evil is the one who feeds those conventionally regarded as its victims; on the other, the virtuous daughter proves far more dependent on money than the cynical father. Shaw neither condemns nor exonerates either character he simply constructs the situation so that the audience is compelled to reconsider familiar moral categories.

An analogous logic runs through *Pygmalion* (1913). Professor Higgins undertakes to transform a cockney flower girl, Eliza Doolittle, into a society lady and succeeds so thoroughly that his creation surpasses many genuine members of the upper class in manners and refinement. The play calls into question the very nature of class membership: if aristocratic bearing is nothing more than an acquired set of habits, what constitutes its genuine foundation? The paradox functions as a satirical instrument, demolishing the illusion that the supposed superiority of one social stratum over another is in any way innate. Paradox in the satirical drama of the turn of the century thus serves not merely as a stylistic ornament but as an instrument of intellectual provocation. It compels the spectator to reflect on what had previously seemed self-evident, and for this reason proves more effective than any direct accusation. English Victorian society was characterised by a strict class hierarchy that affected all aspects of life, from language standards to selecting a spouse. The satirical drama from the late nineteenth to early twentieth centuries critically revealed the workings of this hierarchy, highlighting its artificial nature and unfairness

The theme of class occupies a central place even in Shaw's earliest plays. In *Widowers' Houses* (1892) the first of his *Unpleasant Plays* a young gentleman is horrified to discover that his own fortune, which he had considered untainted, ultimately derives from the exploitation of slum tenants. The play insists that in a capitalist society there is no such thing as clean money: any prosperity is connected, however indirectly, with someone else's destitution. This is not merely an exposé of individual wrongdoers it is a systemic critique, premised on the contention that vice is built into the very structure of social relations. Of particular interest is the way Shaw portrays class mobility. In *Pygmalion*, Eliza's father, Alfred Doolittle, a dustman, unexpectedly finds himself a wealthy man and this wealth makes him miserable. He formerly belonged to the 'undeserving poor', guided by an uncomplicated philosophy of immediate pleasure; now he is obliged to submit to the norms of bourgeois morality, which he does not himself share. Shaw's irony here is twofold: wealth turns out to be not liberation but a trap, while the 'lower class' displays a kind of authenticity inaccessible to the hypocritical 'upper' orders. Shaw's satire on class society never reduces to the romanticisation of the poor or the demonisation of the rich. His gaze is sober and ruthless: he demonstrates that the class system deforms all its participants both those at its apex and those struggling at its base. This is precisely what makes his critique so persuasive: it does not appeal to sentimentality but to reason.

One of the central objects of satirical reflection in the drama of the turn of the century was the position of women in bourgeois society. Victorian culture imposed a strictly defined role upon women that of the angel of the domestic hearth, a being without independent ambitions or interests, subordinate first to a father, then to a husband. Satirically inclined dramatists questioned this role, creating images of women who were intelligent, strong-willed, and resolute thereby exposing the absurdity of the social constraints imposed upon the 'weaker sex'.

In this respect, *Candida* (1894) is of exceptional importance. The eponymous heroine appears, on the surface, to embody the type of the model Victorian wife devoted, caring, living for her family. However, Shaw constructs a situation in which *Candida* demonstrates far greater psychological maturity and practical wisdom than either of the two men competing for her affection. Her final choice to remain with the more 'weak', needy husband overturns conventional expectations: it is not she who requires protection, but he who requires hers. In this way Shaw inverts an established gender stereotype.

Mrs Warren's Profession (1893) attacks the hypocrisy of society with even greater directness. Mrs Warren runs brothels and justifies her occupation with perfectly coherent logic: a woman without education or capital in a harsh capitalist world simply had no other means of escaping destitution. Her daughter Vivie, educated at Cambridge, rejects her mother but Shaw makes it unmistakably clear that the moral indictment of Mrs Warren ought to be directed first and foremost against the society that created the conditions under which her choice became a rational one.

The image of the 'new woman' in the drama of this period is not merely a feminist manifesto but an instrument of broader social criticism. By showing the compromises to which intelligent and strong women are forced to submit in a world governed by masculine prejudice, the authors exposed the deep irrationality of a 'civilised' society that claimed to be guided by reason and progress.

The theme of war occupies a special place in the satirical drama of the turn of the century. The official culture of Victorian and Edwardian England was suffused with a cult of military valour: the image of the heroic soldier sacrificing himself for the sake of Nation and Empire occupied a central position in mass literature, painting, and rhetoric. Satirically minded dramatists subjected this image to merciless reinterpretation.

This tendency finds its most vivid expression in Shaw's *Arms and the Man* (1894). The action is set during the Serbo-Bulgarian War of 1885, but the actual geography is merely a convention the play is directed against the romantic myth of war as such. Captain Bluntschli, a Swiss mercenary, flees from battle and hides in the bedroom of a Bulgarian young lady, Raina; he carries chocolate in his cartridge box instead of ammunition a practical professional rather than a romantic hero. His appearance shatters Raina's illusions, which have been nurtured by bookish notions of war and chivalry. Shaw opposes not cowardice to bravery, but romantic falsehood to sober truth. In *Major Barbara*, the theme of militarism acquires an even sharper dimension. Andrew Undershaft a man who has amassed his fortune through the manufacture of weapons reflects on his trade without the slightest hypocrisy: he does not shelter behind patriotic slogans but states plainly that he deals in death because it is profitable and because it is ultimately weapons that govern the world. Paradoxically, his cynicism proves more honest than the pious indignation of those who benefit from the arms industry while pretending to have no connection with it.

It is noteworthy that the satire on militarism in these plays precedes the First World War and for this reason sounds all the more prophetic. Shaw perceived and ridiculed the mechanisms that within a few years would lead to catastrophe, when romantic illusions about heroic warfare would shatter against the reality of the trench. In this sense, his satire transcends its specific historical situation and acquires universal significance.

Perhaps the most consistently targeted object of satirical critique in English drama of the turn of the century is bourgeois morality that system of norms and values which the middle class proclaimed universal and inviolable, while in practice it served primarily to protect property interests and social prestige. Hypocrisy as a structural element of bourgeois society is examined by Shaw in numerous plays. In *Androcles and the Lion* (1912), the Christian martyrs are portrayed as very different people with very different motives among them genuine faith, vanity, and sheer stubbornness alike. The play calls into question the very concept of religious virtue, demonstrating that outward piety and inner honesty are far from identical.

In *Heartbreak House* (1919) a play written during the First World War Shaw paints a portrait of the English educated class on the eve of catastrophe. The characters assembled at Captain Shotover's country house are intelligent, articulate, and full of pretensions to culture and refinement yet utterly incapable of real action. Their conversations about love, the meaning of life, and the organisation of the world are merely a handsome facade behind which lies spiritual bankruptcy. Shaw employs the Chekhovian device of 'inaction' but where Chekhov offered lyrical melancholy, Shaw offers satirical indignation. Shaw's critique of bourgeois morality is neither anarchic nor nihilistic. He does not deny morality as such he insists that genuine ethical commitment is incompatible with hypocrisy and self-deception. His satire performs, in essence, a therapeutic function: it seeks to dismantle false representations so that something authentic may arise in their place. An indispensable

component of the satirical strategy in Shaw's drama and that of his contemporaries is attention to language as an instrument of social power. Speech mannerisms, pronunciation, vocabulary all of these in a class-bound society served as markers of belonging to one social stratum or another, as passports into 'polite society' or, conversely, as walls separating the 'lower' from the 'higher' orders. *Pygmalion* is built entirely around this theme. Professor Higgins a phonetician and speech specialist is convinced that by altering Eliza's pronunciation he will alter her social status. And he is proved right but only partially. Eliza does indeed pass in fashionable society as 'one of their own', yet this does not make her happy: she finds herself between two worlds, belonging to neither. Shaw demonstrates that language is not only a means of communication but also an instrument of inclusion and exclusion, and that mastering the 'correct' speech does not eliminate class barriers but merely displaces them.

The rhetoric of power is also examined by Shaw in the context of political demagoguery. In *The Apple Cart* (1929), he portrays politicians who manipulate public discourse with consummate skill, while real decisions are made somewhere entirely different. The gap between rhetoric and reality, between word and deed, is a constant theme of Shavian satire, exposing the way language can serve not to illuminate but to obscure the truth. In the broader context, this attention to language resonates with the general sense, widespread in the literature of the fin de siècle, of a crisis of representation the sense that established words and concepts no longer adequately describe reality but merely reproduce illusions convenient for the dominant class. Satire in this sense performs the function of linguistic exposure: it demonstrates that 'behind the words' lies a quite different truth. The satirical drama of the turn of the nineteenth and twentieth centuries constitutes one of the most significant phenomena in the history of English literature. By transforming the theatrical stage from a place of entertainment into a space for intellectual and moral provocation, its practitioners called into question the fundamental values and assumptions of their time class hierarchy, gender roles, the cult of military heroism, and the hypocrisy of bourgeois morality.

George Bernard Shaw played the leading role in this movement. His artistic method paradox, irony, the subversion of expectations, intellectual dialogue proved an exceptionally effective instrument of critique. Shaw never confined himself to exposing individual vices or characters: his target was always a systemic fault, one embedded in the very mechanisms of social organisation. It is precisely this quality that gives his plays their universal dimension, by virtue of which they have not lost their relevance to this day. Satire, as the study of this period demonstrates, is not merely a literary device it is a distinctive way of seeing and comprehending reality. Where apologetics perceives order and harmony, satire perceives contradiction and hypocrisy; where official rhetoric speaks of progress and prosperity, satire asks: progress for whom? It is precisely this capacity for asking uncomfortable questions that makes the satirical tradition an indispensable element of the cultural life of any society that aspires to self-awareness. The legacy of Shaw and his contemporaries proved extraordinarily fertile: their devices and themes were taken up by subsequent generations of dramatists from Brecht to Osborne, from Beckett to Stoppard. The satirical dimension that they introduced into European drama became an integral component of twentieth-century theatre a theatre that understood itself not as a mirror of life but as its critical tribunal.

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UDC

MORAL IRONY AND THE CRITIQUE OF SOCIAL VALUES IN CHARLOTTE BRONTE'S NOVEL JANE EYRE

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Annotation: *The aim of the article is to examine the specific features of moral irony in the novel by Charlotte Brontë and to analyse its role in the critique of social values. In the course of the analysis, the methods of structural-semantic analysis, close reading, character analysis, and thematic analysis were employed. Through the application of these methods, the key manifestations of moral irony were identified, the central conflict was defined, and the opposition between social expectations and true moral principles was revealed. An in-depth reading makes it possible to more fully uncover the author's worldview reflected in the novel. These ideas are embodied in the system of characters, in the contrast between appearance and reality, and in the development of the plot also its key episodes.*

Keywords: *Narration, literary analysis, characters, identity, moral integrity.*

Jane Eyre first published in 1847 constitutes a significant landmark in Victorian literature and demonstrates the capacity of narrative fiction to transcend its historical and cultural context. The novel follows the developmental trajectory of its protagonist from an orphaned and socially marginalised child to a self-determined and morally reflective adult, whose formation is shaped by sustained adversity, ethical testing, and progressive self-realisation.

In relation to the theme of moral irony and the critique of social values, the novel is characterised by a persistent revelation of the discrepancy between external respectability and internal moral integrity. Characters who occupy socially privileged or ostensibly morally authoritative positions are frequently depicted as embodying hypocrisy, emotional deficiency, or ethical inconsistency whereas Jane despite her subordinate social status is constructed as a figure of moral autonomy, integrity, and self-respect. This inversion of expected moral hierarchies generates a sustained sense of moral irony, which functions as a critical mechanism for interrogating Victorian assumptions concerning class structure, gender norms, and institutional authority.

The novel is further distinguished by its use of first-person retrospective narration, which enables direct access to the protagonist's cognitive and moral processes. Through this narrative perspective, the reader is positioned to observe Jane's continuous negotiation between socially imposed expectations and individual ethical convictions, particularly with regard to notions of justice, dignity, and emotional authenticity. This narrative strategy intensifies the critique of dominant social values by foregrounding the tension between external normative systems and subjective moral truth.

Moral development of the protagonist is structured through a sequence of formative stages, including her early experiences of deprivation and marginalisation at Gateshead, her disciplinary and moral education at Lowood, her service at Thornfield, and her subsequent moral crisis and period of exile. Each stage functions as a site in which different manifestations of social inequality and ethical contradiction are exposed and problematised, thereby reinforcing the novel's broader critique of Victorian socio-moral order. Ultimately, the resolution of Jane's relationship with Edward Rochester signifies not merely personal reconciliation but also the affirmation of ethical independence over socially constructed constraints.

The study further develops its critique of social values through the representation of moral and religious hypocrisy, particularly in characters who use religious authority or moral superiority as a

justification for control, judgment, or emotional repression. Charlotte Brontë exposes how such figures often appear virtuous on the surface, yet their actions contradict the principles they claim to uphold. This contrast deepens the moral irony of the narrative and reinforces the idea that true morality is based on inner integrity and compassion rather than rigid social or religious rules.

Moral irony in *Jane Eyre* is realised through a sustained and carefully constructed opposition between outward social appearance and underlying moral reality. The narrative consistently interrogates and destabilises the assumption that social respectability, education, or institutional authority is necessarily indicative of ethical superiority or genuine moral worth. Instead, it reveals that individuals who are positioned within society as morally, intellectually, or socially authoritative figures often fail to embody the principles they are presumed to represent.

In many instances, such characters are shown to rely on external markers of status and reputation while simultaneously demonstrating hypocrisy, emotional rigidity, or ethical inconsistency in their behaviour and decision-making. This contrast exposes the limitations of socially constructed moral frameworks and highlights the gap between appearance and essence. As a result, the novel creates a critical space in which conventional Victorian ideals of class, authority, and morality are questioned and re-evaluated through ironic reversal.

Jane despite her socially marginalised position as an orphan and dependent, is consistently presented as a figure of strong moral integrity, defined by honesty, self-respect, and a firmly developed sense of justice. Throughout the narrative, her behaviour is directed by inner ethical conviction rather than external pressure, social expectation, or institutional control. She repeatedly acts according to conscience even when such choices bring personal difficulty or social disadvantage.

This contrast between Jane's moral autonomy and the values represented by dominant social structures produces a clear sense of moral irony. The novel reverses conventional Victorian assumptions by questioning the link between class position, authority, and moral worth, thereby exposing the instability of socially constructed ethical hierarchies.

By means of this narrative strategy Charlotte Brontë highlights the fragility of socially determined moral judgments and reinforces the idea that genuine morality is grounded in inner principles, individual conscience, and ethical independence rather than external status or institutional authority.

Despite the extensive body of literary criticism devoted to *Jane Eyre* there remains a significant gap in systematic theory driven studies of moral irony and moral integrity within the novel. In particular the connection between Jane's moral development and the critique of Victorian social values has not been sufficiently examined through an integrated approach that combines ethical psychological and linguistic perspectives.

Although it has successfully discussed Jane's agency resilience and resistance to oppression it rarely combines close textual analysis with an interpretation of dialogue emotional expression and identity formation. As a result, the complexity of moral irony in the novel remains partially unexplored. This is especially evident in the way the text contrasts social appearance with inner moral truth and uses this contrast to question accepted norms of class gender and authority.

This gap reveals a central research problem. It concerns how *Jane Eyre*'s internal motivations emotional responses beliefs and actions form a coherent moral identity and how this identity functions within the novel's broader critique of social hypocrisy and inequality. This study therefore aims to address this issue through a structured qualitative analysis of Jane's moral integrity and to show how moral irony operates as a key device for challenging Victorian social values.

Life in nineteenth-century Britain was largely structured by a rigid system of social class, within which individuals were typically expected to remain in the status into which they were born. In *Jane Eyre* Jane occupies an intermediate social position, both as an orphan at Gateshead and later as a governess at Thornfield. This liminal status allows her to move between different social groups and to interact with individuals across the social spectrum, ranging from domestic servants to members of the aristocracy. Through this social mobility Charlotte Brontë constructs a broad social panorama in which the foundations and consequences of class divisions are critically examined.

Class distinctions are shown to generate significant obstacles, particularly in Jane's relationship with Rochester. The disparity in their social positions becomes a central source of tension, requiring Jane to challenge entrenched prejudices regarding her status and to assert recognition of her personal qualities rather than her social rank. In this way, the novel suggests that individual moral and personal virtues are more reliable indicators of character than inherited class position.

At the same time, the narrative does not advocate the complete rejection of all social and moral boundaries. Jane's decision to refuse becoming Rochester's mistress, despite his constrained marital circumstances, reflects her awareness of ethical and social consequences. She recognises that her sense of identity is partially shaped by societal perception and chooses not to sacrifice her moral and social integrity, even in the context of personal affection.

Jane Eyre presents an unconventional portrayal of social class through contrast, irony, and characterisation, functioning as a critique of Victorian class hierarchy. The novel employs juxtaposition to expose the rigidity of social divisions and to question the assumption that class position reflects moral value. Through reflective narration and evaluative language Jane's voice consistently highlights the artificial nature of social boundaries and challenges their legitimacy.

A key technique used in the novel is irony, particularly moral and situational irony, which reveals the contradiction between appearance and reality. Characters associated with authority and respectability are often characterised through language that implies moral rigidity or hypocrisy, while lower status characters are frequently associated with sincerity and emotional authenticity. This contrast reinforces the idea that moral worth is independent of social position.

The novel also uses characterisation and descriptive detail to construct class differences. Language describing wealth and privilege often carries connotations of artificiality or excess, while descriptions of poorer characters tend to emphasise honesty and simplicity. This linguistic opposition reinforces the critique of class inequality by shaping reader perception through contrast.

Symbolic and evaluative language further strengthens this critique by exposing how social stereotypes influence judgement. Physical and behavioural descriptions often carry implicit social meanings that reflect Victorian assumptions about morality and class identity.

Through these language techniques Charlotte Brontë constructs Jane as a morally reflective narrator whose perspective undermines social hierarchy. The narrative ultimately challenges the ideological link between class and moral worth and suggests that true value lies in integrity rather than social status.

In Jane Eyre moral irony is clearly expressed through situations where socially respected figures behave in unjust or hypocritical ways, while Jane's morally driven decisions contradict social expectations yet prove ethically justified.

A notable illustration of this is the representation of authority figures at Lowood, where those who claim to promote discipline and moral education are themselves responsible for cruelty, neglect, and emotional harm. This creates irony as moral authority is shown to lack genuine morality in practice. The contrast between the institution's stated values and its actual conditions exposes the gap between public ideals and private behaviour. The language used to describe punishment and deprivation reinforces this contradiction by presenting suffering as normalised within a system that claims to be ethical.

Furthermore, the suffering of the pupils reveals how institutional power is justified through moral discourse while simultaneously producing injustice. This strengthens the ironic effect because the very environment that is meant to cultivate virtue becomes a space of moral violation. Through this depiction Charlotte Brontë critiques not only individual behaviour but also the broader social system that allows such contradictions to exist under the guise of moral authority.

Anaphora is employed in Jane Eyre as a significant stylistic device to emphasise Jane's persistent desire for freedom and moral autonomy which directly contributes to the novel's exploration of moral irony and the critique of social values. The repetition of the word "liberty" intensifies the thematic focus on personal independence and highlights Jane's rejection of social and gender constraints. This linguistic repetition underscores the conflict between individual aspiration

and restrictive Victorian norms reinforcing the idea that true moral strength is connected to inner freedom rather than external control.

Similarly, anaphora is used to foreground Jane's developing moral assertiveness and her refusal to accept unjust treatment. The repetition of "I will never" reflects the firmness of her moral judgement and the emergence of her ethical independence. This moment marks a turning point in which Jane's sense of justice overrides fear and submission demonstrating her growing resistance to authority that lacks moral legitimacy.

Across these instances Charlotte Brontë integrates stylistic repetition with character development to reinforce moral irony. Jane's assertive language contrasts sharply with the oppressive social environment she inhabits revealing that moral authority does not belong to those in power but to those who act in accordance with conscience and integrity.

Another significant instance appears in Jane's relationship with Rochester. Social convention expects her to accept a position of inferiority due to differences in class wealth and social status. However, her decision to leave Thornfield when her moral principles are threatened demonstrates a strong commitment to ethical integrity rather than emotional dependence or weakness. Although this choice directly contradicts both social expectations and personal desire it is ultimately validated within the narrative as morally justified. This situation highlights the tension between individual conscience and socially imposed norms and reinforces the novel's broader critique of Victorian moral standards.

Moral irony is also evident in the contrast between appearance and reality within the institution of marriage and the concept of social respectability. Characters who initially appear socially appropriate respectable or morally acceptable are often later revealed to lack emotional sincerity ethical consistency or genuine moral depth.

In conclusion moral irony in *Jane Eyre* functions as a central narrative and critical device for exposing contradictions within Victorian social values. Through the sustained opposition between appearance and reality the novel demonstrates that social authority and respectability do not necessarily correspond to genuine moral worth. Charlotte Brontë employs this technique to interrogate established hierarchies of class gender and institutional power.

The analysis indicates that characters occupying privileged positions are frequently represented as morally deficient while Jane despite her social marginalisation embodies integrity independence and ethical clarity. This inversion reinforces the novel's critique of social inequality and highlights the instability of socially constructed moral judgments. The novel also demonstrates that moral growth is achieved through continuous confrontation with injustice which strengthens the protagonist's ethical independence. It further suggests that true social reform begins with the recognition of individual moral value beyond class-based distinctions. The narrative further suggests that moral development is closely linked to self-awareness personal suffering and reflective experience which shape Jane's ability to distinguish between external expectations and internal conviction. In addition, the use of first-person narration intensifies this moral framework by allowing direct access to ethical reflection and emotional reasoning. Ultimately the novel encourages a critical reassessment of dominant social norms and affirms the primacy of personal integrity moral consistency and individual conscience over inherited social position.

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UDC

THE REPRESENTATION OF XENOPHOBIA AND THE FOREIGN “OTHER” IN BRAM STOKER’S DRACULA

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Annotation: *This paper investigates the representation of xenophobia and the construction of the foreign “other” in Bram Stoker’s Dracula, describing broader social and racial anxieties of English Empire during the Victorian period. The subject of the article remains relevant due to contemporary disputes about immigration, national and cultural identities, and ethnic minorities that continue to reflect the fears of 19th century England. Literature of the Victorian period presents significant details, which help discover the roots of xenophobia in history and track its development. The methodology of the analysis lies in close reading of Dracula by Bram Stoker intertwining the main theme of the book with postcolonial theory and Victorian history and culture. Key references that served as a support of the study are Edwards Said’s Orientalism, Stephen Arata’s concept of reverse colonization and Max Nordau’s book “Degeneration”, that talks about decay of western civilizations. The article presents the Dracula as a figure of cultural and national anxiety and symbolizes Eastern Europe as something primitive and threatening the civilized society of England. The analysis of the book shows the narrative form of the novel, its gender roles and the union of British western men which tries to take over the threatening east, thus, reinforcing xenophobia.*

Keywords: *Victorian period, gothic literature, xenophobia, British Empire, colonization, orientalism, Dracula, Eastern Europe, immigration, fears.*

Dracula was written by Irish writer Bram Stoker and published in 1897. It is considered one of the most influential Gothic works in English literature. The novel is well-known for its gothic horror elements such as vampires, battle between good and evil and supernatural powers and events, but it also implied social and political fears of The Victorian era. One of the main and crucial of these fears is the anxiety about foreigners and their influence on society, which is called xenophobia in a scientific way.

The foreign “other” in Dracula is expressed by the Count Dracula who lives in Eastern Europe in Transylvania and travels to London to spread his influence. Judging from the perspective of Victorian society, Dracula was not just a monster, but a foreigner who threatened to corrupt English society. Even though the novel positions itself as a horror story, it can be easily read as a novel describing cultural and imperial fears and anxieties about immigration, race and national identity.

In order to have a better understanding of xenophobia in Dracula, it is important to know the historical context of the time when Dracula was written. In the 90th years of the 19th century Britain was filled with anxieties. Colonial wars in Africa and Asia were proving costly and, at times humiliating. Domestic social problems like poverty, crime, disease and overcrowding in major cities were worsening. The great British Empire began to slowly decrease in her powerfulness leading to concern about the degeneration of the British nation. The concept of degeneration was deeply influential in the 1880s and 1890s. Shaped by evolutionary theory of Charles Darwin, degeneration theory claimed that just as species could evolve upward toward greater complexity, they could also devolve or regress downward toward more primitive states. Applied to human beings, this idea produced enormous anxiety.

According to Max Nordau and his book “Degeneration”, modernity was causing physical and moral decay in Western regions, especially British empire [1]. Meanwhile immigration in England

was upswinging and immigrants such as Jews, Russians and Poles started to fill in the Empire. The anxiety about immigrations was spreading so fast that Parliament of the United Kingdom in 1905 presented a law called Aliens Act that was aimed to control the immigration. The vampire fiction, especially of the 19th century, as Jules Zanger argues, often hides contemporary anxiety about immigration of the Jews, who comes from East and influences the society in negative way. [2]

The parallels between Dracula and anti-Semitic tropes are striking and have been noted by numerous scholars. Dracula is obsessed with blood, he is associated with financial affairs, operates in secret and exploits the trust of his hosts. The novel also presented the growing anxiety of Britain's invasion by the foreign "other". The 1890s saw a wave of "invasion literature" in Britain, in which novels and stories imagined foreign powers successfully invading and conquering Britain. The most famous example is H. G. Wells's *The War of the Worlds*, published in 1898, a year after *Dracula*, in which invaders from Mars lay waste to the English countryside. *Dracula* belongs to this broader cultural moment, but displaces the fear of invasion onto a supernatural, racially coded figure from the semi-oriental East.

Stephen D. Arata in her essay "The occidental Tourist: Dracula and the anxiety of reverse colonization" claims that "Dracula" shows fears of reverse colonization, which means that all the people and nations which Britain was dominating and colonizing, one day will return the favor and colonize Britain. In *Dracula* we can see the exact fear become the reality where the colonized oppresses the colonizer. [3]

From the beginning of the novel, Bram Stoker pays a lot of attention to describing the difference in racial appearance of Count Dracula. The narration starts with Jonathan Harker's diary entry where he describes his journey to Transylvania where he admires the beauty of the nation. However, with time passing he sees threats in the people who live there, and everything from customs to landscapes becomes alien. When he meets Dracula, Jonathan starts to describe his physique and looks, emphasizing his foreignness. He describes his face as "strong with high bridge of the thin nose...his eyebrows were very massive with bushy hair that seemed to curl in its own profusion..." [4]

Such description refers to the common stereotype of appearance that is typical for the East European nation. Dracula's big nose, heavy eyebrows and pale skin mark him as a figure of something strange and other. In nineteenth century literature, it was common to depict racial anxiety through the hideous, almost monster-like appearance, using it as a symbol of inferiority. Dracula's racial otherness is not fixed in a single category. Many scholars have identified him with different racial groups such as Eastern European, Jews, Romani people or a generalized image of Orientals. Dracula is not simply a representation of certain racial group like Jews or Oriental, he is all of this threatening types at once. He is a full weight of Victorian xenophobia in a single body.

Dracula's country of origin, Transylvania, is portrayed as a primitive and uncivilized world, full of peasants. Jonathan describes it as wild and superstitious, where citizens always cross themselves and give Jonathan garlic and crucifixes to prevent vampires' attacks. In accordance with Edward Said and his "Orientalism", such stereotypes where East is irrational and threatening are created to contrast the progressive West and make it seem more civilized and dominant. [5]

The strongest example of xenophobia in Bram Stoker's *Dracula* is the Count's planned and purposeful journey to London, England. Dracula is presented as an active, intelligent and cunning agent who intends to buy property in England and thoroughly calculated his invasion. When Dracula tells Jonathan "I long to go through the crowded streets of your mighty London, to be the midst of the whirl and rush of humanity" he is expressing the colonial desire. He wants to be in the center of England and spread his authority there. [4]

Another important moment that represents xenophobia in the novel is when Dracula arrives to England on the ship *Demeter* after a trip where the entire crew gets killed. This scene shows that the East brings death and disease to the civilization. Anne Mcwhir notes that Dracula spreads his vampirism through contagion, like bites and interaction with blood. It serves as a metaphor of infection, which was also one of the main fears of British society of that time, such as syphilis, tuberculosis and cholera. [6]

The foreign “other” in *Dracula* has a strong connection to fears about female sexuality and gender roles, because Dracula’s main victims are women: Lucy Westenra and Mina Harker. He attacks them in an intimate, almost sexual way, and it leads us to another Victorian fear, which is the corruption of white women by foreigners. Lucy Westenra’s metamorphosis into a vampire is shown as a downfall of her ideal femininity. At first, she was described as an ideal woman, gentle, beautiful and passive. But when she becomes a vampire, she is described as predatory, sexual and “other”. Van Helsing and his group of men are horrified by her and destroy her violently, not to save her, but return gender and national order.

Mina Harker is a complete opposite to Lucy, she is an ideal woman, rational, loyal and disciplined. She even served as a mediator between Dracula and the men who were hunting him. Her half vampirization created a link between her and Dracula and the men seize the opportunity to destroy the monster. She is a perfect example of a woman who sacrifices herself for the men’s benefit.

The contrast between the vampire women of Transylvania and the English women in the novel is also significant. The three vampire women in *Castle Dracula* or as they called: Dracula’s “brides” are described in explicitly sexual and dangerous terms not matching English prototypes of how women should look and behave. They are beautiful and yet deadly, seductive and predatory. They represent the unrestrained female sexuality of the East in contrast to control domestic English womanhood.

The xenophobic elements in *Dracula* can be observed through the male characters of the novel. All the men are white and racially the same despite different nations, they are English, American and Dutch, but all are white, Christian and male. Their collective hostility against Dracula can be an allegory for the Western civilization defense versus non-western threatening foreign. However, Van Helsing is a Dutch professor and a foreigner himself, but his identity does not regarded as threatening, because his values interconnect with British ones.

The last important feature of xenophobia in *Dracula* is the way the novel uses language and literacy as markers of civilization. The novel is written using the epistolary narrative, which means that it is structures as a gathering of diaries, letters, newspapers, phonograph recordings and they all are written by English characters and is considered the only authoritative voice of narration.

Dracula himself is very intelligent and educated, but he does not have a voice in the novel. We never read any documentation written by him. He exists only because he was described by someone who presents Dracula from the xenophobic point of view and systematically points out his non-human qualities and strangeness. The narrative exclusion is itself a form of violence: the foreign “other” is denied the right to tell his own story, to explain his perspective or to oppose the version of events presented by his enemies. As many scholars state, the novel *Dracula* is deeply connected with modern technologies like typewriters and phonographs, which are used by the privileged white European people, while Count Dracula does not have access to it and uses ancient powers. This comparison of modern West and ancient East emphasizes novel’s xenophobic features.

Van Helsing’s voice in the novel is another aspect of the novel’s ideology. As a Dutch speaker of English, he speaks with German accent and uses idioms borrowed from the German language. Van Helsing is also a representation of the foreign “other”, but he is not shown as threat to English society, on the contrary he is treated with respect and admiration. He is considered charming, rather than threatening, because he is a hero and serves for the good of England. He does not have traits of invasion like Dracula does, that’s why he is considered safe.

Jonathan Harker’s early founding of the Transylvanian nation and customs are considered as ethnographic descriptions, where Jonathan explores an exotic and inferior culture. Mary Louise Pratt in her “Imperial eyes: travel writing and transculturation” claims that such travel writing was never neutral and that it was managed within a colonial power which made everyone think that the West superior and gave it the right to observe the observed. [7]

The novel’s focus on documentation and evidence is connected to Victorian concern with truth, knowledge and rationality. The heroes collect their documents into Van Helsing’s memorandum, which is a collective record of Dracula’s presence. This act of making a document is fundamentally

Western activity, which is rational, systematic and oriented toward legal and scientific standards of evidence. It acts as a huge contrast to the oral tradition of East European folklore. Even though the Eastern Europeans were right in their superstitions about vampires, the novel reframes this knowledge in favor of English superiority.

In conclusion, Bram Stoker's *Dracula* is a rich novel whose horror elements are inseparable from Victorian England's politics. The novel constructs its central threat, Count Dracula, as a figure of racial and cultural "otherness", whose invasion of England encodes a wide range of Victorian anxieties: about immigration, decline of British Empire, boundaries between East and West, gender roles and female sexuality.

Through an analysis of Dracula's appearance and race, the location of Transylvania, the narrative and its resonance with reverse colonization, the intersection with xenophobia with gender politics, and politics of language, it was shown that the novel's xenophobia is not accidental or shallow, but structural and organized. It shapes the plot, the characters, the narrative style, and the ideology of the story. The defeat of Dracula is not a simple conquer of a monster, it is reinforcement of white, western, Christian civilization over the threatening forces of racial and cultural difference.

Understanding the historical and ideological depth of Dracula's xenophobia makes it a richer and more significant text. It allows us to see how literature participates in the construction of cultural anxieties and how narratives about monsters are often also narratives about real human fears and conflicts.

Reading *Dracula* today, in a world still marked by xenophobia, nativism and anxiety about immigration, is a reminder of how deeply literature can reflect and shape the prejudices of its time and how significant it is to read these texts critically, with attention to who and how are they represented and whose perspective is taken for granted as the only authority. The foreign "other" of Dracula is not simply a fictional vampire, he is the product of a specific cultural moment and understanding him helps us understand both Victorian Britain and the persistence of xenophobic cognition that is still present in the modern world.

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А 13

ЯЗЫКОВОЕ ОБРАЗОВАНИЕ КАК ФАКТОР ЛИЧНОГО И ПРОФЕССИОНАЛЬНОГО РАЗВИТИЯ СТУДЕНТОВ

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ТАТАНОВА ЛАРИСА ТУЛЕНОВНА

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***Аннотация.** В данной статье рассматриваются особенности обучения русскому языку в медицинском вузе, формирования коммуникативной компетенции студентов на занятиях русского языка через применение инновационных методов. Авторы приводят примеры использования таких приемов, как синквейн, диаманта, дневник двойной записи, биопоэма, инсерт, авторский стул, которые являются наиболее эффективными в языковом образовании.*

***Ключевые слова:** языковое образование, критическое мышление, творческий потенциал, инновационные методы.*

Дисциплина «Русский язык» в медицинском вузе имеет свои особенности, поскольку язык, которому мы учим, не является для наших студентов основным средством общения и познания, а также не является профильным предметом для будущих медиков. Именно поэтому мы, преподаватели языковых дисциплин, стремимся передать не только сумму знаний о языке, но и формировать коммуникативную компетенцию студента. Только тогда мы можем реализовать основную цель обучения – воспитать толерантных поликультурных и успешных личностей.

Применение современных инновационных технологий в процессе языкового обучения способствует развитию творческой самостоятельности и формированию языковой компетенции обучающихся. Так, одна из эффективных технологий, предоставляющей возможность проводить оригинальные приемы и методы работы на занятиях русского языка - технология «Развитие критического мышления через чтение и письмо» (РКМЧП). Основу технологии «РКМЧП» составляют стратегии, объединяющие приемы учебной работы по всем видам деятельности - говорения, чтения, письма, слушания. Существует более 90 стратегий данной технологии, мы же наиболее часто применяем на занятиях такие стратегии, как синквейн, диаманта, кластер, дневник двойной записи, таблица-синтез, портфолио, биопоэма, метод 6 шляп, кубизм, инсерт, ЗХУ, корзина идей и другие. Данные стратегии являются наиболее оптимальными для изучения нашего предмета.

Остановимся более подробно на некоторых из них.

Стратегия «Биопоэма» очень эффективна в начале учебного года среди студентов 1 курса в целях адаптации студентов к новому этапу жизни и к новой образовательной, социальной среде. Структуру биопоэмы можно менять в зависимости от ситуации. Например, на первом занятии для знакомства студентов друг с другом и преподавателем мы использовали этот план:

1. Имя

2. Три прилагательных, описывающих вас
3. Три существительных-эпитета, характеризующих ваш статус (например, «сын/дочь», «студент», «будущий врач»)
4. Три вещи, которые вы любите
5. Три чувства или эмоции, которые вы испытываете (или испытывали)
6. Три страха, которые у вас есть
7. Что вы хотите (увидеть, сделать, испытать)
8. Ваше кредо

Надо сказать, что преподаватель может сам менять вопросы «Биопоэмы», но лучше, чтобы этим занимались сами студенты. Так же они составляют биопоэмы и друг на друга, и на героев произведений. Таким образом, они развивают мышление и воображение. По ответам «Биопоэмы» можно судить о уровне их развития. В основном, студенты-медики показывают достаточно высокий языковой уровень. Однако среди ответов встречаются и такие, которые свидетельствуют о неумении обобщать, систематизировать факты. С такими студентами следует провести стратегию «Синквейн» или «Верные и неверные утверждения». Они являются легкими, и в то же время эффективными способами для анализа, синтеза и обобщения информации. Вот, к примеру, образец - составленный студентом синквейн:

1. врач
2. компетентный, опытный
3. развивается, учится, лечит
4. врач лечит и словом
5. лекарь

Более сложной альтернативой «Синквейну» может быть использован метод «Диаманта» - стихотворная форма из семи строк:

- 1 и 7 строчки - существительные антонимы;
- 2 - два прилагательных к первому существительному;
- 3 - три глагола к первому существительному;
- 4 - два словосочетания с существительными;
- 5 - три глагола ко второму существительному;
- 6 - два прилагательных ко второму существительному.

В качестве примера приведем составленную студенткой 1 курса диаманту:

1. здоровье
2. физическое, психическое
3. ценится, укрепляется, улучшает
4. нравственное здоровье, духовное здоровье
5. теряется, ухудшается, губит
6. наследственная, смертельная
7. болезнь

Одним из эффективных и любимых нами приемов является стратегия «Дневник двойной записи», которая дает возможность студентам тесно связать содержание текста со своим личным опытом. Особенно полезен данный прием при изучении небольших текстов: для выявления основной мысли, для выражения согласия с некоторыми фактами или же, наоборот, оспаривания.

Вот один пример - запись студента 1 курса после чтения стихотворения Н. Заболоцкого «Некрасивая девочка»:

Фрагмент из текста	Комментарий
<i>Сосуд она, в котором пустота, Или огонь, мерцающий в сосуде?</i>	<i>Я думаю, что красота внешняя, которую олицетворяет пустой сосуд, так же бесполезна, а иногда и губительна. В отличие от простого глиняного сосуда, олицетворяющего внутреннее</i>

содержание: он всегда полезен, нужен, обеспечит счастье, благополучие. В жизни бывает, что люди не понимают этого и допускают ошибки. Но самое лучшее, чтобы внутренняя красота и внешняя соответствовали и гармонизировали. Мы должны к этому стремиться.

Данные ответы наглядно демонстрируют, что такая работа способствует развитию мыслительной деятельности студентов. Они приучаются самостоятельно наблюдать, думать об отдельных фактах, явлениях, событиях, комментировать и высказывать свою точку зрения.

В рамках данной технологии разработана еще одна стратегия, наиболее интересная и часто нами применяемая, особенно в старших классах – «Авторский стул». Студент садится на стул лицом к аудитории и читает свою работу (эссе, комментарий, сообщение, стихи). Со стороны слушателей комментарии не принимаются. Таким образом, студенты учатся публичному выступлению, оригинальной подаче своей работы, уверенному выступлению перед аудиторией. После нескольких успешных проведений этого метода нами было замечено увеличение желающих выступать с творческими видами письменных работ. Так, были попытки сочинить сказки, юмористические рассказы, и даже стихотворения. Например, изучение лексической темы «Культура казахского народа» вдохновило студента 1 курса на стихотворение собственного сочинения:

Шежіре

Одна традиция есть у моего народа -

Шежіре - знать историю рода.

Семь поколений – священный наш закон,

Хранить их память с дальних всех времен.

Я сын отца, казахского батыра,

Я внук моих дедов, их имена.

Храним в сердцах и музыке домбры.

Я связь времен отныне навсегда.

Шежіре висит в почетном месте – төр,

Не просто ведь имен случайных вереница.

История народа, история дәстүр -

Моей культуры важная частица.

Стратегию «Верите ли вы...» мы часто используем при изучении жизни и творчества ученых-медиков, поэтов и писателей. Сначала идет демонстрация фотографий, портретов известных людей, информация о биографии и жизнедеятельности, а затем предлагаются утверждения. Подобные методы являются лучшим способом запоминания и осознания материала.

Таким образом, можно сделать вывод, что применение инновационных методов позволяет преподавателю направлять студентов, не получать готовые знания, а самостоятельно искать, анализировать, творчески мыслить. Можно смело утверждать, что такие задания развивают коммуникативную компетентность, повышают активность студентов, их интерес к предмету, развивают логическое и критическое мышление, дает возможность задействовать всех студентов, даже самых слабых.

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UDC

THE EVOLUTION OF NARRATIVE DESCRIPTION IN PSYCHOLOGICAL FICTION OF THE LATE 19TH CENTURY

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Annotation: *This article examines the transformation of narrative description in psychological fiction during the late nineteenth century, tracing the shift from external, socially-oriented representation toward interiorised modes of rendering consciousness. Drawing on narratological theory, literary history, and close textual analysis, the study investigates how authors such as Henry James, George Eliot, Fyodor Dostoevsky, Gustave Flaubert, and Charlotte Perkins Gilman reconfigured descriptive practice to prioritise subjective perception over objective reality. The article argues that late nineteenth-century psychological fiction did not merely add psychological content to existing narrative forms but fundamentally transformed the function of description itself, repositioning it as a vehicle for rendering the fluid, associative, and often irrational movements of individual consciousness. Special attention is given to the emergence of free indirect discourse, the dissolution of omniscient authority, and the use of spatial description as an externalisation of psychological breakdown, particularly as exemplified in Gilman's "The Yellow Wallpaper."*

Keywords: *Psychological fiction, narrative description, consciousness, interiority, literary realism.*

The late nineteenth century witnessed a profound transformation in the relationship between narrative form and psychological representation. As the certainties of mid-Victorian realism gave way to increasingly sophisticated explorations of subjective experience, the function of descriptive language in fiction underwent fundamental reconfiguration. Description ceased to operate primarily as a means of establishing verisimilar external worlds and became instead an instrument for rendering the elusive, often contradictory movements of individual consciousness. This evolution marked not simply a thematic shift toward psychological subject matter, but a deeper structural alteration in how narrative itself could represent human interiority [1].

The intellectual context for this transformation was multifaceted and deeply interconnected. The emergence of empirical psychology as a distinct scientific discipline, particularly through the work of William James and his contemporaries, challenged longstanding assumptions about the unity and transparency of consciousness. James's formulation of consciousness as a "stream" rather than a chain of discrete ideas, articulated in his *Principles of Psychology* (1890), provided both a metaphor and a methodological provocation for literary experimentation. Simultaneously, philosophical investigations into the nature of perception, notably the phenomenology of Edmund Husserl and the psychological aesthetics of Theodor Lipps, suggested that the act of observation was never passive but always constructive and interpretative. These intellectual developments converged with literary practice to produce a descriptive revolution in which the representation of external reality became inseparable from the rendering of the consciousness that perceives it [6].

The decline of omniscient narration represented one of the most significant developments in late nineteenth-century psychological fiction. Where earlier realist novels had relied upon authoritative narratorial commentary to explain character motivation and moral significance, the psychological turn demanded a withdrawal of such external judgement. Henry James theorised this shift extensively in his critical prefaces, arguing for the superiority of restricted centres of consciousness through which all narrative material must be filtered [4].

The result was a descriptive practice no longer anchored in objective social reality but refracted through the limitations, biases, and perceptual idiosyncrasies of individual minds. James's own fiction, particularly *The Portrait of a Lady*, demonstrates how descriptive passages become inseparable from Isabel Archer's evolving consciousness, with external detail acquiring meaning only through her subjective apprehension of it [4].

Free indirect discourse emerged as the period's most innovative technical achievement, allowing narrative description to hover ambiguously between third-person narration and first-person thought. This mode enabled authors to render psychological states without explicit narratorial mediation, creating prose that seemed to emanate directly from character consciousness while maintaining grammatical distance. Gustave Flaubert pioneered this technique in *Madame Bovary*, where descriptions of provincial life become saturated with Emma's romantic longings and subsequent disillusionment [3]. The external world dissolves into psychological atmosphere, and descriptive detail functions as an index of interior states rather than objective documentation. Gustave Flaubert's rendering of Emma Bovary's consciousness established a model in which descriptive language becomes inseparable from psychological condition, transforming landscape and domestic interior into projections of inner turmoil.

The treatment of time in descriptive passages underwent parallel transformation. Conventional realist description had typically assumed temporal stability, positioning narrated objects within a stable continuum accessible to narratorial observation. Psychological fiction disrupted this stability by subordinating temporal flow to the rhythms of consciousness itself. Moments of intense psychological experience expand disproportionately, while periods of routine contract into summary. Fyodor Dostoevsky's narrative practice exemplifies this reconfiguration, as his characters' internal crises generate descriptive passages in which temporal progression fragments under the pressure of psychological extremity [2]. In *Crime and Punishment*, Raskolnikov's feverish consciousness transforms the physical landscape of St. Petersburg into a hallucinatory projection of guilt and alienation, with descriptive detail operating according to psychological rather than realistic logic [2].

George Eliot occupied a pivotal position in this evolutionary trajectory. Her earlier fiction retained substantial omniscient commentary, yet her later work increasingly subordinated external description to the internal perspective of characters. In *Middlemarch*, Eliot's treatment of Dorothea Brooke demonstrates a sophisticated negotiation between narratorial authority and psychological interiority [1]. Descriptive passages oscillate between objective social observation and Dorothea's subjective perception, creating a narrative texture in which the distinction between world and consciousness becomes deliberately ambiguous. Eliot's famous metaphor of consciousness as a web, each mind receiving and transmitting vibrations peculiar to itself, articulates the theoretical foundation for descriptive practices that would become dominant in subsequent decades [1].

The spatial dimension of psychological description acquired particular significance as fiction turned increasingly toward rendering pathological mental states. Domestic interiors, conventionally described as indices of social status and moral character, became externalisations of disordered consciousness. The relationship between physical environment and psychological condition intensified to the point where descriptive language ceased to distinguish between objective space and its subjective apprehension. This development reached its most radical expression in first-person narratives of psychological breakdown, where the narrating consciousness itself becomes unreliable and descriptive passages function simultaneously as documentation of external reality and symptom of internal disintegration [5].

Henry James's later fiction pushed these innovations toward their logical conclusion, developing a descriptive practice of extraordinary subtlety and indirection. In novels such as *The Wings of the Dove* (1902) and *The Golden Bowl* (1904), descriptive passages become so thoroughly saturated with character consciousness that the reader must labour to distinguish external event from subjective interpretation. James's late style, with its elaborately qualified sentences and its preference for abstraction over concrete specification, represents a descriptive practice fundamentally opposed to the enumerative realism of Balzac or Dickens. Description in late James does not catalogue the

visible world but traces the fine discriminations of consciousness as it grapples with experience. This development carried implications extending beyond technical innovation to fundamental questions about the nature of selfhood and perception. If description always implies a describer, and if the describer is always situated within a particular consciousness with its own history, biases, and limitations, then the aspiration to objective representation that had animated nineteenth-century realism was philosophically untenable. The psychological turn in late nineteenth-century fiction thus reflected broader intellectual currents, including the emerging science of psychology, philosophical investigations of consciousness, and growing scepticism toward positivist epistemologies [6].

Charlotte Perkins Gilman's "The Yellow Wallpaper" (1892) represents a culminating achievement in this evolution of psychological description. The story employs first-person narration to render a woman's progressive mental deterioration, using descriptive language as both medium and symptom of psychological breakdown [5].

Gilman's narrative strategy transforms the physical description of a room's wallpaper from objective documentation into an externalised map of the narrator's disintegrating consciousness. The wallpaper's pattern, initially described in terms of aesthetic discomfort, gradually becomes animate, acquiring intentionality and agency as the narrator's perception of self and world dissolves [5].

The descriptive evolution within "The Yellow Wallpaper" proceeds through distinct stages that mirror the narrator's psychological trajectory. Early descriptions maintain conventional distinctions between observing subject and observed object, with the narrator recording her impressions in measured, syntactically stable prose. As her confinement continues, descriptive language becomes increasingly obsessive, returning compulsively to the wallpaper's pattern with intensifying metaphorical density. The colour, smell, and movement of the paper absorb descriptive attention to the exclusion of all other spatial detail, transforming the room from a physical environment into a psychological landscape [5]. Gilman's descriptive practice thus renders the process by which external reality is colonised by interior disturbance, with the wallpaper functioning as a projective surface for psychic contents that cannot be directly acknowledged.

The middle sections of the story exhibit a particularly sophisticated handling of descriptive ambiguity. The narrator's attempts to trace and rationalise the wallpaper's pattern become indistinguishable from the obsessive rituals of a disordered mind, yet Gilman maintains sufficient objective grounding for the reader to recognise the pathological dimension of the description. The wallpaper's pattern "commits suicide" and "destroys itself in unheard of contradictions," descriptions that simultaneously characterise the paper and disclose the narrator's deteriorating cognitive state. This double function of descriptive language as representation of object and revelation of subject represents the culmination of the nineteenth-century evolution toward psychological description. Gilman's story demonstrates how completely the descriptive function had been transformed from its realist origins, becoming a mode of psychological revelation rather than a means of establishing verisimilar setting [5].

The story's most radical descriptive innovation lies in its dissolution of the boundary between perceiving subject and perceived object. The narrator's discovery of a woman trapped behind the wallpaper's pattern culminates in a merger of identities in which description can no longer maintain ontological separation between self and world [5].

The famous final scene, in which the narrator declares "I've got out at last... in spite of you and Jane!" and creeps endlessly around the room, represents the terminal point of psychological description's evolution toward pure interiority. External reference collapses entirely, and descriptive language operates exclusively within the logic of delusion. Gilman thus demonstrates how the late nineteenth-century transformation of narrative description enabled fiction not merely to represent psychological states from without, but to enact them from within, positioning readers within the lived experience of consciousness under extreme duress [5].

The political dimensions of Gilman's descriptive practice merit particular attention. "The Yellow Wallpaper" uses the disintegration of descriptive norms to indict the medical and domestic institutions that enforce female passivity and intellectual subordination. The narrator's descent into

madness is rendered through descriptive practices that expose the violence inherent in enforced confinement and the denial of creative and intellectual autonomy. The story's famous conclusion, in which the narrator proclaims her liberation even as she circles the room in delusional captivity, exposes the terrible irony of a "cure" that produces the very madness it purports to treat. Gilman's descriptive innovations thus serve a critical function, using formal experimentation to expose ideological contradictions that more conventional narrative techniques might leave unexamined. The story demonstrates that the evolution of psychological description was never a purely technical matter but was always entangled with questions of power, identity, and social justice [5].

This evolution in descriptive practice carried implications extending beyond technical innovation to fundamental questions about the nature of selfhood and perception. The psychological turn in late nineteenth-century fiction reflected broader intellectual currents, including emerging psychological science, philosophical investigations of consciousness, and growing scepticism toward positivist epistemologies [6]. Description, traditionally understood as the verbal representation of stable external reality, became instead a mode of inquiry into the constructive and often distorting operations of perception itself. The late nineteenth-century psychological novel thus anticipated twentieth-century developments in stream of consciousness and modernist experimentation, establishing descriptive principles that would prove foundational for subsequent literary innovation.

The broader cultural significance of this narrative evolution lies in its challenge to the empiricist assumptions that had underpinned realist fiction. By demonstrating that perception is always subjective, partial, and emotionally inflected, psychological fiction undermined the epistemological certainty upon which omniscient narration depended. This destabilisation of narrative authority paralleled wider intellectual developments, including the rise of psychoanalysis and the growing recognition that consciousness itself might be divided against itself. Fiction became not merely a record of psychological experience but a mode of psychological investigation in its own right, capable of exploring regions of mental life inaccessible to direct observation.

Furthermore, the evolution of psychological description opened new possibilities for social critique. Gilman's "The Yellow Wallpaper," for instance, uses the disintegration of descriptive norms to indict the medical and domestic institutions that enforce female passivity. The narrator's descent into madness is rendered through descriptive practices that expose the violence inherent in enforced confinement and the denial of intellectual and creative autonomy. Psychological description thus acquired political dimensions, becoming a means of contesting the very social arrangements that produced psychological suffering. This fusion of formal innovation with ideological critique would prove enormously influential for twentieth-century fiction, from Virginia Woolf to Toni Morrison.

By the century's end, narrative description had been fundamentally reoriented from the representation of a shared external world to the rendering of private, idiosyncratic, and often unreliable consciousness. The trajectory from Flaubert's provincial interiors through James's restricted centres of consciousness to Gilman's hallucinatory wallpaper charts a progressive interiorisation of descriptive function. This evolution transformed fiction's capacity to explore the recesses of human psychology, establishing descriptive language not as a transparent window upon reality but as the very medium through which consciousness constitutes itself in narrative form. "The Yellow Wallpaper" stands as a testament to the power of this transformed descriptive practice, demonstrating how the rendering of psychological extremity required not merely new content but new modes of narrative description capable of embodying consciousness from within rather than observing it from without.

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ISSUES OF EQUIVALENCE IN TRANSLATING IDIOMATIC AND METAPHORICAL EXPRESSIONS IN MEDIA HEADLINES

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Annotation. *The translation of media headlines is considered one of the most challenging fields in translation studies because headlines are normally short, emotionally expressive, and strongly connected with cultural background and public opinion. Journalists frequently use idiomatic and metaphorical expressions to attract readers' attention and create a strong communicative effect. However, transferring these expressions from one language into another often creates problems related to equivalence, cultural differences, and semantic ambiguity. This article discusses the main issues of equivalence in translating idiomatic and metaphorical expressions in media headlines. The paper focuses on the theories of equivalence proposed by scholars such as Nida, Newmark, Catford, and Baker. It also examines different translation strategies used in rendering metaphors and idioms in headlines, including literal translation, paraphrasing, substitution, omission, and functional equivalence. Special attention is given to the role of cultural context and communicative effect in achieving successful translation. The article concludes that there is no single universal strategy for translating metaphorical and idiomatic headlines because each headline requires careful linguistic and cultural analysis.*

Key Words: *equivalence, translation, metaphor, idioms, media headlines, figurative language, communicative translation, functional equivalence*

Translation has always played an important role in communication between different cultures and societies. Through translation, people gain access to foreign literature, news, scientific discoveries, and cultural experiences. Nevertheless, translation is not simply the replacement of words from one language with words from another. It is a complex process that requires linguistic knowledge, cultural awareness, and the ability to transfer meaning accurately.

One of the biggest difficulties in translation appears when translators deal with figurative language, especially idioms and metaphors. These expressions are widely used in media headlines because they attract attention, create emotional impact, and make the news more memorable. Journalists intentionally use figurative language to make headlines dramatic, persuasive, and interesting for readers. However, the figurative nature of such expressions often creates difficulties for translators.

Media headlines differ from ordinary texts because they are short, condensed, and highly expressive. In many cases, headlines omit grammatical elements, use unusual lexical choices, and rely heavily on cultural references. As a result, translators may struggle to preserve both the meaning and stylistic effect of the original headline.

The concept of equivalence plays a central role in translation studies. Translation scholars have long debated whether it is possible to achieve full equivalence between source and target languages. Some researchers argue that equivalence should focus on preserving meaning, while others emphasize preserving form, style, or communicative effect. In the case of media headlines, achieving equivalence becomes even more difficult because headlines combine linguistic creativity with cultural and emotional associations. The purpose of this article is to examine the main problems of equivalence that appear while translating idiomatic and metaphorical expressions used in media

headlines. It also explores different translation strategies and examines how translators attempt to balance accuracy, naturalness, and communicative effect.

The concept of equivalence occupies a central position in translation theory and has been discussed by many scholars. Many translation scholars have attempted to define equivalence and explain its role in translation. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language. According to this view, the translator's task is to find linguistic elements in the target language that correspond to those of the source language. Nida distinguishes between two major types of equivalence: formal equivalence and dynamic equivalence. Formal equivalence focuses on preserving the form and content of the original text as closely as possible. Dynamic equivalence, on the other hand, aims to create the same effect on target readers as the source text has on source readers. Newmark also discusses semantic and communicative translation. Semantic translation attempts to preserve the original meaning and stylistic features of the source text, whereas communicative translation prioritizes readability and naturalness in the target language.

In media translation, especially in headlines, dynamic and communicative equivalence are often more effective than strict formal equivalence. Readers usually expect headlines to sound natural and attractive in their own language. Therefore, translators sometimes modify the original structure or metaphor in order to achieve a similar communicative impact. For example, an English headline such as "Markets on Fire" may not always be translated literally into another language because the metaphorical meaning could confuse readers. Instead, translators may choose an equivalent expression that conveys economic instability or rapid growth depending on the context.

Idioms are fixed expressions whose meanings cannot always be understood from the meanings of their individual words. Idiomatic expressions are highly culture-specific and often reflect historical, social, and cultural experiences. Journalists often use idioms in headlines because such expressions make the text more attractive, emotional, and memorable for readers. Expressions such as "Government Under Fire," "A Political Storm is Brewing," or "Markets Take a Hit" create emotional impact and attract readers' attention immediately.

These expressions are usually understandable for native speakers, but they may create serious difficulties for translators. One major issue is the absence of direct equivalents in the target language. Some idioms are deeply connected to the culture in which they originated and cannot be translated literally without losing their meaning. Literal translation may produce unnatural or even meaningless expressions. For example, the English expression "to throw in the towel" comes from boxing and means to surrender or give up. Translating this expression word for word into another language may confuse readers who are unfamiliar with the cultural background of boxing. In such cases, translators often prefer paraphrasing or replacing the expression with a culturally familiar equivalent.

Metaphorical language creates similar translation difficulties. A metaphor describes one thing in terms of another in order to produce a symbolic or emotional meaning. Media discourse relies heavily on metaphors because they simplify complex issues and make news more vivid and persuasive. Political, economic, and sports headlines especially contain metaphorical language. Headlines such as "The Economy is Bleeding," "Oil Prices Skyrocket," or "The Team Crushed Its Opponents" create strong mental images that shape readers' understanding of events. According to Lakoff and Johnson, metaphors are not only literary devices but also part of everyday communication and thinking. This explains why metaphors are so common in journalistic language. Nevertheless, translating metaphors is not always easy because metaphorical images may differ from one culture to another.

Some metaphors are universal and can be translated literally without difficulty. Others are culture-specific and require adaptation. Translators must therefore decide whether to preserve the original image or focus mainly on the communicative effect. In many cases, achieving both stylistic and semantic equivalence at the same time is impossible.

Problems of Equivalence in Translating Headlines

One of the main translation problems in media discourse is the difference between the literal meaning of words and their figurative interpretation. Headlines are often intentionally ambiguous or symbolic, and a literal translation may fail to communicate the intended message. Another important problem is cultural difference. Certain idioms and metaphors depend heavily on cultural knowledge. A metaphor that sounds natural in English may appear strange or meaningless in Arabic or another language. Therefore, translators need not only linguistic competence but also cultural awareness.

In addition, media headlines are usually very short. Journalists aim to communicate maximum information with minimum words. This creates another challenge for translators because target languages may require longer expressions to explain the same idea. Emotional and stylistic effect is also difficult to preserve. Headlines are designed to influence readers emotionally and intellectually. If the translator focuses only on meaning, the translated headline may lose its stylistic power and attractiveness. For example, a headline such as “The Government Faces a Political Storm” carries both literal and emotional meaning. The metaphor “storm” suggests crisis, danger, and instability. Translating the expression literally may not create the same emotional effect in another language. Another issue is the presence of wordplay and puns in media headlines. Journalists often use double meanings and creative expressions to make headlines more attractive. Such linguistic creativity is extremely difficult to reproduce in translation because it depends on the specific features of the source language.

Translators use different strategies to solve equivalence problems in media headlines. One common strategy is literal translation. This strategy is effective when the metaphor or idiom has a similar equivalent in the target language. Literal translation helps preserve the stylistic and figurative effect of the original headline. However, literal translation is not always successful. In some situations, it may sound unnatural or confusing. Therefore, translators frequently rely on paraphrasing. Paraphrasing involves expressing the meaning of the headline in a clearer and more natural way without preserving the original metaphorical image. Substitution is another useful strategy. In this case, the translator replaces the original idiom or metaphor with a different expression that produces a similar effect in the target language. This strategy is particularly useful when the original metaphor does not exist in the target culture.

Functional equivalence is also widely used in media translation. Instead of preserving the exact words of the source text, the translator focuses on reproducing the same communicative function and emotional effect. In some cases, omission may be necessary. Translators may omit certain metaphorical elements if they are too culture-specific or difficult to understand. Nevertheless, excessive omission can weaken the stylistic value of the headline and reduce its expressive power. The choice of translation strategy depends on many factors, including the type of audience, cultural context, and purpose of translation. A translator must carefully evaluate whether preserving the metaphor is more important than ensuring clarity and readability.

The analysis of translated headlines shows that equivalence cannot be understood as a fixed or absolute concept. Different translators may produce different versions of the same headline depending on their understanding of meaning, culture, and communicative effect. It is also clear that there is no perfect translation. Every translation involves some degree of loss or modification because languages differ in structure, vocabulary, and cultural associations. Translators therefore attempt to achieve the closest possible equivalence rather than complete equivalence. The analysis also shows that communicative and functional equivalence are often more suitable for media headlines than strict literal equivalence. Readers usually expect headlines to sound natural and emotionally effective in their own language. Therefore, translators sometimes sacrifice the original metaphorical image in order to preserve readability and communicative impact. At the same time, preserving figurative language whenever possible remains important because metaphors and idioms contribute significantly to the attractiveness and persuasive power of media discourse. Successful translation requires balancing accuracy with creativity.

To sum up, translating idiomatic and metaphorical expressions in media headlines remains a difficult task for translators because of linguistic and cultural differences between languages.

Headlines are characterized by brevity, creativity, and cultural specificity, which makes achieving equivalence particularly difficult.

The study demonstrates that idioms and metaphors often create semantic and cultural problems for translators because many figurative expressions do not have direct equivalents in the target language. As a result, translators use different strategies such as literal translation, paraphrasing, substitution, omission, and functional equivalence.

The article also highlights the importance of cultural awareness in translation. Understanding the cultural background of both source and target languages is essential for achieving successful communication.

Finally, the research confirms that there is no single strategy suitable for all headlines. Translators must analyze each headline carefully and choose the strategy that best preserves meaning, communicative effect, and readability. Therefore, successful translation of media headlines requires not only linguistic competence but also creativity, cultural sensitivity, and professional judgment.

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UDC

THE PORTRAYAL OF HUMAN NATURE IN JONATHAN SWIFT'S GULLIVER'S TRAVELS

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Annotation: *This article examines the portrayal of human nature in Jonathan Swift's Gulliver's Travels, with a particular focus on the author's use of satire to reveal the contradictions and weaknesses inherent in human society. Through the analysis of Gulliver's four journeys, the study explores how Swift constructs fictional worlds that mirror and critique human traits such as pride, greed, hypocrisy, and irrationality. The article aims to demonstrate that Swift presents human beings as both rational and fundamentally flawed, often governed by self-interest and moral blindness. Special attention is given to the contrast between reason and corruption, as well as the tension between idealized rational societies and imperfect human reality. The findings suggest that Swift's novel serves not only as a critique of 18th-century social and political conditions but also as a timeless reflection on human nature. His satirical approach encourages readers to reassess their understanding of civilization and human behavior.*

Keywords: *human nature, satire, social criticism, rationality, hypocrisy*

Jonathan Swift (1667–1745) was an Anglo-Irish writer, satirist, and clergyman, widely regarded as one of the most important figures in English literature of the early 18th century. He is best known for his sharp and often dark satire, which he used to criticize political corruption, social injustice, and human folly.

Swift lived during the Augustan Age, a period marked by the development of reason, science, and classical ideals in literature. However, unlike many writers of his time, he often exposed the limitations and contradictions of human reason rather than simply celebrating it. His works combine wit, irony, and moral criticism, making his satire both entertaining and deeply thought-provoking.

His most famous work, Gulliver's Travels (1726), established him as a master of satirical fiction. Through imaginative journeys and fictional societies, Swift reveals weaknesses in human nature and criticizes the political and intellectual life of his time. The novel remains highly relevant today because its themes reflect ongoing issues such as political corruption, moral hypocrisy, and misuse of knowledge.

Gulliver's Travels is a satirical novel that uses fictional voyages to criticize politics, society, science, and human behavior. On the surface, it appears to be an adventure story about Lemuel Gulliver traveling to strange lands, but in reality each journey represents a deeper critique of human nature and European society in the 18th century. Swift uses exaggeration, irony, and contrast to show how people often behave irrationally despite believing themselves to be civilized.

The novel exposes human weaknesses through extreme and imaginative situations. Human nature is the central theme of the novel. Swift explores both positive and negative aspects of humanity, but he focuses mainly on human flaws. Throughout the novel, humans are shown as driven by pride, greed, selfishness, hypocrisy, ambition, and cruelty.

Swift challenges the idea that humans are purely rational beings. Instead, he suggests that reason is often distorted by emotion, self-interest, and social pressure. This creates a contradiction between how humans see themselves and how they actually behave. Each voyage highlights different aspects of this contradiction, building a complex picture of human nature.

In Voyage I, Gulliver lands in Lilliput, a land of six-inch-tall people. Swift satirizes English (and continental) politics and pride by making everything physically and morally small. The emperor and courtiers are embroiled in absurd factional disputes; for example, the trivial conflict over whether eggs should be broken at the big or little end parodies political divisions in British government.

The wars between Lilliput and Blefuscu over minor customs lampoon the pointlessness of European wars. The tiny stature of the Lilliputians is symbolically apt: their “warlike, disputatious, but essentially trivial” behavior underscores how insignificant their concerns are. As Encyclopaedia Britannica notes, Swift uses these miniature humans to “satirize many of the errors, follies, and frailties that human beings are prone to.” Lilliput thus exposes petty politics and moral smallness: human pride is inflated despite the Lilliputians’ own smallness.

As an illustration, according to Lilliputian standards, a hero is a person who manages to do something meaningless, such as parading on eggs or stealing the Empress’s undergarment. Rewards and prizes are given for absurd performances. Swift scorns the idea of vain titles: the text shows that in Lilliput, one may receive honors for inventing how to break eggs on the smaller end (Book I, Chapter 3). Gulliver also notes that Lilliputian ambassadors give one another ridiculous presents to avoid causing offense. All these examples satirize the actual pomp of the British court and the vanity of political parties.

The narrow mindedness of the Lilliputians is emphasized in one telling idea, where Britannica describes them as lacking common sense and even basic decency. Readers observe the follies of England, which are exaggerated or rather reduced in scale through Gulliver’s eyes. The satire of Lilliput is severe, though still light hearted. Swift does not criticize humanity as a whole, but rather specific political groups such as the Whigs and the Tories, as well as class rivalry.

However, even in the first voyage, elements of misanthropy begin to appear, as Gulliver becomes aware of human arrogance and deceitfulness. At the climax of Part I, he is both entertained and annoyed by human dishonesty. The tone remains satirical rather than purely moralistic. At this stage, Swift is not yet fully misanthropic; the ridicule is sharp, but still humorous. In Lilliput, Swift satirizes political systems and human vanity. The conflict between two factions over the correct way to break eggs reflects real political and religious disputes. These conflicts appear trivial when viewed from a larger perspective, showing the absurdity of human pride and political division.

Voyage II Swift inverts the scale in to reveal the arrogance and moral weakness of humanity. Gulliver arrives in Brobdingnag, a land of giants inhabited by people of enormous size. Here, human shortcomings are exposed through physical contrast: Gulliver himself appears small, fragile, and insignificant in the eyes of the Brobdingnagians. The Brobdingnagian King, as a wise and thoughtful ruler, carefully listens to Gulliver’s descriptions of European society. He is shocked and deeply disturbed; after hearing about wars, political corruption, violence, and injustice, the King describes Europeans, especially the English, as “odious vermin.” Through this noble giant, Swift openly condemns the pride, cruelty, and destructive ambition of human society. This becomes a powerful moral criticism of human vanity and imperial arrogance. The King is especially disturbed by the fact that people use reason not to improve life, but to destroy, manipulate, and exploit others.

However, Swift does not simply present the Brobdingnagians as a perfect paradise; rather, he portrays them as a model of moral integrity. Although they are physically huge and even unpleasant in appearance to Gulliver, their society is peaceful, generous, and rational. Gulliver realizes that despite their physical ugliness, they possess inner nobility and moral beauty. This creates an important contrast and supports the idea that true greatness lies in character rather than appearance.

Swift shows that even an ordinary farmer in Brobdingnag represents virtue: he is honest, not greedy, the laws are fair, and people care for their neighbors. The King listens carefully and responds with disappointment whenever Gulliver proudly describes European customs. The satire lies in the fact that the least corrupted people are those who have remained distant from European civilization. This contrast makes readers reflect on their own society, where arrogance and cruelty often appear normal. Judged by the moral standards of the giants, human behavior seems petty, selfish, and shameful.

Brobdingnag deepens the sense of misanthropy that began in Lilliput. Swift suggests that ordinary people may be morally flawed by almost any standard. The phrase “odious vermin” is especially powerful because it challenges both Gulliver’s and the reader’s belief in human dignity. However, the tone does not become entirely hopeless. The giants are kind to Gulliver, and even the King implies that reason and virtue are qualities people should strive for. Gulliver becomes a mirror through which European society is judged. Seen through the eyes of the giant King, Europeans appear savage rather than civilized.

This misanthropic element is softened by moral contrast: Swift does not reject humanity completely, but he strongly criticizes its pride and ethical decline. In Brobdingnag, the reversed scale allows a serious moral critique of Europe. The King presents Europeans as violent, corrupt, and morally unstable. This outside perspective forces readers to reconsider what civilization truly means. Despite their physical size, the giants symbolize simplicity, wisdom, and moral clarity.

Voyage III takes Gulliver to Laputa, Balnibarbi, and other related lands of pseudo-intellectuals. Here, Swift directs his satire toward Enlightenment reason and science. Laputa is a floating island inhabited by theorists who are so absorbed in abstract thinking that they lose touch with reality. Gulliver observes that the Laputans have lost “their hold on common sense.” They serve food in geometric shapes, neglect practical responsibilities, and cannot focus on real life problems.

Swift describes how they are so obsessed with mathematics, music, and astronomy that even their clothes do not fit properly and their houses begin to collapse. Everything turns into disorder because all attention is given to abstract thought, resulting in confusion and chaos. This passage vividly satirizes the excesses of rational pride and intellectual arrogance.

The scholars of Laputa think only for the sake of intellectual exercise. Some men cannot even walk properly or see what is in front of them because they spend all their time looking at the sky. Musicians cannot create original compositions and simply repeat what they already know. The effect is both comic and critical: Swift is attacking the impracticality of modern philosophy and the dangerous use of reason without common sense. Critics note that the satire targets “impractical pedants and intellectuals” of the time. Swift demonstrates how abstract political theories and selfish intellectual ambition can lead to cruelty, disorder, and social failure.

Below Laputa lies the country of Balnibarbi, where scientific experiments are carried out. However, Swift shows that science separated from real human needs becomes meaningless. A council devoted to rational architecture still produces crooked houses, while endless calculations fail to create anything useful. Experimental farming destroys crops, inventions solve no real problems, and education loses practical value.

In this voyage, Swift suggests that knowledge without ethics or usefulness leads only to social decline. The people suffer because intellectual progress is disconnected from humanity. Gulliver realizes that relying only on reason, without compassion or common sense, is dangerous.

Through Laputa and Balnibarbi, Swift criticizes the abuse of reason. On one level, he humorously exaggerates the scientific ideas of his time until they become absurd. On another level, he delivers a serious warning: reason is valuable only when it serves human life and moral responsibility. Enlightenment rationalism, when unchecked by wisdom and compassion, becomes harmful rather than helpful. Swift shows that intelligence without humanity can never create a better society.

Voyage IV, to the land of the Houyhnhnms, is where Swift’s satire reaches its most radical and disturbing point. Here, humanity itself is examined through the comparison of two extremes. The Houyhnhnms are intelligent horses who govern a perfectly rational society. They represent pure reason, order, self-control, and virtue to an almost unnatural degree. In contrast, the Yahoos are human-like creatures who are filthy, violent, and brutish, representing humanity at its worst. Caught between these two worlds, Gulliver gradually becomes an extreme negative view of humanity.

Swift spares no detail in making the Yahoos disgusting and disturbing. They are described in deliberately filthy terms: covered in dirt, disease ridden, and driven by basic animal instincts. Physically, they are violent and uncontrollable; psychologically, they are greedy, lustful, selfish, and

completely lacking in dignity or reason. Swift strongly suggests that the Yahoos represent depraved humanity. Many early critics believed that Swift simply hated mankind because of this harsh portrayal.

However, some modern critics argue that Swift is not expressing pure hatred, but rather using religious and moral symbolism. The Yahoos reflect the traditional idea of fallen human nature the belief that humans are naturally flawed and morally weak. In this sense, they are not just animals, but human beings reduced to their worst instincts and moral corruption.

Nevertheless, the effect on the reader is shocking. Gulliver, who once considered himself civilized, can no longer find any redeeming qualities in humanity. When a female Yahoo approaches him, he reacts with horror and disgust. Through the Yahoos, Swift forces readers to confront the savage side of human nature. They are not simply a satire of British society, but a universal image of human degradation. By presenting the Yahoos in such an extreme way, Swift asks whether human beings are truly as rational and civilized as they believe.

The Houyhnhnms stand in complete opposition to the Yahoos. These horses represent perfect rationality and moral order. Their society is ruled entirely by reason: they are honest, calm, truthful, and free from jealousy, greed, or dishonesty. They have no unnecessary laws because everyone naturally understands what is right and just. Their lives are simple, balanced, and peaceful.

However, this perfection is also unsettling. The Houyhnhnms lack passion, individuality, and emotional warmth. They make decisions without affection or personal attachment. For example, one Houyhnhnm explains that he would not love one child more than another because complete rationality requires total emotional neutrality. Their society is harmonious, but it also feels cold and mechanical.

At first, Gulliver deeply admires the Houyhnhnms and sees them as the ideal of reason and civilization. Under their influence, he begins to view humans, including himself, as Yahoos degenerate creatures unworthy of respect. His admiration becomes so extreme that he starts rejecting his own identity. When he is later rescued by a Portuguese captain and returns to human society, he can barely tolerate human company. He sees people as overgrown Yahoos and feels disgusted by their voices, smells, and behavior.

This marks Gulliver's complete psychological breakdown. He loses faith in humanity and becomes isolated from society. The man who began as a curious and practical traveler ends as a broken misanthrope. Swift uses this transformation to show the destructive power of extreme idealism and moral disgust.

At the same time, Swift introduces irony. The Houyhnhnms themselves eventually see Gulliver as a kind of Yahoo, despite his attempts to imitate them. One of them remarks that human reason often serves only to "aggravate our natural corruptions" rather than improve us. This suggests that reason, when used without morality, may be worse than simple brutality.

In the final voyage, Swift presents the darkest vision of human nature in the novel. The Yahoos represent humanity stripped to its worst instincts, while the Houyhnhnms represent an ideal of pure reason that may be impossible or even undesirable. The contrast leaves readers uncomfortable and forces them to question the true nature of civilization.

Rather than offering a simple answer, Swift leaves the reader with a disturbing possibility: perhaps humans are trapped somewhere between reason and brutality, never fully capable of either perfection or innocence. This is why the final voyage remains the most powerful and controversial part of *Gulliver's Travels*.

In conclusion, Jonathan Swift's *Gulliver's Travels* presents a progressively darker vision of human nature. Across the four voyages, the tone of the novel shifts from satire to a more critical and unsettling exploration of humanity. Swift exposes human weaknesses such as pride, corruption, greed, and moral hypocrisy through different symbolic societies.

The final voyage offers the most complex and disturbing view of human nature. The contrast between the Yahoos and the Houyhnhnms forces readers to question whether humans are truly rational or fundamentally flawed. While the Houyhnhnms represent extreme reason, the Yahoos

reflect human instinct and moral corruption. This opposition suggests that humanity exists between reason and brutality, without achieving perfection in either direction.

Swift's work continues to remain relevant because it reflects ongoing issues such as political conflict, intellectual arrogance, and moral inconsistency. Ultimately, *Gulliver's Travels* challenges readers to reconsider ideas of civilization and human superiority.

Swift's aim "to vex rather than to entertain" is clearly achieved. The novel does not offer simple answers but instead leaves the reader with a lasting sense of moral uncertainty about human nature.

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UDC

CONCEPTS OF LOVE AND FREEDOM IN ENGLISH AND AMERICAN POETRY

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Annotation: *This article examines the concepts of love and freedom in English and American poetry from the Romantic period to contemporary literature. The study explores how poets represented emotional attachment, individuality, self-expression, and autonomy through poetic language and symbolism. Particular attention is given to the interaction between personal independence and romantic devotion, demonstrating that literary representations of love and freedom are often interconnected rather than contradictory. The article argues that poetry functions as a cultural space where emotional, social, and philosophical understandings of freedom and affection are negotiated across different literary traditions.*

Keywords: *English poetry, American poetry, freedom, Romanticism, emotional identity.*

Love and freedom have occupied a significant place in English and American poetry for centuries. These themes remain central because they address fundamental human experiences associated with emotional attachment, individuality, and personal identity. Poetry often presents love as a powerful emotional force capable of shaping personal development, while freedom appears as a symbol of self-expression, independence, and resistance to social or emotional restrictions. Although these concepts are sometimes portrayed as conflicting ideals, many poets suggest that authentic love can coexist with personal liberty.

The concepts of love and freedom have occupied a central position in English and American poetry since the Romantic revolution of the late eighteenth century, functioning not as separate thematic concerns but as deeply intertwined modes of imagining human fulfilment. The Romantic reevaluation of emotion against Enlightenment rationalism established love as a privileged domain of authentic selfhood, a sphere in which the individual might transcend social convention and realise a more expansive form of being. This conjunction of love and liberty proved remarkably durable across the nineteenth century, though its specific articulations varied significantly between English and American poetic traditions. Where English poets often explored the liberatory potential of love within the constraints of existing social forms, American poets, shaped by the democratic ethos of the New World, increasingly envisioned love as an expression of radical individual sovereignty. The comparative study of these traditions reveals both shared Romantic inheritance and the divergent cultural pressures that shaped distinct national poetries.

William Blake stands as a foundational figure in the English poetic exploration of love and freedom, articulating a vision of erotic liberty that was simultaneously spiritual and political. In poems such as "The Garden of Love" and "The Clod and the Pebble," Blake diagnosed the institutional repression of desire as a form of psychological imprisonment, contrasting the creative energy of liberated love with the "binding with briars" enacted by church and state. For Blake, love was not merely personal sentiment but cosmic principle, the very energy of creation that institutional religion sought to regulate and contain. His critique of sexual repression as a mechanism of social control established a tradition of English radical poetry in which erotic freedom and political emancipation were inseparable. Blake's influence on subsequent poets, both English and American, cannot be overstated; his insistence that "the whole business of love" was systematically distorted by "the marriage hearse" provided a vocabulary for generations of poets seeking to articulate the relationship between intimate desire and social liberation.

In literary history, the representation of love has evolved considerably depending on historical, philosophical, and cultural conditions. Early English poetry frequently idealized love through spiritual or religious imagery, presenting emotional devotion as morally elevating. Over time, poets increasingly focused on personal feelings and emotional authenticity. By the Romantic period, poetry began to treat emotional experience as deeply connected to individual freedom and imagination.

The Romantic movement transformed poetic understandings of emotional life. English Romantic poets emphasized nature, emotion, and personal expression, rejecting excessive rationalism and rigid social expectations. Love was often portrayed as an emotional force capable of inspiring spiritual awakening and personal transformation. Nature itself became associated with emotional and intellectual liberation. Romantic poetry proposed that genuine human experience depended upon freedom from social conventions and emotional repression.

William Wordsworth frequently linked emotional truth with inner freedom. His poetry suggested that emotional experience and nature could guide individuals toward self-understanding. Rather than portraying freedom purely in political terms, Romantic poets represented it as emotional and spiritual autonomy. Love often emerged as a deeply personal experience connected to imagination and emotional growth.

Similarly, John Keats explored themes of beauty, emotional intensity, and impermanence. In his poetry, love appears simultaneously fulfilling and painful, reflecting the complexity of emotional attachment. Keats suggested that emotional experience could provide temporary escape from suffering and limitation. His poems often explore tensions between desire, mortality, and personal freedom, emphasizing the fragile nature of human happiness.

Victorian poetry introduced more complex understandings of emotional relationships. During the Victorian period, social expectations surrounding marriage, morality, and gender significantly shaped literary representations of love. Poets frequently explored emotional conflict between personal desires and social responsibilities. Freedom became increasingly associated with intellectual independence and resistance to restrictive social norms.

Victorian writers often examined the emotional sacrifices associated with romantic commitment. While love remained idealized in some poetic traditions, many writers also portrayed emotional relationships as sources of tension and limitation. The conflict between emotional obligation and individual independence became particularly significant for women, whose social freedoms were restricted by prevailing gender expectations.

American poetry developed concepts of love and freedom within a cultural environment strongly influenced by democratic ideals and personal independence. American poets frequently emphasized individuality, self-reliance, and emotional authenticity. Freedom became associated not only with political values but also with psychological independence and creative expression.

Walt Whitman occupies an especially important place in discussions of love and freedom in American poetry. His poetic vision celebrated individuality while simultaneously emphasizing human connection.

Whitman portrayed freedom as essential to human dignity and self-expression. In his poetry, emotional attachment does not eliminate independence but rather strengthens human understanding and solidarity. His poetic style itself symbolized freedom through expansive language and rejection of traditional literary constraints.

Emily Dickinson offered a different but equally influential perspective on emotional experience. Her poetry often reflects emotional intensity, solitude, and introspection.

Dickinson represented love as deeply personal, sometimes painful, and often inseparable from emotional uncertainty. Freedom in her work frequently appears through intellectual independence and emotional self-awareness. Her unconventional poetic form also challenged literary norms, symbolizing artistic freedom.

The tension between emotional intimacy and individuality remains one of the most important themes in both English and American poetry. Many poets question whether complete freedom can coexist with deep emotional commitment. Some literary works portray love as potentially restrictive,

suggesting that emotional dependence may limit personal autonomy. Others argue that authentic affection should encourage rather than suppress individuality.

Modernist poetry introduced new approaches to these themes by emphasizing fragmentation, alienation, and uncertainty. Social change, industrialization, and war transformed literary perspectives on emotional life.

Traditional ideas about romantic devotion became increasingly questioned. Poets often portrayed emotional relationships as unstable, complex, or psychologically difficult. Freedom no longer appeared as an idealized state but as an ongoing struggle against social conformity and personal uncertainty.

Twentieth-century American poets continued to explore questions of emotional identity and freedom. Robert Frost frequently examined human isolation, choice, and responsibility. Although his poetry is often associated with rural imagery, it also reflects philosophical concerns regarding independence and emotional connection. His works suggest that personal freedom often involves difficult decisions and emotional compromise.

Contemporary English and American poetry increasingly reflects changing attitudes toward relationships, gender, and identity. Poets explore emotional autonomy, equality, and mutual respect in relationships. Love is often represented not as possession or sacrifice, but as a dynamic relationship based upon understanding and freedom of choice. Contemporary literature emphasizes emotional honesty and recognition of personal boundaries.

Symbolism plays an essential role in poetic representations of love and freedom. Birds frequently symbolize liberation, while open landscapes, oceans, and roads represent movement and possibility. In contrast, enclosed spaces may symbolize emotional or social restriction. Natural imagery often mirrors internal emotional states, connecting human feeling with broader philosophical ideas concerning change and personal development.

The language of poetry allows writers to express emotional experiences that may be difficult to explain directly. Through metaphor, rhythm, and imagery, poets can represent emotional contradictions associated with love and freedom. Poetry provides a literary space where uncertainty, emotional conflict, and philosophical reflection coexist without requiring simple solutions.

Another important aspect concerns gender representation in poetic discussions of love and freedom. Historically, female poets often addressed restrictions placed upon emotional and intellectual independence. Over time, literary representations increasingly challenged traditional assumptions regarding gender roles and emotional expectations. This shift contributed to broader discussions concerning equality and personal autonomy.

The relationship between love and freedom remains relevant because it reflects broader human concerns regarding identity and belonging. Emotional attachment creates opportunities for intimacy and understanding, yet it may also raise questions concerning independence and individuality. Poets continue to investigate these tensions because they represent universal human experiences.

English and American poetry demonstrate that love and freedom should not necessarily be understood as opposing concepts. Many literary works suggest that genuine emotional relationships depend upon mutual respect for personal identity and independence. Poetry repeatedly proposes that emotional growth occurs when affection and individuality coexist rather than compete.

In conclusion, concepts of love and freedom occupy a central place in English and American poetic traditions. Across historical periods, poets have explored emotional attachment, individuality, and personal autonomy in diverse and evolving ways.

The English and American poetic traditions, while sharing common origins in Romanticism, diverged in significant respects in their treatment of love and freedom. English poetry, shaped by a society in which class hierarchy and established institutions remained powerful forces, tended to explore love as liberation within constraint, freedom achieved through rather than against social form. American poetry, informed by democratic ideology and frontier experience, more often envisioned love as absolute individual sovereignty, a freedom that precedes and transcends social organisation.

Romantic poets emphasized emotional sincerity and spiritual liberation, Victorian writers examined social expectations and emotional conflict, while modern and contemporary poets increasingly focused on individuality and emotional complexity. Despite historical differences, poetry consistently reveals that love and freedom remain interconnected aspects of human experience. Their continuing presence in literature demonstrates the enduring human search for emotional authenticity, meaning, and self-understanding.

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PECULIARITIES OF TRANSLATING EMOTIONAL AND STYLISTIC NUANCES IN JOJO MOYES' NOVEL "ME BEFORE YOU"

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Annotation. *The article examines the peculiarities of translating emotional and stylistic nuances in Jojo Moyes' novel "Me Before You". Special attention is paid to emotional colouring, expressive vocabulary, dialogues, and narrative style in literary translation. The study analyses key episodes from the novel and shows how translators preserve emotional intensity and the author's style in the target language. The paper also discusses translation transformations used to convey irony, humour, sadness, and emotional tension. The research proves that successful literary translation requires both linguistic and cultural competence.*

Keywords: *literary translation, emotional colouring, stylistic devices, Jojo Moyes, fiction, translation strategies, expressive means, emotional nuances*

Literary translation plays an important role in intercultural communication because it helps readers become familiar with foreign literature and culture. Translating fiction is considered difficult because the translator must preserve not only the meaning of the original text but also its emotional atmosphere and stylistic features. Emotional and stylistic nuances are especially important in modern novels where the author's style strongly influences the reader's perception.

Jojo Moyes' novel "Me Before You" became popular due to its emotional depth, realistic dialogues, humour, irony, and dramatic scenes. These features make the translation process more complex and require careful selection of linguistic and stylistic tools.

The purpose of this article is to analyse the peculiarities of translating emotional and stylistic nuances in the novel "Me Before You" and identify the main translation strategies used to preserve the emotional effect of the original text.

Emotional colouring is one of the most important characteristics of literary discourse. It helps the author create atmosphere, reveal the psychological state of characters, and influence readers emotionally. In literary translation, emotional colouring must be reproduced as accurately as possible because it directly affects the artistic quality of the translated text.

According to modern translation studies, emotional meaning can be expressed through vocabulary, syntax, stylistic devices, and contextual associations. Translators often face difficulties when emotional expressions in the source language do not have direct equivalents in the target language. In such cases, translators use various transformations such as modulation, adaptation, paraphrasing, or compensation.

In "Me Before You", Jojo Moyes frequently uses emotionally expressive dialogues and informal speech. The language of the characters sounds natural and conversational, which creates realism and emotional closeness between the reader and the characters. Translating such dialogues requires preserving spontaneity, humour, and emotional tension.

Another important aspect is the cultural specificity of emotional expression. Some phrases may sound natural in English but unnatural in another language if translated literally. Therefore, translators should take into account not only linguistic meaning but also cultural context and pragmatic effect.

One of the most remarkable features of Jojo Moyes' writing style is emotional realism. The author combines humour, irony, romance, and tragedy in order to create emotionally rich narration. The novel is written in a simple but expressive language that allows readers to connect emotionally with the characters.

The narrative voice in the novel also plays an important role. Most events are described from Louisa Clark's perspective, which creates intimacy and subjectivity. Her speech contains colloquial

expressions, emotional remarks, rhetorical questions, and ironic comments. These stylistic elements reflect her personality and emotional development throughout the novel.

For example, Louisa often uses humorous observations to hide her insecurity or emotional discomfort. Such moments are difficult to translate because humour is closely connected with culture, context, and word choice. Literal translation may destroy the humorous effect or make the dialogue sound unnatural.

The author also uses short emotional sentences during dramatic episodes. In scenes connected with Will Traynor's emotional condition, the syntax becomes more expressive and fragmented. This technique increases emotional tension and reflects the psychological state of the characters. Translators should preserve these stylistic patterns because they influence the rhythm and emotional atmosphere of the text. Another stylistic feature is the use of emotionally coloured vocabulary. Words expressing sadness, fear, hope, affection, and disappointment appear throughout the novel. The translator must select equivalents that preserve both semantic meaning and emotional intensity. Incorrect lexical choice may weaken the emotional impact of the original scene.

The first meeting between Louisa and Will is one of the key episodes in the novel because it establishes the emotional dynamics between the characters. In the original text, Will's speech sounds cold, sarcastic, and emotionally distant, while Louisa's speech appears nervous and awkward. The contrast between their communication styles creates emotional tension and character development. When translating this scene, the translator must preserve the irony and emotional distance present in Will's remarks. If the translation becomes too neutral, readers may not fully understand the emotional conflict between the characters. At the same time, Louisa's speech should remain natural and emotionally expressive.

Another important episode is the confession scene where the emotional intensity becomes especially strong. The original text contains many emotionally loaded expressions, pauses, and incomplete sentences. Such stylistic devices reflect hesitation, vulnerability, and emotional sincerity. In translation, it is important to maintain this emotional atmosphere without making the text sound artificial or exaggerated. The farewell scene at the end of the novel is considered one of the most emotionally powerful moments. The author uses emotionally expressive vocabulary, repetitions, and emotionally charged descriptions to create a feeling of sadness and emotional loss. Translators often use compensation techniques in order to preserve emotional effect if some stylistic elements cannot be reproduced directly.

The final letter written by Will contains emotional support, affection, and hope. The tone of the letter is gentle and motivational. In translation, preserving the tone is especially important because this scene forms the emotional conclusion of the novel. Lexical choices, sentence rhythm, and stylistic simplicity all contribute to the emotional effect.

Translation analysis demonstrates that emotional and stylistic nuances cannot always be translated literally. Successful literary translation requires flexibility, creativity, and deep understanding of both languages and cultures. Translators should focus not only on lexical equivalence but also on emotional resonance and reader response.

In conclusion, translating emotional and stylistic nuances in Jojo Moyes' novel "Me Before You" is a difficult and creative process. Emotional vocabulary, dialogues, irony, and narrative style strongly influence readers' perception and emotional response. Therefore, translators must preserve not only the meaning of the original text but also its emotional atmosphere and stylistic features. Various translation transformations such as adaptation, modulation, paraphrasing, and compensation help reproduce emotional intensity in the target language. Successful literary translation requires linguistic competence, cultural awareness, and sensitivity to artistic expression.

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TRANSLATION OF NARRATIVE STYLE IN DANIEL DEFOE'S "ROBINSON CRUSOE"

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Abstract: *This piece explores the unique aspects of rendering the narrative manner in Robinson Crusoe. Special focus is given to retaining the writer's style, verisimilitude, and storytelling framework in translation. The investigation scrutinizes the primary linguistic and stylistic challenges, encompassing outdated terminology, detailed recounting, and the book's cultural components. It furthermore addresses translation approach intended for preserving the artistic worth of the source material. The inquiry draws upon comparative and expository examination of the novel's rendered version.*

Keywords: *literary translation, narrative style, translation strategies, stylistic equivalence, adequacy, domestication, foreignization, Daniel Defoe, Robinson Crusoe, first-person narration, stylistic analysis, cultural adaptation, lexical difficulties, descriptive narration, realism, eighteenth-century prose.*

In contemporary translation studies, literary rendering holds a vital place because of its intricate and multifaceted nature. Unlike scientific or technical rendition, literary translation necessitates not only semantic correctness but also the retention of aesthetic, stylistic, and emotional aspects of the source work. A literary piece mirrors the author's perspective, cultural milieu, and individual mode of storytelling, which poses considerable obstacles for renderers. Thus, the translation of narrative prose remains one of the most crucial and demanding domains within translation doctrine and application. The pertinence of this inquiry is established by the rising academic focus on narrative discourse and stylistic parallelism in literary rendition. Among classic English novels, Robinson Crusoe by Daniel Defoe offers a distinctly valuable subject for scrutiny owing to its characteristic narrative manner, verisimilar depiction, and historical importance in the evolution of the English novel. Initially released in 1719, the book merges aspects of adventure fiction, personal account, travel writing, and philosophical contemplation. The storytelling design is founded upon first-person narration, which fosters an appearance of genuineness and a close emotional bond between the central figure and the audience. A principal attribute of Defoe's manner is its apparent plainness and documentary verity. The writer employs thorough depictions, sequential recounting, and common lexicon to generate the feeling of a genuine memoir rather than a made-up narrative. Such stylistic traits present a considerable hurdle for translators because even minor departures from the original tone might impact the perception of realism and narrative believability. Therefore, the renderer must safeguard not only the informational content of the novel but also the cadence, mood, and psychological ambience of the telling.

From a theoretical viewpoint, narrative style encompasses several linked elements, such as word selection, sentence structure, narrative viewpoint, time organization, and descriptive methods. In translation, every one of these elements demands meticulous attention. Lexical complexities emerge from old words, historical phrases, and nautical jargon often featured in the narrative. Structural difficulties relate to Defoe's lengthy and elaborate sentence compositions, which reflect the stylistic standards of eighteenth-century English writing. Moreover, the translator must uphold the narrator's voice, which blends rational observation with internal feeling. A significant concept in literary rendering is correspondence, understood not as absolute linguistic identity but as functional and stylistic alignment between the original text and the rendered text. Following modern translation

theory, the renderer ought to recreate the communicative impact of the source material while adjusting it to the linguistic standards of the receiving language. Closely tied to correspondence is the idea of adequacy, which concerns the translator's capacity to maintain the artistic and practical roles of the piece.

The rendering of *Robinson Crusoe* also involves the issue of cultural transmission. The novel contains many allusions to English society, faith, imperial attitudes, and the daily life of the eighteenth century. Such features might be unfamiliar to present-day readers or those from different cultural settings. In this scenario, renderers frequently employ two primary approaches: domestication and foreignization. Domestication adjusts the text to the cultural expectations of the receiving readership, whereas foreignization retains the historical and cultural uniqueness of the source material. In practice, successful literary rendition typically blends both methods contingent upon the communicative aim and stylistic setting.

Another important facet of the novel's translation is the maintenance of the narrative viewpoint. Given that the account is presented through Robinson's own first-person recital, the translator must sustain the intimacy and psychological depth of the protagonist's voice. The narrator's meditations on isolation, endurance, spirituality, and human fortitude constitute the philosophical underpinning of the work. Consequently, stylistic streamlining or over-modernization can warp the ideological and emotional effect of the initial writing. The rendition of descriptive segments likewise warrants distinct focus. Defoe's narrative abounds with detailed portrayals of nature, physical items, and survival endeavors. These descriptions serve not only an informative but also a stylistic purpose, adding to the novel's realism and captivating quality. The translator must thus preserve descriptive exactness while guaranteeing clarity and stylistic harmony in the target tongue. The aim of this study is to examine the primary traits of narrative style in *Robinson Crusoe* and to pinpoint successful rendering methods for conserving these traits in an alternative language. The study's goals encompass investigating lexical, structural, stylistic, and cultural hindrances in translation, besides assessing techniques utilized to uphold narrative truthfulness and stylistic parallelism. The methodological foundation of the research involves descriptive scrutiny, comparative assessment, stylistic elucidation, and situational analysis. These techniques permit a thorough inspection of both the original text and its translated variations. The scholarly originality of the study resides in its comprehensive way of analyzing narrative style as an involved functional structure that demands simultaneous preservation of linguistic, stylistic, and cultural elements during rendering.

In closing, the translation of narrative prose, especially classic English literature, constitutes a highly elaborate undertaking that requires linguistic skill, cultural consciousness, and stylistic finesse. The study of *Robinson Crusoe* reveals that prosperous translation hinges on the renderer's ability to sustain the equilibrium between semantic fidelity and artistic articulation. The outcomes of this research add to the wider sphere of translation studies and may prove beneficial for academics, students, and professional literary translators.

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TRANSLATION STRATEGIES OF IRONY AND SATIRE IN JONATHAN SWIFT'S GULLIVER'S TRAVELS

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Abstract. *This article examines the principal translation strategies applied to render irony and satire in Jonathan Swift's Gulliver's Travels (1726). Drawing on theoretical frameworks of literary translation and stylistic analysis, the study identifies the major satirical devices Swift employs - including ironic narration, grotesque imagery, fictional languages, symbolic naming, and perspectival relativisation - and analyses how translators have approached their reproduction. The article argues that successful translation of Swift's satire requires not merely lexical equivalence but the recreation of stylistic tone, narrative restraint, and the multi-layered interplay of literal and implied meaning. Specific techniques discussed include adaptation, lexical substitution, compensation, modulation, and stylistic equivalence. The analysis demonstrates that each technique addresses a distinct dimension of the translational challenge posed by Swift's sophisticated ironic system.*

Keywords: *translation strategies, irony, satire, Jonathan Swift, Gulliver's Travels, stylistic equivalence, literary translation, grotesque.*

Introduction

Jonathan Swift's *Gulliver's Travels* (1726) occupies a singular position in the history of world literature as a paradigmatic work of satirical prose. Behind its surface narrative of exotic voyages lies a sustained critique of political institutions, social injustice, scientific irrationality, and human moral weakness. Swift deploys irony and satire not as decorative devices but as the very structural principle of the work: the gap between Lemuel Gulliver's earnest, pedantic narration and the patent absurdity of the societies he visits generates a comic and critical effect that has fascinated readers across three centuries.

The translation of such a work presents formidable challenges. Unlike the propositional content of a text, ironic meaning is inherently contextual and culturally embedded: it arises from the interaction of linguistic units with connotative, associative, and situational meanings that may not transfer across language boundaries without deliberate intervention. As Boris Larin observed, the meaning of a word in a literary work cannot be isolated from its 'overtones' - the psychological and aesthetic effect created by the text as a whole [1]. Harald Weinrich similarly argued that any linguistic phenomenon must be considered in relation to its context, since an isolated examination of a word or utterance is only an extreme, borderline case [3]. These principles acquire special force in the translation of satire, where the entire communicative effect depends on the precise calibration of tone, register, and implied meaning.

The present article aims to analyse the principal translation strategies employed in rendering irony and satire in *Gulliver's Travels*. The analysis proceeds in three stages: first, a theoretical account of irony and satire as translation problems; second, an examination of the satirical devices specific to Swift's text; and third, a discussion of the principal translation techniques through which those devices may be reproduced.

Irony and satire both belong to the broad category of the comic, yet occupy a distinctive position within it. Irony is grounded in the fundamental discrepancy between the visible and the real, the stated and the implied. The classic definition characterises irony as 'funny under the guise of seriousness': behind an apparently laudatory or neutral statement lies a critical or mocking assessment. Crucially,

this pretence is not designed to deceive - the author who says 'yes' does not conceal their 'no' but expresses and reveals it through the very form of the statement. This dual semantic structure makes irony exceptionally resistant to translation, since a reader of the target language may not perceive the cues that signal the presence of a second, hidden semantic layer.

Satire is a more comprehensive and ideologically charged phenomenon. While irony may operate at the level of a single phrase, satire typically structures an entire work, forming a distinctive type of artistic discourse directed at the exposure and condemnation of social, political, or moral failings. Satire always presupposes an evaluative standpoint - some implicit ideal against which reality is found deficient and worthy of ridicule. The deep connection between the two phenomena lies in the fact that irony frequently functions as the primary semantic mechanism through which the satirical structure of a text is realised. A satirical work may be permeated with irony at multiple levels, from individual phrases to its overall conceptual design.

For the translator, this multi-level structure poses a double challenge. At the micro-level, individual ironic utterances must be identified and their implied meaning reproduced, which requires an acute sensitivity to contextual, intonational, and cultural cues. At the macro-level, the overall satirical thrust of the work must be maintained, which requires attention to compositional logic, the system of images and leitmotifs, and the authorial tone that governs the entire text. Z.E. Tboeva, in her comparative analysis of *Gulliver's Travels* and its Russian translations, argues that the linguistic means of satire must be studied not at the level of isolated statements but on the scale of the whole text, since it is through the complex interaction of diverse linguistic elements that the author's satirical attitude toward reality is conveyed [9]. This insight has important methodological implications: it means that translating Swift's satire is not a matter of solving a series of local translation problems but of recreating a coherent and consistent artistic system.

The foundation of Swift's satirical technique is the figure of the unreliable narrator. Swift rarely addresses the reader directly, preferring to construct a narrator-persona through whose perspective the story is filtered. In *Gulliver's Travels*, this persona evolves across the four voyages: from a simple-minded ship's surgeon whose naive pedantry heightens the comedy of Lilliputian ceremonies, to a bitter misanthrope whose disgust with humanity is expressed through a deliberately dry, formal language that paradoxically underscores the depth of his disillusionment. The gap between Gulliver's earnest, matter-of-fact narrative tone and the patent absurdity of the situations he describes is the primary source of irony in the novel. Gulliver reports ridiculous events - political conflicts conducted through rope-dancing competitions, wars fought over the correct end from which to open an egg - with the same calm rationality he might apply to navigational calculations. Readers recognise the absurdity that the narrator himself often fails to perceive, and this dramatic irony constitutes the core of Swift's comic method.

A second major device is the systematic relativisation of perspective through changes of scale. In Lilliput, Gulliver is a giant among miniature beings whose political conflicts and social hierarchies are rendered absurd by their physical insignificance. In Brobdingnag, the scale is reversed: Gulliver becomes a helpless manikin whose descriptions of English political institutions and military achievements are received by the rational giant king as evidence of European barbarism. This structural device functions as a defamiliarisation technique, forcing readers to reconsider familiar social and political realities from an external vantage point.

Grotesque imagery reinforces this perspectival shift. In Brobdingnag, Swift's language becomes deliberately anti-aesthetic, dwelling on enlarged physical details - the texture of skin, the smells of bodies - with a precision that destroys any idealised image of human beauty. This controlled deployment of the grotesque serves a satirical purpose: it reminds readers that humanity, for all its cultural and political pretensions, remains a physical entity subject to weakness and decay. The political conflict between Big-Endians and Little-Endians - centring on the absurd question of which end of an egg should be broken first - offers another instance of grotesque reduction, in which the rhetoric of serious political and theological dispute is applied to a manifestly trivial object, exposing the irrationality of ideological fanaticism.

Swift's invention of fictional languages constitutes a further layer of satirical complexity. The strange words and expressions attributed to the inhabitants of Lilliput and other imaginary countries serve simultaneously to create an illusion of authenticity and to encode hidden meanings. The scholar Paul Odell Clark argued that Swift constructed a phonetic code based on systematic consonant and vowel substitutions, through which invented words preserve covert connections to English vocabulary [7]. For example, the exclamation 'Hekinah Degul!' - uttered by the Lilliputians at their first sight of Gulliver - may be decoded as a distorted version of the English expression 'What the Devil!', reflecting the astonishment and fear of ordinary people confronted with something monstrous. Similarly, the term 'Hurgo', used to denote an important lord, may carry ironic resonances of the English adjective 'willful', implicitly characterising the ruling class as stubborn, selfish, and irresponsible. Even the word 'Lilliputian' carries symbolic weight: in English usage it denotes not merely an inhabitant of Lilliput but something tiny, narrow-minded, or insignificant - a quietly devastating judgment on political ambition and social pride.

Many of Swift's satirical targets - specific institutions of eighteenth-century English political life, theological controversies, and social customs - may be opaque to readers of other languages and later periods. Translators have responded through a strategy of adaptation, adjusting historical and political allusions to make them comprehensible to the target audience while preserving the ironic intention. Analyses of Chinese translations of the novel reveal that translators frequently resort to detailed commentary and annotation to restore the cultural and historical context, allowing the reader to participate in the 'game of recognition' that was available to Swift's contemporaries. Finnish translations published between 1876 and 1932 demonstrate an alternative adaptive tendency: translators made strategic choices shaped by evolving translation norms and the developmental needs of the Finnish literary system, sometimes moderating the sharpness of social critique to match the expectations of the target readership.

Cultural substitution - the replacement of a culture-specific reference with a functionally equivalent one from the target culture - carries the risk of weakening the historical authenticity of the text. Translators must therefore strike a careful balance between readability and fidelity. The task is not to modernise Swift but to help readers access the satirical meaning encoded in historical references without sacrificing the integrity of the original context.

Satire frequently depends on words with ironic or evaluative connotations whose stylistic force may not survive direct translation. Translators employ lexical substitution - replacing specific lexical items with target-language equivalents that produce a comparable emotional and critical response - to preserve the satirical coloration of the text. In passages describing the Lilliputian aristocracy, for instance, Swift's ironic vocabulary suggests vanity, narrowness, and self-importance. Translators select words with appropriately negative stylistic valence to maintain this critical charge. In some cases, relatively neutral source-language terms are rendered with stronger expressive vocabulary in the target language, on the grounds that irony in translation must remain legible.

Stylistic equivalence operates at a higher level of abstraction, concerning the overall register and tone of Swift's prose rather than individual lexical choices. Critics have consistently characterised Swift's style as 'civilised, natural, discreet and pointed' (W.S. Maugham) - a controlled, logical, formally restrained prose in which irony emerges naturally from the juxtaposition of measured narration and absurd content. Successful translation requires the preservation of this stylistic balance. Translators of *Gulliver's Travels* typically reproduce Swift's complex syntactic constructions, formal narrative voice, and bureaucratic register - precisely because it is this stylistic restraint that generates the satirical contrast between tone and subject matter. If the translation becomes too colloquial, too emotional, or too explicitly comic, the ironic detachment that is the hallmark of Swift's method is lost.

Compensation becomes essential in those cases where the ironic effect of the original cannot be reproduced in the same location due to grammatical, lexical, or phonological differences between languages. The problem is most acute in the translation of Swift's fictional languages. The phonetic coding embedded in expressions such as 'Hekinah Degul!' or 'Langro Dehulsan!' is specific to the

English phonological system and cannot be reproduced through literal transcription. Translators instead focus on recreating the emotional atmosphere - the astonishment, fear, or comic absurdity - at another point in the text, introducing expressive vocabulary or ironic commentary to compensate for what cannot be reproduced directly. This approach prioritises stylistic and emotional equivalence over phonetic fidelity.

Modulation - a shift in the semantic focus or perspectival orientation of a phrase while preserving its overall meaning - is particularly useful in rendering Swift's indirect irony. Swift often expresses ironic meaning through understatement, litotes, or formal narration of outrageous events. In translation, this indirectness may become opaque if reproduced literally, and translators sometimes adjust the syntactic or semantic structure of the sentence to make the ironic implication more transparent to the target-language reader, without resorting to heavy-handed explicitness that would destroy the subtlety of the original.

The translation of grotesque imagery requires particular care with lexical choice and expressive phrasing. The symbolic meaning embedded in Swift's physical exaggerations - the smallness of the Lilliputians as a figure for political pettiness, the enlarged bodies of the Brobdingnagians as a figure for the material reality underlying cultural pretension - must remain legible. Translators preserve this symbolism through evaluative vocabulary that sustains the critical charge of the imagery. The antithetical structures that generate ironic contrast in the original text - 'honour' set against 'ignominy', 'the King of Great Britain' juxtaposed with a figure of humiliation - must be reproduced with vocabulary capable of maintaining the same semantic tension.

The preservation of narrative voice - the detached, rational, apparently objective tone from which the satirical effect arises - is perhaps the most fundamental requirement of any successful translation of *Gulliver's Travels*. The contrast between Swift's controlled, intellectually precise prose and the grotesque or absurd content it describes is not an incidental feature of the work but its constitutive ironic principle. Translators who introduce excessive emotionality, dramatic emphasis, or colloquial phrasing dissolve this contrast and with it the satirical force of the text. The comparison with Vladimir Savchenko's *Gulliver's Fifth Travel* is instructive in this regard: Savchenko's characters speak in a conversational, emotionally engaged register, and his satirical mode is correspondingly softer, more sympathetic, and less corrosive than Swift's. The difference illustrates how changes in stylistic strategy directly alter the nature and intensity of satirical effect.

5. Conclusion

The foregoing analysis demonstrates that the translation of irony and satire in *Gulliver's Travels* constitutes a task of exceptional complexity, demanding engagement simultaneously at the levels of individual lexical choice, syntactic organisation, tonal register, and overall artistic structure. Swift's satirical system is multi-layered: it operates through the unreliable narrator, perspectival relativisation, grotesque imagery, fictional phonetic coding, symbolic nomenclature, and the sustained contrast between formal prose and absurd content. No single translation strategy can address all of these dimensions; successful translation requires the flexible combination of adaptation, lexical substitution, compensation, modulation, and stylistic equivalence, deployed with consistent attention to the governing ironic principle of the work.

The central insight that emerges from this analysis is that Swift's satire is inseparable from his style. The satirical effect does not reside in what Gulliver says but in the gap between how he says it - with calm, rational, pedantic precision - and the patent absurdity of what he is describing. To translate this effect, the translator must not only understand what Swift means but recreate the stylistic conditions under which that meaning is produced. This requires a translator who is simultaneously a close reader, a cultural historian, and a stylist: someone capable of perceiving the ironic second layer of the text, understanding its cultural and historical groundwork, and reproducing its tonal equilibrium in another language.

Gulliver's Travels proves that satire is not a matter of comic exaggeration but of intellectual precision - the precise calibration of tone, register, and implied meaning to expose the contradictions and pretensions of human society. Its translation across centuries and languages testifies both to the

universality of its themes and to the enduring challenges that Swift's ironic art poses to those who seek to carry it across linguistic and cultural frontiers.

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RENDERING NATIONAL CHARACTER AND SOCIAL CONFLICT IN THE TRANSLATION OF THOMAS HARDY'S *TESS OF THE D'URBERVILLES*

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Abstract: *This article examines the specific features of rendering national character and social conflict in the translation of Thomas Hardy's *Tess of the d'Urbervilles*. Special attention is devoted to preserving the cultural atmosphere, social realities, and psychological depth of the novel in translation. The study investigates the principal linguistic and stylistic challenges connected with dialectal speech, historical context, social inequality, and emotionally expressive narration. Furthermore, the article analyzes translation strategies aimed at maintaining stylistic equivalence and cultural authenticity. The research is based on comparative, descriptive, and stylistic analyses of the original text and its translated versions.*

Keywords: *literary translation, national character, social conflict, stylistic equivalence, Thomas Hardy, Tess of the d'Urbervilles, realism, Victorian literature, cultural adaptation, domestication, foreignization, dialect translation, narrative prose, translation strategies.*

In contemporary translation studies, literary translation remains one of the most sophisticated and multidimensional areas of linguistic activity. Unlike technical or scientific translation, literary rendering requires not only semantic precision but also the preservation of stylistic, emotional, and cultural aspects of the source text. A literary work reflects the author's worldview, national identity, historical background, and artistic individuality. Consequently, translators must reproduce not merely the content of the text but also its aesthetic and ideological value.

The relevance of this research is connected with the increasing academic interest in the translation of cultural identity and social discourse in classical literature. Among the most significant works of Victorian prose, *Tess of the d'Urbervilles* by Thomas Hardy occupies a prominent place because of its realistic representation of English rural society and its deep social criticism. First published in 1891, the novel combines elements of realism, psychological prose, tragedy, and philosophical reflection. Hardy portrays the tragic fate of Tess as a consequence of social injustice, class inequality, and moral hypocrisy in Victorian England (Hardy, 1891, p. 48).

One of the most distinctive features of Hardy's writing is his depiction of national character through everyday life, speech, traditions, and the social environment of rural England. The author creates a vivid portrayal of the English countryside, emphasizing agricultural labor, village customs, and the mentality of ordinary people. These features form the cultural basis of the novel and contribute to its national specificity. However, the translation of such cultural and social elements presents considerable difficulties because many historical realities and linguistic peculiarities do not possess direct equivalents in other languages.

From a theoretical perspective, the concept of national character in literature includes cultural traditions, social behavior, language peculiarities, and collective values reflected in the actions and speech of literary characters. In translation, preserving national character requires a careful balance between linguistic accuracy and cultural adaptation. According to Peter Newmark, translators should preserve the cultural individuality of the original text whenever possible because cultural elements are essential components of literary meaning (Newmark, 1988, p. 94).

An important aspect of Hardy's novel is the representation of social conflict. Victorian society in the novel is depicted as deeply divided by class distinctions, gender inequality, and moral conservatism. Tess belongs to the rural working class and becomes a victim of social prejudice and

patriarchal oppression. Through her tragic experience, Hardy criticizes the rigid moral standards of Victorian England. The social conflict in the novel is not limited to individual suffering; it reflects broader contradictions between social classes, traditional morality, and human individuality (Hardy, 1891, p. 112).

The translation of social conflict requires the preservation of emotional intensity and ideological meaning. Translators must convey not only factual information but also the social atmosphere and psychological tension embedded in the narrative. Excessive simplification or modernization may weaken the critical and emotional effect of the original text. Susan Bassnett emphasizes that literary translation should preserve the ideological and stylistic functions of the source text rather than merely reproducing lexical meanings (Bassnett, 2014, p. 121).

One of the principal difficulties in translating *Tess of the d'Urbervilles* is the reproduction of dialectal speech. Hardy frequently uses regional expressions characteristic of Wessex peasants in order to emphasize social background and local identity. The rural speech of the characters differs significantly from the language of educated urban society, highlighting social stratification within the novel (Hardy, 1891, p. 87). Translators often face the problem of finding equivalent dialectal forms in the target language without distorting the original stylistic effect.

Lexical difficulties are likewise connected with archaic vocabulary, historical expressions, and agricultural terminology. Since the novel reflects nineteenth-century rural life, many words refer to traditional farming practices, local customs, and religious concepts unfamiliar to modern readers. Such vocabulary often requires explanatory translation or contextual adaptation. Mona Baker notes that cultural and lexical gaps represent one of the greatest challenges in literary translation because language is closely connected with culture and historical experience (Baker, 2011, p. 230).

Another important feature of Hardy's prose is its descriptive richness. The author pays special attention to landscapes, natural phenomena, and seasonal changes. Nature in the novel performs not only a descriptive but also a symbolic function. Landscapes frequently mirror Tess's emotional state and intensify the tragic atmosphere of the narrative. For example, dark forests, empty fields, and stormy weather symbolize loneliness, suffering, and social isolation (Hardy, 1891, p. 205). Consequently, translators must preserve imagery, emotional coloring, and stylistic expressiveness while maintaining clarity and readability.

The translation of narrative style is equally significant. Hardy's prose combines realistic description with lyrical and philosophical reflection. His sentences are often long, emotionally expressive, and syntactically complex. Such stylistic features create a meditative and tragic tone that forms an essential part of the novel's artistic structure. Structural simplification in translation may reduce the emotional depth and aesthetic value of the narrative. Therefore, translators should preserve the rhythm and stylistic organization of the original text whenever possible.

Another crucial issue in translating the novel concerns the preservation of Tess's psychological portrait. Hardy presents Tess as a morally sensitive, emotionally vulnerable, and spiritually pure character despite the social condemnation she experiences. The narrator's sympathy toward Tess is expressed through emotionally charged descriptions and philosophical commentary. Through the protagonist's inner experiences, the author explores themes of guilt, innocence, destiny, and social injustice. Translators must therefore maintain psychological subtlety and emotional nuance in order to preserve the ideological meaning of the novel.

The translation of cultural realities also requires special attention. The novel contains numerous references to Victorian customs, religion, family relations, and gender roles. Such cultural elements may be unfamiliar to readers from other linguistic and cultural traditions. In this context, translators generally employ the strategies of domestication and foreignization. Domestication adapts the text to the cultural expectations of the target audience, whereas foreignization preserves the historical and cultural uniqueness of the original work. Lawrence Venuti argues that foreignization allows readers to perceive the cultural distinctiveness of the source text and prevents excessive cultural assimilation (Venuti, 1995, p. 22).

In practice, successful literary translation usually combines both approaches depending on the communicative purpose and stylistic context. Certain cultural references may require adaptation for better comprehension, while others should remain unchanged in order to preserve historical authenticity. For example, rural customs, social titles, and religious expressions often carry important symbolic and cultural meanings that contribute to the realism of Hardy's prose.

The philosophical dimension of the novel also creates translation challenges. Hardy frequently reflects on fate, morality, religion, and the relationship between human beings and society. These philosophical passages are expressed through emotionally expressive and metaphorical language. Translators must therefore preserve not only the literal meaning but also the intellectual and emotional impact of the original narration. The philosophical depth of the novel constitutes one of its defining artistic qualities and contributes significantly to its tragic effect.

The aim of this research is to investigate the principal features of national character and social conflict in *Tess of the d'Urbervilles* and to identify effective translation strategies for preserving these elements in another language. The objectives of the study include analyzing lexical, structural, stylistic, and cultural difficulties in translation, as well as evaluating methods used to maintain cultural authenticity, psychological depth, and social expressiveness.

The methodological basis of the research includes comparative analysis, descriptive analysis, stylistic interpretation, and contextual analysis. These methods permit a comprehensive examination of both the original text and its translated versions. Comparative analysis allows the identification of translation transformations and stylistic modifications, while contextual analysis helps reveal the interaction between linguistic forms and cultural meaning.

The scientific novelty of this research lies in its integrated approach to the study of national character and social conflict as interconnected literary categories that require simultaneous preservation in translation. The research demonstrates that successful literary translation depends on the translator's ability to reproduce linguistic meaning together with cultural atmosphere, ideological content, and emotional expressiveness.

In conclusion, the translation of *Tess of the d'Urbervilles* represents a highly complex process involving linguistic, stylistic, cultural, and psychological dimensions. Thomas Hardy's novel reflects the realities of Victorian society, the tragedy of social inequality, and the moral conflicts of the period. Consequently, translators must preserve not only semantic accuracy but also the national specificity, emotional atmosphere, and philosophical depth of the original work. The analysis demonstrates that literary translation functions as a form of intercultural communication requiring professional competence, cultural awareness, and stylistic sensitivity. The results of this research contribute to the broader field of translation studies and may be useful for scholars, students, and professional literary translators.

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LINGUISTIC AND STYLISTIC FEATURES OF RENDERING EMOTIVENESS IN THE TRANSLATION OF CHARLOTTE BRONTË'S JANE EYRE

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Abstract. *This article explores the linguistic and stylistic features of rendering emotiveness in the translation of Charlotte Brontë's novel Jane Eyre. The study focuses on the way emotional meaning is expressed in the original text and how it can be adequately transferred into the target language. Special attention is given to emotionally marked vocabulary, metaphorical imagery, expressive syntax, rhetorical questions, repetitions and evaluative constructions. The article is based on the theoretical principles of literary translation proposed by E. Nida, P. Newmark, V. Komissarov, G. Leech and M. Short, who emphasize that translation should reproduce not only the semantic content of the original but also its stylistic, pragmatic and emotional effect. The analysis of selected examples from Jane Eyre demonstrates that the rendering of emotiveness requires the use of various translation techniques, including contextual translation, modulation, compensation, lexical transformation, intensification and preservation of stylistic parallelism. The results show that emotional adequacy in literary translation depends on the translator's ability to preserve the psychological depth of the character's speech and the expressive individuality of the author's style.*

Keywords: *emotiveness, literary translation, Charlotte Brontë, Jane Eyre, emotional vocabulary, stylistic devices, translation techniques, expressive syntax.*

Introduction

Charlotte Brontë's Jane Eyre occupies a special place in English literature because of its deep psychological narration, emotional intensity and strong expression of female subjectivity. The novel is written in the form of a first-person narrative, and this makes the emotional voice of the heroine one of the most important elements of the text. Jane does not simply describe events; she interprets them emotionally, morally and psychologically. Her speech reflects fear, humiliation, resistance, love, disappointment, self-respect and spiritual independence.

For this reason, the translation of Jane Eyre is a complex task. The translator must render not only the plot and factual information but also the emotional atmosphere of the novel. In literary translation, the emotional impact of the text is closely connected with the author's individual style. As Nida argues, translation should aim at producing an equivalent response in the target reader, not merely at transferring words from one language into another (Nida, 1964). This idea is especially significant in the translation of emotionally expressive prose, where the reader's perception depends on tone, rhythm, imagery and stylistic nuance.

The relevance of the present study is determined by the fact that emotiveness in Jane Eyre functions as a key artistic and psychological category. Brontë uses language to reveal the inner world of the heroine and to show her conflict with social injustice, emotional dependence and moral pressure. Therefore, the translation of emotiveness requires both linguistic accuracy and stylistic sensitivity.

The aim of this article is to analyse the linguistic and stylistic features of rendering emotiveness in the translation of Charlotte Brontë's Jane Eyre. The research focuses on selected fragments from the novel and examines how emotional meaning may be preserved through appropriate translation techniques.

In translation studies, emotiveness is understood as the ability of linguistic units to express emotions, attitudes and subjective evaluation. Emotional meaning may be realized through lexical choice, syntax, intonation, metaphor, repetition and other stylistic devices. In literary texts,

emotiveness is not accidental; it performs an aesthetic and characterological function. It helps to construct the image of the character and to influence the reader's emotional response.

V. Komissarov states that equivalence in translation should be understood as a complex relation between the original and the translation at different levels: semantic, communicative, pragmatic and stylistic (Komissarov, 1990). This approach is important for the analysis of *Jane Eyre*, because the translator must preserve not only the basic meaning of Brontë's sentences but also their emotional force. A formally correct translation may still be inadequate if it weakens the emotional tension of the original.

Peter Newmark also emphasizes that literary translation requires attention to both meaning and aesthetic value. According to Newmark, a translator should consider the expressive function of the text, especially when dealing with novels, poetry and drama (Newmark, 1988). Since *Jane Eyre* is highly expressive, the translator must reproduce the author's stylistic intention. This means that emotionally coloured words, metaphors and syntactic structures should not be neutralized without necessity.

The stylistic dimension of translation is also discussed by Leech and Short, who argue that style is a meaningful choice of language which contributes to the interpretation of a literary work (Leech & Short, 2007). In *Jane Eyre*, style is inseparable from Jane's personality. Her emotional speech demonstrates her moral strength, independence and inner conflict. Thus, the translation of her speech should preserve her individual voice.

Analysis of Emotiveness in Translation

One of the central features of Brontë's style is the use of emotionally charged vocabulary. Jane's narration often includes words that express pain, loneliness, fear and moral protest. These lexical units create a direct emotional connection between the heroine and the reader.

For example, in the early chapters Jane describes her position in Gateshead Hall as follows:

Original: I was a discord in Gateshead Hall.

Translation: Я была чужеродным звуком в Гейтсхед-холле.

Translation technique: metaphorical preservation and contextual adaptation.

This example is important because the word discord does not simply mean disagreement. It creates a metaphor of disharmony. Jane feels that she does not belong to the Reed family and is perceived as something alien and disturbing. A literal translation such as я была разногласием would sound unnatural and would not convey the emotional meaning of the phrase. The variant чужеродным звуком preserves the metaphorical image and expresses Jane's alienation. Here the translator uses contextual adaptation to make the image natural in Russian while maintaining the emotional effect of the original.

Another emotionally significant example is connected with Jane's childhood suffering:

Original: I felt physically weak and broken down.

Translation: Я чувствовала себя физически слабой и совершенно подавленной.

Translation technique: lexical transformation and intensification.

The phrase broken down includes both physical exhaustion and emotional collapse. If it is translated only as сломленной, the psychological nuance may be preserved, but the naturalness of the target text may suffer depending on the context. The variant совершенно подавленной intensifies the emotional state and helps the reader understand the depth of Jane's suffering. This technique corresponds to Nida's idea of dynamic equivalence, where the emotional response of the target reader becomes one of the main criteria of adequacy.

Brontë often represents emotion through metaphorical images. These images are especially important because they show the heroine's inner state indirectly. One of the most powerful metaphorical patterns in the novel is connected with fire. Fire symbolizes passion, life, rebellion and emotional energy.

Original: The vehemence of emotion, stirred by grief and love within me, was claiming mastery.

Translation: Сила чувств, пробужденная во мне горем и любовью, начинала овладевать мною.

Translation technique: modulation and syntactic adaptation.

In this sentence, emotion is represented as a force that can dominate the human being. The translation preserves the idea of emotional power but changes the structure of the phrase to make it more natural in Russian. The verb claiming mastery is rendered as *начинала овладевать мною*, which accurately conveys the idea of inner emotion becoming stronger than rational control. This is a clear example of modulation, because the translator changes the grammatical and lexical form but keeps the semantic and emotional meaning.

Jane's emotional independence is especially evident in her speech to Rochester. One of the most famous passages of the novel expresses her protest against social and emotional inequality:

Original: Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?

Translation: Вы думаете, что если я бедна, незаметна, некрасива и мала ростом, то у меня нет души и сердца?

Translation technique: preservation of rhetorical question, syntactic parallelism and lexical equivalence.

This sentence demonstrates the emotional and ideological centre of Jane's character. The rhetorical question expresses pain, dignity and resistance. The adjectives poor, obscure, plain, and little form a sequence that emphasizes Jane's social vulnerability. In translation, it is important to preserve this accumulation of characteristics. The phrase soulless and heartless is translated as *нет души и сердца*, which successfully conveys the emotional and moral meaning of the original. The translator keeps the rhetorical structure, because changing it into a declarative sentence would weaken Jane's passionate self-defence.

The continuation of this speech is equally important:

Original: I have as much soul as you — and full as much heart!

Translation: У меня столько же души, сколько у вас, и столько же сердца!

Translation technique: syntactic preservation and emotional equivalence.

Here the emotional effect is created by parallelism and exclamation. Jane asserts her equality with Rochester not in social terms, but in spiritual and emotional terms. The translation preserves the structure as much... as, which is essential for expressing equality. The exclamation mark is also important because it conveys the intensity of Jane's emotional protest. According to Newmark's theory, expressive texts require preservation of stylistic force; therefore, the emotional rhythm of such sentences should not be unnecessarily simplified.

Brontë's emotiveness is also closely connected with expressive syntax. The novel contains many exclamatory sentences, rhetorical questions and repetitions. These syntactic features create emotional rhythm and reveal the heroine's psychological tension.

Original: I am no bird; and no net ensnares me.

Translation: Я не птица, и никакая сеть меня не удержит.

Translation technique: metaphorical preservation and compensation.

This sentence is one of the strongest expressions of Jane's independence. The metaphor of a bird and a net symbolizes freedom and captivity. The translation preserves the metaphor but slightly adapts the verb ensnares. The Russian variant *не удержит* is more natural than a literal translation such as *не поймает в сеть*. At the same time, it keeps the idea of resistance. The technique of compensation is used because the exact lexical image is slightly changed, but the emotional and symbolic force is preserved.

Another example shows how Brontë uses short emotional statements to express psychological shock:

Original: My heart beat fast and thick.

Translation: Мое сердце билось быстро и тяжело.

Translation technique: contextual translation.

The phrase fast and thick cannot be translated literally, because thick in this context refers to the heavy, suffocating rhythm of the heartbeat. The Russian translation *быстро и тяжело* conveys

both physical and emotional tension. The translator must understand that this is not a purely physiological description; it is a sign of fear, excitement and inner disturbance.

Emotiveness in *Jane Eyre* is also expressed through evaluative adjectives. Brontë frequently uses adjectives that reflect Jane's subjective perception of people and events. These adjectives do not merely describe reality; they show how Jane emotionally experiences it.

Original: A strange, regretful consciousness of some barrier divided us.

Translation: Странное, горькое сознание какой-то преграды разделяло нас.

Translation technique: modulation and intensification.

The adjective *regretful* has a complex emotional meaning. It includes sadness, disappointment and painful awareness. The translation *горькое сознание* intensifies the emotional nuance and makes the phrase stylistically appropriate for Russian literary prose. This example shows that the translator sometimes needs to move away from direct lexical correspondence in order to preserve emotional adequacy.

The Gothic atmosphere of the novel also plays an important role in creating emotiveness. Scenes connected with the red-room, mysterious laughter and night landscapes are emotionally charged. They combine fear, uncertainty and psychological pressure.

Original: The red-room was a spare chamber, very seldom slept in.

Translation: Красная комната была запасной спальней, где почти никогда никто не ночевал.

Translation technique: lexical equivalence and contextual clarification.

At first glance, this sentence seems neutral. However, in the context of the novel the red-room becomes a symbol of fear, punishment and childhood trauma. The translation preserves the name of the room and clarifies its function. The emotional meaning is not contained only in one word; it develops through context. Therefore, the translator must preserve the atmosphere of isolation and anxiety in the surrounding sentences as well.

Another Gothic example is the mysterious laughter associated with Bertha Mason:

Original: It was a curious laugh; distinct, formal, mirthless.

Translation: Это был странный смех — отчетливый, сухой, лишенный всякого веселья.

Translation technique: lexical transformation and compensation.

The word *mirthless* is especially difficult to translate because it means “without joy” but also suggests something unnatural and disturbing. The translation *лишенный всякого веселья* preserves the semantic meaning, while *сухой* compensates for the emotional coldness of the original. This technique allows the translator to reproduce the disturbing atmosphere of the scene.

Jane's emotional world is often represented through contrast. Brontë contrasts coldness and warmth, darkness and light, silence and speech, imprisonment and freedom. These oppositions are stylistically important and must be preserved in translation.

Original: I desired liberty; for liberty I gasped; for liberty I uttered a prayer.

Translation: Я жаждала свободы; о свободе я задыхаясь мечтала; о свободе я молилась.

Translation technique: repetition preservation and emotional intensification.

This sentence is built on repetition. The word *liberty* appears three times, creating emotional rhythm and semantic emphasis. If the translator replaces repeated words with synonyms, the stylistic effect may be weakened. The translation preserves the repetition of *свобода*, which is necessary for conveying Jane's passionate desire for independence. The phrase *I gasped* is rendered as *задыхаясь мечтала*, which intensifies the emotional and physical feeling of suffocation. This solution is justified because the original presents freedom as an urgent existential need.

The problem of rendering emotiveness is also connected with cultural and stylistic norms of the target language. English Romantic and Victorian prose often allows a high degree of emotional expressiveness. In Russian translation, excessive literalness may sound unnatural or melodramatic. Therefore, the translator must balance fidelity to the original with the stylistic norms of the target language. This corresponds to Komissarov's view that translation equivalence is not mechanical sameness but functional correspondence between the source and target texts.

For instance:

Original: My soul began to expand, to exult, with the strangest sense of freedom.

Translation: Моя душа словно расправлялась и ликовала, охваченная необыкновенным чувством свободы.

Translation technique: metaphorical adaptation and compensation.

A literal translation such as моя душа начала расширяться would sound awkward. The verb expand in this context expresses emotional liberation. The variant словно расправлялась preserves the metaphor of inner opening and makes it natural in Russian. The verb ликовала conveys the emotional elevation of to exult. This example demonstrates that stylistic adequacy sometimes requires creative transformation rather than literal reproduction.

Discussion

The analysed examples show that emotiveness in Jane Eyre is not limited to separate emotional words. It is created by the interaction of vocabulary, syntax, metaphor, rhythm and narrative perspective. Since the novel is written in the first person, every emotional expression is connected with Jane's identity. Her speech is sincere, passionate and morally strong. Therefore, the translator must preserve not only the emotional content but also the ethical and psychological force of her voice.

The most frequent translation problem is the danger of emotional neutralization. If emotionally marked words are translated too generally, Jane's speech loses its intensity. For example, translating desolate simply as грустная would be insufficient, because the word often implies loneliness, abandonment and inner emptiness. Similarly, translating I am no bird; and no net ensnares me in a simplified way would weaken the symbolic meaning of freedom.

Another difficulty is the translation of metaphorical emotion. Brontë's metaphors are deeply connected with the thematic structure of the novel. Fire, darkness, imprisonment, flight and light are not accidental images. They express Jane's inner struggle and development. For this reason, metaphorical preservation is often preferable. However, when literal preservation sounds unnatural, the translator should use metaphorical adaptation.

The analysis also demonstrates the importance of expressive syntax. Rhetorical questions, repetitions and exclamations should be preserved where possible because they create emotional rhythm. Jane's famous declarations of dignity and freedom depend not only on lexical meaning but also on syntactic structure. As Leech and Short note, stylistic choices in fiction are meaningful and contribute to the interpretation of the character and the text as a whole.

Thus, the translation of emotiveness in Jane Eyre requires a combination of accuracy and creativity. The translator should not mechanically reproduce the original but should reconstruct its emotional and stylistic effect in the target language. This approach corresponds to the principles of dynamic equivalence, communicative translation and functional adequacy developed in the works of Nida, Newmark and Komissarov.

The study of linguistic and stylistic features of rendering emotiveness in the translation of Charlotte Brontë's Jane Eyre shows that emotiveness is one of the central components of the novel's artistic structure. Brontë's emotional style is realized through emotionally charged vocabulary, metaphorical imagery, expressive syntax, rhetorical questions, repetitions and evaluative adjectives. These elements reveal Jane's psychological state, moral resistance and spiritual independence.

The translation of such emotiveness requires more than literal accuracy. The translator must preserve the emotional effect of the original, the individuality of Jane's voice and the stylistic atmosphere of Brontë's prose. The analysis of examples shows that the most effective translation techniques are contextual adaptation, modulation, compensation, intensification, metaphorical preservation and syntactic preservation.

The examples from the novel demonstrate that emotional adequacy is achieved when the translation reproduces not only the meaning of the original but also its psychological depth and aesthetic force. Therefore, rendering emotiveness in Jane Eyre should be understood as a complex process involving semantic, stylistic and pragmatic decisions. A successful translation allows the

target reader to perceive Jane not only as a literary character but also as a living emotional consciousness whose voice remains powerful across languages and cultures.

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NATIONAL IDENTITY AND CULTURAL CONTEXT IN HARPER LEE'S TO KILL A MOCKINGBIRD

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Abstract. *This article examines the representation of national identity and cultural context in Harper Lee's novel To Kill a Mockingbird. The study focuses on the way the novel reflects American values, Southern cultural traditions, racial injustice, moral education, family reputation, gender roles and the conflict between democratic ideals and social inequality. The theoretical basis of the article includes the works of Claudia Durst Johnson, Richard Gray, W. J. Cash, Harold Bloom, Wayne Flynt, Toni Morrison and other scholars who studied American literature, Southern culture and racial discourse. The article argues that Harper Lee's novel presents national identity not as a fixed and harmonious concept, but as a field of moral conflict. Through the fictional town of Maycomb, the author shows the contradictions of American society: the belief in justice exists together with racial prejudice; the idea of freedom is limited by social hierarchy; and childhood innocence is gradually transformed into ethical awareness.*

Keywords: *Harper Lee, To Kill a Mockingbird, national identity, cultural context, American South, racial injustice, Southern society, moral values.*

Harper Lee's *To Kill a Mockingbird*, published in 1960, is one of the most significant novels in American literature. The novel is set in the fictional town of Maycomb, Alabama, during the Great Depression and presents the story through the perspective of Scout Finch, a young girl who gradually becomes aware of the injustice and moral contradictions of the adult world. Although the plot is centered on the trial of Tom Robinson, a Black man falsely accused of assaulting a white woman, the novel is not limited to a legal conflict. It explores broader questions of national identity, cultural memory, social morality and the meaning of justice in American society.

The relevance of this topic lies in the fact that *To Kill a Mockingbird* represents American identity through contradiction. On the surface, the United States is associated with democratic ideals, equality before the law and individual freedom. However, the cultural world of Maycomb reveals that these ideals are often undermined by racism, class prejudice and rigid social traditions. Claudia Durst Johnson notes that the novel must be read in relation to the historical and legal realities of the American South, because its central conflict reflects deep social tensions connected with race and justice [1]. Therefore, Harper Lee's novel becomes not only a story about childhood and morality, but also a literary investigation of the American national conscience.

The aim of this article is to analyze how national identity and cultural context are represented in *To Kill a Mockingbird*. The article examines the image of the American South, the role of race, the symbolism of law and justice, the importance of family reputation, gender norms and the moral function of childhood narration.

The cultural context of *To Kill a Mockingbird* is inseparable from the historical reality of the American South. Maycomb is fictional, but it is clearly modeled on small Southern towns of the 1930s. The Great Depression forms the economic background of the novel, while the legacy of slavery and segregation shapes its social structure. Richard Gray argues that Southern literature often presents the South as a region burdened by memory, tradition and unresolved historical guilt [2]. Harper Lee's Maycomb reflects this cultural condition: the town lives according to old customs, inherited prejudices and strict social divisions.

National identity in the novel is shown through the contradiction between American democratic ideals and the everyday reality of racial discrimination. The courtroom should symbolize justice, equality and rational truth. However, Tom Robinson's trial reveals that legal procedure alone cannot

guarantee justice when society is governed by racial prejudice. Atticus Finch believes in the moral importance of law, but the verdict shows the limits of legal idealism in a racist community. This conflict demonstrates that American national identity is not only built on noble principles, but also challenged by the failure to apply those principles equally.

W. J. Cash, in his study of Southern culture, emphasizes that the American South historically developed a strong code of honor, hierarchy and communal loyalty [3]. These features are visible in Maycomb society. People are judged not only by their actions but also by their family names, social class and racial background. The Finch family is respected because of its history and moral reputation, while families such as the Ewells occupy a marginal social position. At the same time, even poor white people are placed above Black citizens in the racial hierarchy. This shows how class and race interact in the cultural structure of the town.

The figure of Atticus Finch is central to the novel's representation of national identity. He embodies the ideal of moral responsibility, civic duty and respect for justice. However, Harper Lee does not present him as a heroic figure detached from society. He is a lawyer, a father and a member of Maycomb community. His moral strength lies in his ability to act ethically within a flawed social system. Wayne Flynt observes that the Southern setting of the novel is important because Atticus' moral position becomes meaningful precisely in a society where racial prejudice is normalized [4]. Thus, Atticus represents a possible ethical version of American identity: one based on conscience, responsibility and courage.

At the same time, the novel shows that individual morality cannot easily overcome collective prejudice. Tom Robinson is innocent, but the jury convicts him because the racial assumptions of the community are stronger than factual evidence. This episode reveals the tragic gap between national ideals and social practice. The United States presents itself as a nation of law and freedom, but in Maycomb these ideals are applied selectively. Toni Morrison's reflections on race in American literature are relevant here: she argues that American literary identity has often been shaped by the presence and exclusion of Black experience [5]. In *To Kill a Mockingbird*, Black characters are central to the moral conflict, yet they are also socially marginalized within the fictional world.

Scout Finch's narrative perspective plays a crucial role in the representation of cultural context. The story is told through the consciousness of a child, but the narration also contains the reflective awareness of an adult remembering childhood. This double perspective allows Harper Lee to expose social injustice without turning the novel into direct political commentary. Scout does not fully understand the racial and social codes of Maycomb at first, and this lack of understanding becomes a powerful literary device. Through her questions and observations, the reader sees how absurd and cruel many adult social rules are.

The child's perspective also helps reveal the process of national and moral education. Scout, Jem and Dill learn that society is not always fair, that adults are not always wise, and that public opinion can be morally dangerous. Their childhood becomes a symbolic space where American identity is questioned and reinterpreted. Harold Bloom notes that the enduring power of the novel is connected with its moral drama and its ability to present injustice through a deeply accessible narrative form [6]. The simplicity of Scout's voice makes the ethical conflict more direct and emotionally powerful.

Cultural context is also reflected in the novel's treatment of gender. Scout does not fit the traditional model of Southern femininity. She prefers overalls, physical activity and direct speech, while Aunt Alexandra tries to teach her the norms of "lady-like" behavior. This conflict shows that Maycomb society controls not only race and class but also gender. The image of the Southern lady is part of the region's cultural mythology. Scout's resistance to this model reflects a broader questioning of inherited social roles. Her identity develops through tension between personal freedom and cultural expectation.

The concept of family is another important element of cultural identity in the novel. In Maycomb, family background determines social perception. People are often described according to family reputation: the Finches, the Cunninghams, the Ewells. This reflects the traditional Southern

emphasis on genealogy and social memory. However, Harper Lee also criticizes this system. The moral worth of a person cannot be reduced to family name or social status. Walter Cunningham, for example, comes from poverty but is treated with respect by Atticus because dignity is not dependent on wealth. Bob Ewell, by contrast, belongs to the dominant racial group but is morally corrupt. In this way, the novel challenges superficial cultural judgments.

The symbolic meaning of the “mockingbird” is directly connected with the moral and national dimension of the novel. The mockingbird represents innocence, vulnerability and harmlessness. Tom Robinson and Boo Radley can both be understood through this symbol because they are damaged by society despite causing no real harm. The destruction of innocence becomes a criticism of a culture that fails to protect the vulnerable. From the perspective of national identity, this symbol suggests that a society should be judged by how it treats those who cannot defend themselves.

The image of Boo Radley adds another layer to the cultural analysis. At first, Boo is perceived by the children through rumor and local mythology. He is turned into a frightening figure by the imagination of the community. Later, Scout learns to see him as a human being. This transformation is important because it parallels the novel’s broader ethical message: prejudice is often based on ignorance, distance and inherited stories. The ability to see another person’s humanity becomes one of the novel’s central moral principles.

Harper Lee’s language also contributes to the representation of cultural context. The novel uses Southern speech patterns, local expressions and socially marked dialogue. These linguistic features help create the atmosphere of Maycomb and distinguish characters by age, class, race and education. In literary terms, language becomes a marker of social belonging. This is why the novel is significant not only thematically but also stylistically. The cultural world of Maycomb is not described abstractly; it is heard through speech.

The national identity presented in the novel is therefore deeply ambivalent. On the one hand, the text affirms values such as justice, empathy, courage and human dignity. On the other hand, it shows that these values are constantly threatened by racism, conformity and fear. The novel does not reject American ideals; rather, it exposes the distance between ideal and reality. This is what gives *To Kill a Mockingbird* its continuing relevance. It asks whether a nation can honestly call itself just if justice is not equally available to all.

The cultural context of the novel also reflects the historical moment of its publication. Although the story is set in the 1930s, it appeared during the Civil Rights Movement of the 1950s and 1960s. Readers of the time could connect Tom Robinson’s trial with contemporary struggles against segregation and racial injustice. Claudia Durst Johnson emphasizes that the novel’s legal and racial themes gained particular resonance because of the social changes taking place in mid-twentieth-century America [1]. Thus, the novel speaks simultaneously about the past and the present: it remembers the Depression-era South while addressing the moral crisis of modern America.

The novel’s treatment of empathy is one of its most important contributions to the discussion of national identity. Atticus teaches Scout that understanding another person requires imagining life from that person’s point of view. This principle becomes the ethical foundation of the novel. It challenges the narrowness of local prejudice and offers a broader vision of citizenship based on moral imagination. In this sense, national identity is not presented as blind loyalty to one’s community, but as the ability to criticize injustice within that community.

Harper Lee’s *To Kill a Mockingbird* presents national identity as a complex and contradictory phenomenon. Through the fictional town of Maycomb, the novel explores the cultural world of the American South, including its traditions, racial hierarchy, class divisions, gender norms and moral codes. The novel shows that American identity cannot be understood only through ideals of democracy and justice; it must also be examined through the historical realities of racism, inequality and social exclusion.

The cultural context of the novel is essential to its meaning. Maycomb represents a society where family reputation, race, class and gender shape human relationships. At the same time, the novel offers an ethical critique of this society through the figures of Atticus, Scout, Tom Robinson

and Boo Radley. Each of these characters reveals a different aspect of moral identity: conscience, innocence, suffering and misunderstood humanity.

The works of Claudia Durst Johnson, Richard Gray, W. J. Cash, Wayne Flynt, Toni Morrison and Harold Bloom help demonstrate that *To Kill a Mockingbird* is not merely a regional story about the American South. It is a national narrative about the struggle between justice and prejudice, law and inequality, moral courage and social conformity. Harper Lee's novel remains important because it forces readers to confront a difficult question: what kind of national identity is possible when a society's highest ideals are contradicted by its everyday practices?

In conclusion, *To Kill a Mockingbird* represents national identity as an ethical responsibility rather than a simple cultural inheritance. Harper Lee shows that true national values are not proved by speeches about freedom and justice, but by the willingness to defend the dignity of the most vulnerable.

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**PECULIARITIES OF RENDERING CULTURAL REALITIES AND
PHILOSOPHICAL CONCEPTS IN F. SCOTT FITZGERALD'S "THE CURIOUS CASE
OF BENJAMIN BUTTON"**

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Abstract. *The article examines the peculiarities of rendering cultural realities and philosophical concepts in F. Scott Fitzgerald's short story "The Curious Case of Benjamin Button". The research focuses on the translation of culturally marked lexical units, historical references, social norms, institutional names, and philosophical ideas related to time, aging, identity, social acceptance and human destiny. The analysis shows that Fitzgerald's story presents translation difficulties not only at the lexical level, but also at the conceptual and cultural levels. The translator must preserve the ironic tone of the original, the atmosphere of nineteenth-century American society, and the philosophical paradox of reverse aging. The study argues that successful translation requires a balance between semantic accuracy, cultural adaptation and stylistic adequacy.*

Keywords: *Fitzgerald, Benjamin Button, cultural realities, philosophical concepts, literary translation, time, identity, aging, irony.*

F. Scott Fitzgerald's "The Curious Case of Benjamin Button" is one of the most unusual short stories in American literature. It was first published in Collier's on May 27, 1922, and later included in Fitzgerald's collection Tales of the Jazz Age published in the same year. Project Gutenberg's edition of Tales of the Jazz Age also includes this story and identifies Fitzgerald as the author of the 1922 short-story collection. The plot is based on a paradoxical situation: Benjamin Button is born as an old man and gradually becomes younger instead of older. This fantastic premise allows Fitzgerald to explore not only the comic possibilities of reverse aging, but also deeper philosophical questions concerning time, social norms, identity and the instability of human existence.

The relevance of this topic is determined by the fact that Fitzgerald's text combines cultural specificity and philosophical universality. On the one hand, the story is deeply rooted in American social reality of the nineteenth and early twentieth centuries. It contains references to family reputation, social respectability, business, education, military service and upper-middle-class values. On the other hand, the central idea of reverse aging raises universal questions about the meaning of life, the relationship between body and personality, and the inevitability of human decline. Therefore, the translator must deal with two interconnected tasks: to render the cultural atmosphere of the original and to preserve its philosophical depth.

In translation studies, cultural realities are understood as words and expressions that denote objects, institutions, customs and concepts specific to a particular culture. According to P. Newmark, such elements often require special translation procedures because they do not always have direct equivalents in the target language [1]. M. Baker also emphasizes that non-equivalence often appears when a word is closely connected with a cultural context and has no identical counterpart in the target language [2]. In Fitzgerald's story, cultural realities are not decorative details. They help construct the social world in which Benjamin Button is judged, rejected and misunderstood.

The purpose of this article is to analyze how cultural realities and philosophical concepts in "The Curious Case of Benjamin Button" can be rendered in translation. The article is written without formal classification, because the aim is not to divide the material mechanically, but to show how cultural and philosophical meanings function together in the literary text.

The first difficulty in translating Fitzgerald's story is connected with the title itself. The word curious has several shades of meaning. It may mean "strange", "unusual", "interesting", "odd" or

“worthy of attention”. A literal translation into Russian as “Любопытный случай Бенджамина Баттона” or into Kazakh as “Бенджамин Баттонның қызық оқиғасы” preserves only part of the semantic field. The Russian adjective любопытный may sound slightly neutral or even playful, while the English curious contains both intellectual interest and strangeness. A variant such as “Загадочная история Бенджамина Баттона” emphasizes mystery, but weakens the ironic tone. In Kazakh, “Бенджамин Баттонның таңғаларлық оқиғасы” may better express the unusual nature of the story, while “қызық оқиға” sounds more colloquial and less philosophical.

This example demonstrates Newmark’s idea that literary translation often requires a choice between semantic closeness and communicative effect [1]. The translator should not only ask what the word means, but also what effect it produces. Fitzgerald’s title prepares the reader for a text that is strange, comic and reflective at the same time. Therefore, the title should not sound too tragic or too humorous. It must preserve the balance between curiosity and absurdity.

The cultural background of the story is also important. Fitzgerald places Benjamin Button in Baltimore in the second half of the nineteenth century. This setting is not accidental. Baltimore functions as a symbol of respectable American society, where family reputation and public opinion are highly significant. The Button family belongs to a social environment in which abnormality is perceived not as a private tragedy, but as a public embarrassment. When Benjamin is born old, the main anxiety of his father is not only medical shock, but also social shame. This cultural logic must be preserved in translation.

For example, the phrase “The Roger Buttons held an enviable position, both social and financial, in ante-bellum Baltimore” contains several culturally marked elements. The expression ante-bellum Baltimore refers to the period before the American Civil War. In Russian, it may be translated as “в довоенном Балтиморе”, but this version may be unclear because Russian readers may ask: before which war? A more accurate variant is “в Балтиморе до Гражданской войны”. In Kazakh, the phrase can be rendered as “Азамат соғысына дейінгі Балтиморда”. Here, explicitation is necessary because the cultural and historical reference is not automatically clear for all target readers.

E. Nida’s concept of dynamic equivalence is useful in such cases because the translator should create a comparable understanding in the target reader [3]. If the English reader recognizes ante-bellum as a historically marked American term, the Russian or Kazakh reader needs a translation that reveals this historical meaning. A literal or overly compressed translation may preserve the form, but not the cultural function.

Another important cultural reality is connected with names and forms of address. The name Benjamin Button itself has a comic and symbolic quality. The surname Button is short, simple and slightly humorous. It may suggest something small, ordinary or even childish, which contrasts with the extraordinary nature of the character’s life. In Russian and Kazakh translations, the surname is usually transcribed as Баттон. This is a reasonable solution because translating the surname semantically as Пуговица or Түйме would sound grotesque and would destroy the realistic social setting of the story. However, the comic undertone of the surname is partly lost. This is a typical case of inevitable translation loss, which may be compensated by preserving Fitzgerald’s ironic tone elsewhere in the text.

L. Venuti’s distinction between domestication and foreignization helps explain this problem [4]. If the translator domesticates the surname, the text becomes artificial. If the translator foreignizes it through transcription, the cultural form is preserved but some semantic nuance is lost. In this case, transcription is more appropriate because the name functions primarily as an American proper name, not as a transparent metaphor.

The rendering of social institutions also requires careful attention. Fitzgerald mentions family status, business reputation, social visits, education and military service. These elements are culturally specific because they reflect American social norms of the period. For example, when Benjamin later attends Yale, the university name carries strong cultural meaning. Yale is not just an educational institution; it symbolizes elite education, social prestige and American upper-class identity. In

Russian, Йельский университет is a stable equivalent. In Kazakh, Йель университеті is also acceptable. The translator should preserve the name because replacing it with a generic phrase such as университет or беделді оқу орны would weaken the cultural reference.

The same applies to references to Harvard, military academies, business firms and social clubs. These elements create the social map of the story. According to S. Bassnett, translation is never purely linguistic because language is always embedded in culture [5]. Therefore, the translator should preserve the cultural markers that help readers understand the society in which Benjamin lives. If all such references are generalized, Fitzgerald's American setting becomes blurred.

The philosophical core of the story is the concept of time. Fitzgerald reverses the biological order of life, but he does not reverse social expectations. Society continues to judge Benjamin according to ordinary age norms. When he is physically old but legally a child, he is treated as a scandal. When he becomes physically younger, his social roles become increasingly unstable. This creates the central philosophical paradox: identity is not determined only by the body, but society often reads identity through the body.

The translation of this philosophical meaning requires consistency in rendering words connected with age. English words such as old man, baby, boy, youth, middle age, childhood are simple, but in the story they acquire conceptual force. They do not merely describe age; they expose the contradiction between appearance and social status. In Russian, equivalents such as старик, младенец, мальчик, юноша, средний возраст, детство can be used. In Kazakh, possible variants include қарт адам, сәби, бала, жас жігіт, орта жас, балалық шақ. The translator must avoid random synonymic variation because these terms form the philosophical structure of the text.

A. Wierzbicka argues that key cultural and emotional concepts are deeply connected with the semantic systems of particular languages [6]. In Fitzgerald's story, the concept of aging is not only biological but also cultural. To be "old" means not only to have an aged body, but also to occupy a certain social position. To be a "child" means not only to be young, but also to be dependent, innocent and socially incomplete. Benjamin's life destroys these associations. The translator must preserve this conceptual tension.

The philosophical concept of identity is also central. Benjamin Button is the same person throughout the story, but his body moves in the opposite direction. This raises the question: what makes a person the same person over time? Is identity based on memory, body, social role, name or consciousness? Fitzgerald does not answer this question directly. Instead, he dramatizes it through irony and absurdity. The translator should not make the philosophical meaning too explicit because Fitzgerald's style depends on understatement.

For example, a sentence describing Benjamin as "a man apparently about seventy years of age" may be rendered into Russian as "мужчина на вид лет семидесяти" and into Kazakh as "сырт көзге жетпіс шамасындағы ер адам". The phrase apparently is important because the whole story is built on the gap between appearance and reality. If it is omitted, the philosophical contrast weakens. A too simple translation such as "семидесятилетний мужчина" or "жетпіс жастағы адам" would be inaccurate because Benjamin is not truly seventy in chronological terms; he only appears so.

This example also shows the importance of what V. N. Komissarov calls communicative equivalence [7]. The translator must preserve not just the denotative meaning, but the relation between the utterance and the situation. In this case, the phrase expresses uncertainty and visual perception, not factual age.

Fitzgerald's irony is another major difficulty. The story treats an impossible situation in a calm and socially realistic manner. This contrast creates comic effect. The narrator often describes absurd events with the tone of ordinary social commentary. If the translator makes the language too emotional, the irony disappears. If the translator makes it too dry, the story loses its literary charm. Therefore, the tone of translation must remain controlled, elegant and slightly ironic.

For example, when Benjamin's father reacts to the birth of an old man, the situation is grotesque, but Fitzgerald does not turn it into open horror. The absurdity is filtered through social embarrassment. In Russian, this tone can be preserved through restrained expressions such as "крайне

неловкое положение”, “семейное смущение”, “общественный скандал”. In Kazakh, equivalents may include “өте ыңғайсыз жағдай”, “отбасылық абыржу”, “қоғам алдындағы ұят”. These phrases preserve the social rather than purely emotional nature of the conflict.

The concept of respectability is culturally significant in the story. Benjamin’s parents are concerned with how society will perceive the family. This reflects the values of bourgeois American culture: reputation, proper behaviour, class position and conformity. In translation, the word respectable may be rendered into Russian as *респектабельный*, *уважаемый*, or *приличный*, depending on the context. In Kazakh, possible variants are *құрметті*, *беделді*, *әдепті ортаға сай*, or *абыройлы*. The choice is not mechanical. If the context emphasizes social status, *респектабельный* / *беделді* is better. If it emphasizes moral acceptability, *приличный* / *әдепке сай* may be more appropriate.

M. Baker’s theory of non-equivalence is relevant here because a single English adjective may cover several meanings that require different target-language solutions [2]. The translator must identify the cultural function of the word in context. In Fitzgerald’s story, respectability is not simply personal morality. It is a social performance. The Button family must look normal, successful and respectable in the eyes of others.

The philosophical treatment of time in the story is closely connected with memory. Benjamin’s life moves biologically backward, but his social experience moves forward. This creates a tragicomic disjunction. He gains life experience while losing the bodily signs of maturity. Later, as he becomes younger and younger, his mental world also fades. The story therefore suggests that identity is fragile and dependent on memory, language and social recognition.

G. Lakoff and M. Johnson argue that abstract concepts are often understood through metaphor [8]. Time is one of the most metaphorically structured concepts in human language. We speak of time as movement, possession, loss or direction. Fitzgerald radically disturbs the usual metaphor of life as forward movement. Benjamin’s body moves backward, while historical time moves forward. In translation, this conceptual contradiction should be maintained through accurate rendering of temporal expressions.

For instance, phrases such as growing younger, as the years went on, his mind began to wander back, and he forgot should be translated with special care. In Russian, “становился моложе”, “с годами”, “его сознание возвращалось назад”, “он забывал” may preserve the paradox. In Kazakh, variants such as “жасара түсті”, “жылдар өткен сайын”, “санасы кейін шегінгендей болды”, “ол ұмыта бастады” can be used. The translator should preserve the repeated tension between chronological progress and biological regression.

Another concept that requires careful translation is normality. The society around Benjamin constantly tries to force him into conventional categories. He must be a baby when he is physically old; he must be a son when he looks like a grandfather; he must be a husband and father when his body begins to contradict these roles. This social pressure gives the story its satirical force. Fitzgerald criticizes not only the strangeness of Benjamin’s condition, but also the rigidity of social norms.

The translation of this satire depends on the preservation of social vocabulary. Words connected with propriety, embarrassment, family pride, public opinion and institutional expectations must not be flattened. For example, scandal can be translated as *скандал* in Russian and *жанжал* or *масқара жағдай* in Kazakh. However, *масқара жағдай* may better express the shame-based social dimension in some contexts. A purely neutral equivalent would fail to convey the emotional pressure of society.

The story also contains philosophical elements connected with childhood and disappearance. At the end, Benjamin’s consciousness gradually dissolves into infancy. The narrative becomes softer and more fragmented. This ending requires a different translation rhythm. The translator should avoid heavy philosophical vocabulary and instead preserve the simplicity and fading perception of the original. The final movement of the story is not explained theoretically; it is represented through sensory impressions, loss of memory and the disappearance of self-awareness.

This is where literal translation may fail. If the translator uses too abstract a style, the ending becomes cold. If the translator uses too sentimental a style, the restrained tragedy of Fitzgerald’s

prose is weakened. The best solution is to preserve the simplicity of perception. In Russian, short phrases and soft rhythm can convey the fading consciousness. In Kazakh, natural sensory vocabulary such as жарық, қараңғылық, иіс, дауыс, әлсіз сезім may help preserve the atmosphere of gradual disappearance.

The story's cultural realities and philosophical concepts are therefore inseparable. Cultural references create the concrete social world of Baltimore, family honour, education and class expectations. Philosophical concepts give this world deeper meaning by questioning time, identity, aging and normality. The translator must work with both dimensions simultaneously. A culturally accurate but philosophically flat translation would be incomplete. A philosophically expressive but culturally vague translation would also distort Fitzgerald's text.

F. Scott Fitzgerald's "The Curious Case of Benjamin Button" presents a complex challenge for literary translation because it combines cultural specificity with philosophical depth. The story is rooted in American social reality, especially the values of family reputation, respectability, education and public opinion. At the same time, it raises universal questions about time, aging, identity, memory and the instability of human life.

The rendering of cultural realities requires careful treatment of historical references, proper names, social institutions and culturally marked words. Some elements should be preserved through transcription or established equivalents, while others require contextual explanation. The rendering of philosophical concepts demands consistency, stylistic sensitivity and attention to the symbolic role of age-related vocabulary. Words connected with childhood, old age, memory, time and normality should be translated not only according to dictionary meaning, but also according to their conceptual function in the story.

The works of P. Newmark, M. Baker, E. Nida, S. Bassnett, L. Venuti, V. N. Komissarov, A. Wierzbicka and G. Lakoff help demonstrate that translation is not a purely linguistic act. It is an interpretation of cultural meanings and conceptual structures. In Fitzgerald's story, the translator's task is to preserve the ironic tone, the American cultural background and the philosophical paradox of reverse aging. A successful translation should allow the target reader to perceive Benjamin Button not only as a fantastic character, but also as a symbol of the human condition.

In conclusion, the translation of "The Curious Case of Benjamin Button" requires a balanced strategy that combines accuracy, cultural awareness and philosophical sensitivity. The translator must not simply transfer words from one language into another; they must recreate the strange, ironic and thoughtful world of Fitzgerald's story.

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**THE INDIVIDUAL AUTHORIAL STYLE OF TERRY PRATCHETT AND THE
PROBLEM OF ITS PRESERVATION IN TRANSLATION BASED ON THE NOVEL
HOGFATHER**

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Abstract. *The article examines the individual authorial style of Terry Pratchett and the problem of preserving its linguistic, stylistic and cultural specificity in translation. The research is based on the novel Hogfather, one of the Discworld novels, first published in 1996. According to the official Terry Pratchett website, Hogfather was published on 7 November 1996; bibliographic records also identify it as a Gollancz edition with 285 pages. The article focuses on the main features of Pratchett's style: irony, parody, satire, intertextuality, wordplay, comic contrast, philosophical subtext, and the use of culturally marked fantasy realia. Particular attention is paid to translation strategies that may help preserve the author's stylistic individuality, including compensation, adaptation, functional substitution, explicitation, and creative recreation. The analysis shows that literal translation is insufficient for rendering Pratchett's prose because his humour and meaning are often created through semantic ambiguity, unexpected stylistic shifts and cultural allusions. Therefore, the translator should not merely reproduce the surface meaning of the text but reconstruct its pragmatic, comic and philosophical effect in the target language.*

Keywords: *Terry Pratchett, Hogfather, authorial style, literary translation, humour, wordplay, satire, translation strategies.*

The problem of preserving individual authorial style is one of the most complex issues in literary translation. A literary text is not only a sequence of lexical meanings but also a system of stylistic choices through which the author creates a specific artistic world. In this regard, the translation of Terry Pratchett's prose is especially challenging. His novels combine fantasy, humour, parody, social satire and philosophical reflection. This combination makes his authorial style highly recognizable and, at the same time, difficult to reproduce in another language.

Terry Pratchett's Hogfather occupies a special place in the Discworld series. The novel is built around the fictional festival of Hogswatch, which functions as a comic and satirical analogue of Christmas. However, the novel is not limited to festive parody. Beneath the humorous surface, Pratchett discusses belief, childhood, death, morality, imagination and the social need for myths. Thus, the translator faces a double task: to preserve the comic tone of the text and, at the same time, to retain its deeper philosophical meaning.

The aim of this article is to analyse the individual authorial style of Terry Pratchett in Hogfather and to determine the main translation problems connected with its preservation. The research focuses on lexical, stylistic and pragmatic features of the novel and suggests possible translation strategies for rendering them adequately.

Authorial style can be defined as a set of linguistic and stylistic features that distinguish one writer from another. According to G. Leech and M. Short, style in fiction is revealed through lexical choice, syntax, figurative language, narrative perspective, dialogue and the interaction between linguistic form and literary meaning [7]. Therefore, preserving authorial style in translation requires attention not only to what is said but also to how it is said.

In translation studies, the problem of equivalence has been discussed by many scholars. E. Nida emphasized the importance of dynamic equivalence, according to which the translated text should produce a similar effect on the target reader [9]. P. Newmark distinguished between semantic and

communicative translation and argued that the translator should consider both the meaning of the original and the response of the target audience [8]. M. Baker also notes that translation difficulties often arise at the level of idioms, collocations, pragmatic meanings and cultural references [2].

The translation of humour is particularly difficult because humour is often based on linguistic ambiguity, cultural knowledge and unexpected associations. S. Attardo considers humour a complex linguistic and cognitive phenomenon that depends on incongruity, script opposition and contextual interpretation [1]. In literary translation, humour cannot always be transferred literally; it often requires compensation or recreation. D. Delabastita's studies of wordplay also show that puns and verbal humour may be translated through substitution, paraphrase, compensation or omission, depending on the linguistic resources of the target language [4].

Pratchett's prose requires exactly this type of flexible translation approach. His humour is not decorative; it is a structural element of meaning. If wordplay, irony or stylistic contrast disappears in translation, the reader receives not Pratchett's text but only its simplified plot. Қысқасы, сюжет аман қалады, бірақ Пратчетттің “даусы” жоғалып кетеді.

Terry Pratchett's Individual Authorial Style in *Hogfather*. Terry Pratchett's authorial style in *Hogfather* is characterized by several dominant features. The first feature is the combination of fantasy and satire. The world of Discworld is fictional, but its problems are clearly connected with real human society. In *Hogfather*, the disappearance of a mythical figure becomes a way of discussing belief, social rituals and the psychological importance of stories. Pratchett uses fantasy not to escape from reality but to examine it from an unusual comic angle.

The second feature is irony. Pratchett's irony often appears in the gap between the seriousness of a situation and the absurdity of its verbal presentation. For example, Death, one of the central figures of the novel, tries to replace the Hogfather and imitate festive behaviour. The comic effect is based on contradiction: Death is traditionally associated with fear and finality, while the Hogfather is associated with gifts, children and celebration. The translator must preserve this contrast because it forms the basis of the novel's humour.

The third feature is wordplay. Pratchett often creates humour through names, invented terms, semantic ambiguity and unexpected literalization of metaphors. The very title *Hogfather* is a culturally marked neologism. It is connected with “Father Christmas”, but it is transformed according to the logic of Discworld. The word “hog” adds a grotesque and archaic comic element. A literal translation may preserve the surface image, but it may fail to reproduce the cultural association with Christmas. Therefore, the translator needs to find a solution that keeps both the festive reference and the comic strangeness.

The fourth feature is intertextuality. *Hogfather* refers to Christmas traditions, fairy tales, children's stories, myths, popular culture and religious symbolism. However, Pratchett does not simply repeat these sources; he parodies and transforms them. This creates a multilayered text in which the reader recognizes familiar cultural patterns but sees them in a distorted comic form.

The fifth feature is philosophical humour. Pratchett's jokes often lead to serious conclusions. In *Hogfather*, laughter becomes a way of discussing why people need belief and imagination. This is one of the most difficult aspects for translation because the translator must avoid making the text either too comic or too serious. The balance between humour and depth is essential for preserving Pratchett's individual style.

Translation problems in rendering Pratchett's style. The first translation problem is the rendering of culturally marked fantasy realia. Words such as Hogfather, Hogswatch, Auditors, Tooth Fairy and other Discworld-specific terms contain cultural, humorous and narrative meanings. If they are translated too literally, the target reader may not understand their function. If they are adapted too freely, the specific atmosphere of Discworld may be lost.

The second problem is the translation of proper names. In Pratchett's novels, names are rarely neutral. They often characterize the personage, create comic effect or contain hidden semantic clues. Research on the translation of proper names in Pratchett's novels confirms that semantically loaded

names function not only as labels but also as means of characterization. Therefore, transcription alone is often insufficient.

The third problem is the translation of wordplay. English wordplay may be based on homonymy, polysemy, sound similarity or idiomatic expressions. Since these mechanisms rarely coincide in two languages, the translator must recreate the humorous effect rather than copy the form mechanically.

The fourth problem is the preservation of stylistic contrast. Pratchett often combines elevated philosophical language with colloquial expressions. Such contrasts create humour and irony. If the translator smooths the style and makes it uniformly neutral, the comic energy of the original disappears.

The fifth problem is the translation of Death's speech. Death in Discworld has a distinctive voice: formal, direct, emotionally restrained and often unintentionally comic. His speech should sound solemn but not heavy, strange but not artificial. This balance is very delicate in translation.

Practical analysis of translation strategies. The following examples are analytical translation variants proposed for research purposes. They are not presented as official published translations.

Original element	Possible translation	Translation problem	Strategy
Hogfather	Кабан-Отец / Хрякус / Дед Хрякус	The word combines Christmas associations and comic grotesque imagery	Creative adaptation
Hogswatchnight	Ночь Страждества / Кабаночь / ночь Хрякдествена	Invented cultural realia with festive meaning	Neologism recreation
HO. HO. HO.	ХО. ХО. ХО. / ХО-ХО-ХО.	Mechanical imitation of festive laughter by Death	Graphic and phonetic preservation
The Auditors	Аудиторы / Ревизоры Реальности	The term has bureaucratic and metaphysical meaning	Functional equivalent
Susan Sto Helit	Сьюзан Сто Гелит	Proper name connected with Discworld geography	Transcription with preservation
Death	Смерть	Personified abstract concept	Direct equivalent
Tooth Fairy	Зубная фея	Cultural figure known in English tradition	Established equivalent
belief	вера / способность верить	Philosophical keyword of the novel	Contextual translation

The translation of Hogfather is especially important because the title concentrates the stylistic essence of the novel. A literal variant such as “Кабан-Отец” preserves the lexical components but sounds too direct and may not produce the intended humorous effect. A more adaptive variant, such as “Дед Хрякус”, creates a comic parallel with “Дед Мороз” and better reflects the cultural function of the character in Russian. However, this solution domesticates the image and partially changes the structure of the original. Thus, the translator must choose between semantic closeness and functional effect.

The phrase HO. HO. HO. is another example of stylistic difficulty. In the novel, Death's attempt to imitate festive laughter is comic because it sounds mechanical and unnatural. The translator should preserve the fragmented graphic form. A smooth translation such as “Ха-ха-ха” would be less effective because it sounds too human and natural. Therefore, “ХО. ХО. ХО.” is more appropriate: it keeps the artificial rhythm and visual comic effect.

The word Auditors also creates a translation problem. On the one hand, “Аудиторы” is a direct equivalent. On the other hand, in the novel these figures are not ordinary auditors but metaphysical bureaucrats who want to remove disorder from the universe. The variant “Ревизоры Реальности” may be more expressive, but it adds interpretation. In this case, the best solution depends on the

translator's general strategy: whether to preserve Discworld terminology strictly or to make its function clearer for the reader.

Preservation of Humour and Satire. Humour in *Hogfather* is not based only on jokes. It emerges from the whole narrative structure. Pratchett creates comic effects through paradox, exaggeration, unexpected comparison, bureaucratic absurdity and the collision of myth with everyday logic. For instance, Death's participation in a festive ritual creates humour because the reader sees a mythological figure placed in an inappropriate social role.

To preserve this humour, the translator should avoid excessive explanation. If every joke is explained directly, the humour disappears. At the same time, complete literalness may make the joke unclear. Therefore, the translator needs a balanced strategy: preserve the form where possible, adapt where necessary and compensate when direct translation fails.

Compensation is especially useful in translating Pratchett. If a pun cannot be translated in the same place, the translator may introduce a similar comic effect nearby. This strategy helps preserve the general humorous density of the text. However, compensation must be stylistically justified and should not distort the narrative voice.

Satire in *Hogfather* is also difficult to translate because it is often indirect. Pratchett does not moralize openly. Instead, he lets absurd situations reveal social and philosophical problems. The translator should preserve this indirectness. Overly explicit translation weakens the satirical effect because satire works best when the reader discovers the criticism through humour.

Preservation of philosophical subtext. Although *Hogfather* is a comic fantasy novel, its philosophical dimension is very strong. The novel explores the idea that human beings need stories, myths and symbols in order to understand the world. Belief is presented not merely as superstition but as a fundamental part of human consciousness.

This philosophical layer creates another translation challenge. Words such as belief, truth, humanity, children, fear, justice and imagination carry conceptual weight. They should be translated consistently and carefully. For example, belief may be translated as "вера", but in some contexts "способность верить" or "убеждение" may be more accurate. The translator must consider not only dictionary meaning but also the conceptual role of the word in the novel.

Pratchett's philosophical humour also depends on tone. Serious ideas are often expressed through comic situations. If the translator makes the language too solemn, the text loses its irony. If the translator makes it too comic, the philosophical meaning becomes shallow. The translator's task is to maintain the same tonal balance as in the original.

The analysis shows that Pratchett's authorial style cannot be preserved through literal translation alone. His style is built on the interaction of several elements: fantasy terminology, comic logic, parody, satire, intertextuality, philosophical reflection and distinctive narrative voice. Each of these elements requires a specific translation solution.

The most effective strategies for translating *Hogfather* include:

1. Creative adaptation - used for invented names and culturally marked realia.
2. Functional substitution - used when the original comic effect cannot be reproduced literally.
3. Compensation - used when wordplay is lost in one fragment and recreated elsewhere.
4. Explicitation - used carefully when cultural references may be unclear.
5. Stylistic preservation - used to maintain contrasts between solemn, colloquial and absurd registers.
6. Neologism recreation - used for Discworld-specific terms.

The translator should not aim at mechanical equivalence. In Pratchett's case, the key aim is functional and stylistic equivalence. The translated text should make the target reader experience a similar combination of amusement, surprise and reflection.

Terry Pratchett's *Hogfather* demonstrates a highly individual authorial style based on humour, satire, fantasy world-building and philosophical depth. The preservation of this style in translation is

a complex task because many stylistic effects are created through wordplay, cultural allusions, invented terminology and tonal contrast.

The main difficulty lies in the fact that Pratchett's humour is inseparable from meaning. It is not an additional decorative element but a way of thinking and narrating. Therefore, the translator must recreate not only the plot but also the author's intellectual and comic manner. Literal translation may preserve separate words, but it often fails to preserve Pratchett's stylistic identity.

The most productive translation approach is a combination of semantic accuracy and creative transformation. The translator should preserve key concepts, maintain the comic rhythm, recreate wordplay where possible and compensate for unavoidable losses. Only such an approach allows the translated text to retain the recognizable voice of Terry Pratchett.

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PROBLEMS OF TRANSLATING HEADLINES IN ENGLISH NEWSPAPERS INTO KAZAKH AND RUSSIAN

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Abstract. *The article deals with the linguistic, stylistic and pragmatic problems of translating headlines in English newspapers into Kazakh and Russian. Newspaper headlines represent a specific type of media discourse characterized by brevity, semantic density, emotional expressiveness and pragmatic influence on the reader. The difficulty of their translation is determined by the structural differences between English, Kazakh and Russian, as well as by the specific nature of journalistic language. The article considers the translation of English newspaper headlines not as a mechanical replacement of lexical units, but as a complex process of transferring informational content, stylistic effect and communicative intention. The analysis shows that the translator should preserve not only the factual meaning of the headline, but also its pragmatic force, emotional tone and cultural relevance for the target audience.*

Keywords: *newspaper headline, media discourse, translation, English, Kazakh, Russian, pragmatic adaptation, equivalence, journalistic style.*

The translation of newspaper headlines occupies a special place in modern translation studies because the headline is one of the most condensed and functionally significant elements of media discourse. It is not merely the title of a newspaper article; it is an independent communicative unit that attracts attention, summarizes the news, evaluates the event and shapes the reader's interpretation before the main text is read. According to A. Bell, the language of news is determined by institutional aims, audience expectations and the specific conditions of media production [1]. Therefore, the headline should be studied not only as a grammatical structure, but also as a pragmatic and ideological element of newspaper communication.

The relevance of the problem is connected with the growing role of English-language media in international communication. News materials published in English are often translated into Kazakh and Russian for readers in Kazakhstan and other multilingual contexts. In this process, the translator faces a number of difficulties caused by the differences between English, Kazakh and Russian linguistic systems. English headlines are usually short, elliptical and dynamic. Kazakh and Russian, by contrast, often require more explicit grammatical and semantic structures. As a result, literal translation may lead to unnatural, unclear or stylistically weak headlines.

T. van Dijk emphasizes that news discourse is not neutral because the selection and organization of linguistic means influence the reader's perception of reality [2]. This idea is especially important for headline translation. A single word in a headline may contain evaluation, political position or emotional pressure. For example, English verbs such as *slam, hit, vow, urge, warn, face, spark* are compact but semantically rich. When they are translated into Kazakh and Russian, the translator must decide whether to preserve their emotional intensity or to make the headline more neutral. This decision affects the pragmatic meaning of the translated text.

The aim of this article is to analyze the main problems of translating headlines in English newspapers into Kazakh and Russian from the point of view of linguistic structure, pragmatic meaning and stylistic adequacy. The study is based on the theoretical principles of media linguistics and translation theory.

Newspaper headlines are characterized by a high degree of compression. In English journalism, auxiliary verbs, articles and sometimes even the main verb may be omitted. Such structures are natural for English newspaper style, but they may sound incomplete or artificial in Kazakh and Russian. D.

Reah notes that the headline has its own grammar, which differs from ordinary sentence structure and is determined by the need for brevity and impact [3]. This means that headline translation requires grammatical transformation rather than word-for-word rendering.

For example, the headline *Government under pressure over new migration policy* can be translated into Russian as *Правительство оказалось под давлением из-за новой миграционной политики* and into Kazakh as *Үкімет жаңа көші-қон саясатына байланысты қысымға ұшырады*. The English headline does not contain a finite verb, while Russian and Kazakh translations require a complete predicate. If the translator renders it literally as *Правительство под давлением из-за новой миграционной политики* or *Үкімет жаңа көші-қон саясатына байланысты қысым астында*, the result may be understandable, but it will sound less natural as a full newspaper headline. Thus, the translator must reconstruct the implicit grammatical relations of the original.

Another important difficulty is the use of the present tense in English headlines to describe past events. This feature gives the news a sense of immediacy and urgency. However, Kazakh and Russian do not always use the present tense in the same way. A headline such as *President meets business leaders amid economic concerns* may refer to an event that has already taken place. In Russian, it can be translated as *Президент встретился с представителями бизнеса на фоне экономических опасений*. In Kazakh, a natural variant would be *Президент экономикалық алаңдаушылық жағдайында бизнес өкілдерімен кездесті*. In both translations, the past tense is more appropriate because it corresponds to the norms of Kazakh and Russian news style.

From the point of view of translation theory, this case demonstrates the importance of functional equivalence. E. Nida argues that translation should aim at producing an equivalent response in the target audience rather than preserving the formal structure of the original at any cost [4]. Therefore, the translator should not mechanically copy the English tense form, but should reproduce the communicative effect of the headline in the target language. If the English present tense creates immediacy, the Kazakh or Russian translation may achieve the same effect through word order, lexical choice or concise syntactic structure.

The translation of emotionally marked vocabulary is also a serious problem. English newspaper headlines often use short and expressive words because they are visually effective and easy to remember. Words such as *crisis, row, blow, threat, warning, clash, chaos* are typical of English media style. Their translation into Kazakh and Russian is not always direct. For example, the headline *New tax plan sparks political row* may be rendered into Russian as *Новый налоговый план вызвал политический скандал* and into Kazakh as *Жаңа салық жоспары саяси дау тудырды*. The word *row* cannot be translated literally as *ряд* or *қатар*, because in the journalistic context it means conflict or dispute. This shows that the translator must consider the contextual meaning of the lexical unit.

M. Baker states that one of the most frequent problems in translation is non-equivalence at word level, especially when a word has a specific contextual or cultural function [5]. This principle is directly applicable to newspaper headlines. Many English headline words are polysemantic and acquire a special meaning in media discourse. The verb *to hit*, for example, may mean “to strike”, “to affect negatively”, “to reach a level” or “to criticize”. In the headline *Inflation hits families hard*, the Russian translation may be *Инфляция серьёзно ударила по семьям*, while the Kazakh version may be *Инфляция отбасыларға ауыр әсер етті*. The Russian version preserves the metaphor “ударилa”, while the Kazakh translation uses a more natural expression “ауыр әсер етті”. Both variants are acceptable, but they follow different stylistic strategies.

The problem of metaphor is especially important in headline translation. R. Fowler argues that media language often reflects ideology through lexical and metaphorical choices [6]. Headlines do not simply inform the reader; they frame the event. For example, the headline *Markets shaken by political uncertainty* presents the economy as something physically affected by external force. In Russian, this may be translated as *Рынки потрясены политической неопределённостью*. In Kazakh, a more natural version would be *Саяси белгісіздік нарықтарға әсер етті* or *Саяси белгісіздік нарықтарды шайқалтты*. The second Kazakh variant preserves the metaphor more

strongly, while the first one sounds more neutral. The translator's choice depends on whether the target text should maintain the emotional intensity of the original headline.

P. Newmark distinguishes between semantic and communicative translation and notes that the translator should choose the method according to the type and function of the text [7]. Newspaper headlines usually require communicative translation because their purpose is not only to convey information but also to attract attention. However, this does not mean that the translator may freely change the meaning. The headline must remain accurate, especially when it deals with political, legal or social issues. Inaccurate translation may distort public perception and create misinformation.

The translation of culturally marked references is another significant problem. English newspapers frequently use references to political institutions, parties, places and public figures that may not be immediately clear to Kazakh and Russian readers. Words and expressions such as *Whitehall*, *Downing Street*, *Westminster*, *Tory*, *Labour*, *GOP*, *Capitol Hill* carry specific cultural and political meanings. For example, the headline *Downing Street faces questions over spending claims* cannot be translated literally as *Даунинг-стрит сталкивается с вопросами...* in all contexts. In Russian, it may be translated as *Британское правительство столкнулось с вопросами по поводу заявлений о расходах*. In Kazakh, an appropriate version may be *Ұлыбритания үкіметі шығындар туралы мәлімдемелерге байланысты сұрақтарға тап болды*. Here, *Downing Street* is replaced by its functional meaning, namely the British government. This is not a loss, but a necessary adaptation for readers who may not associate the street name with the institution.

V. N. Komissarov emphasizes that equivalence in translation is achieved not only at the lexical level, but also at the level of communicative purpose [8]. This idea is essential for headline translation. If the original headline uses a culturally specific reference, the translator should decide whether to preserve it, explain it or replace it with a functional equivalent. The wrong choice may make the headline either unclear or too long. In media translation, the balance between clarity and brevity is crucial.

Kazakh translation presents additional challenges because of structural differences between English and Kazakh. Kazakh is an agglutinative language with a different word order and a developed system of suffixes. English headlines often place important information at the beginning of the sentence, while Kazakh may require a different syntactic arrangement. For example, the headline *Climate risks threaten global food security* can be translated into Russian as *Климатические риски угрожают глобальной продовольственной безопасности*. In Kazakh, the natural version is *Климаттық қауіптер жаһандық азық-түлік қауіпсіздігіне қатер төндіреді*. The Kazakh translation is accurate, but it is longer due to the structure of the language. Therefore, the translator should not force Kazakh into an English syntactic pattern. Әйтпесе аударма емес, ағылшын сөйлемінің “қазақша киім киген” көшірмесі болып шығады.

Russian translation usually allows a more compact structure than Kazakh, but it also requires stylistic adaptation. Russian newspaper headlines can use nominal constructions, passive forms and expressive verbs. However, excessive literalness from English may produce unnatural phrases. For example, the English headline *Minister quits after corruption allegations* should not be translated as *Министр уходит после коррупционных обвинений* if the context refers to a completed resignation. A more natural Russian version is *Министр ушёл в отставку после обвинений в коррупции*. In Kazakh, the headline may be translated as *Министр сыбайлас жемқорлық айыптауларынан кейін отставкаға кетті*. The translation clarifies the action and preserves the cause-effect relationship.

The problem of wordplay is also one of the most difficult aspects of headline translation. English newspapers often use puns, alliteration, rhyme and idiomatic transformations. These devices are closely connected with the phonetic and lexical structure of English. When translated into Kazakh or Russian, they often lose their original form. In such cases, the translator may use compensation by creating another expressive device in the target language. However, compensation must be used carefully because journalistic translation requires factual accuracy. The translator cannot invent a witty headline if it changes the meaning of the original.

Headlines in English newspapers may also contain implicit evaluation. The difference between *protesters gather*, *protesters clash*, *protesters storm* and *protesters demand* is not purely lexical. Each verb frames the event differently. In Russian and Kazakh, this evaluation must be transferred accurately. For example, *Protesters storm parliament building* may be translated as *Протестующие ворвались в здание парламента* and *Наразылық білдірушілер парламента ғимаратына басып кірді*. The verbs *ворвались* and *басып кірді* preserve the intensity of the original. A softer translation such as *собрались у здания парламента* or *парламент ғимаратының алдына жиналды* would distort the meaning because it removes the element of force.

From the perspective of discourse analysis, headlines are closely connected with power, ideology and public opinion. T. van Dijk argues that media discourse participates in the production and reproduction of social knowledge [2]. This means that translators of newspaper headlines have an important responsibility. They should not unconsciously strengthen or weaken ideological meanings. In multilingual societies, such as Kazakhstan, the same English headline may reach readers through Kazakh and Russian translations. If these translations differ significantly in emotional tone or political framing, they may create different perceptions of the same event.

The translation of headlines also requires attention to the target audience. A headline translated for a general readership should be clear and accessible, while a headline translated for a specialized analytical publication may preserve more foreign cultural references. For example, *Fed signals possible rate cut* may be understandable to economically informed readers if translated into Russian as *ФРС сигнализирует о возможном снижении ставки*. In Kazakh, depending on the audience, it may be translated as *ФРЖ мәлішерлемені төмендетуі мүмкін екенін білдірді* or more explicitly as *АҚШ Федералдық резерв жүйесі пайыздық мәлішерлемені төмендетуі мүмкін екенін мәлімдеді*. The second version is longer, but it is clearer for readers who may not know the abbreviation.

Thus, the translation of English newspaper headlines into Kazakh and Russian requires a combination of linguistic competence, cultural knowledge and media literacy. The translator must understand how headlines work in English journalism and how similar functions are realized in Kazakh and Russian journalistic traditions. Literal translation may be useful only in cases where the structure and meaning of the headline are transparent. In most cases, however, the translator needs to transform grammar, adapt vocabulary, clarify cultural references and preserve pragmatic effect.

The study shows that the translation of headlines in English newspapers into Kazakh and Russian is a complex linguistic and pragmatic process. The main difficulty lies in the specific nature of the newspaper headline as a compressed, expressive and functionally loaded unit of media discourse. English headlines often rely on ellipsis, present-tense forms, metaphor, emotionally marked verbs, cultural references and implicit evaluation. These features cannot always be transferred directly into Kazakh and Russian.

The works of A. Bell, T. van Dijk, R. Fowler and D. Reah demonstrate that newspaper language is shaped by social, institutional and ideological factors. The theories of E. Nida, P. Newmark, M. Baker and V. N. Komissarov show that translation should preserve not only lexical meaning, but also communicative intention and pragmatic effect. Therefore, the translator of newspaper headlines must act not only as a linguistic mediator, but also as an interpreter of media discourse.

In translating headlines into Russian, the translator often preserves compactness but restructures grammar and clarifies implicit meanings. In translating headlines into Kazakh, syntactic expansion and contextual adaptation are more frequent because of the structural features of the Kazakh language. In both cases, the translator should avoid blind literalism and excessive explanation. A successful headline translation should be accurate, concise, natural and pragmatically effective.

In conclusion, the translation of English newspaper headlines into Kazakh and Russian requires a flexible approach based on functional equivalence, contextual interpretation and stylistic adequacy. The translator's task is not simply to reproduce the words of the original headline, but to recreate its informational value, emotional force and communicative impact for the target reader.

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COMPARATIVE STUDY OF FUTURISTIC VOCABULARY IN THE TRANSLATION OF H. G. WELLS'S THE WAR OF THE WORLDS

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Abstract. *This article examines the translation of futuristic vocabulary in H. G. Wells's science fiction novel The War of the Worlds. The study focuses on lexical units connected with alien civilization, advanced technology, astronomical concepts, military destruction, and apocalyptic imagery. Special attention is given to the translation of such terms as Martians, Heat-Ray, fighting-machine, cylinder, tripod, Black Smoke, and handling-machine into Russian and Kazakh. The theoretical basis of the article relies on the works of E. Nida, P. Newmark, M. Baker, J. C. Catford, V. Komissarov, D. Suvin, and R. Scholes. The analysis shows that the translation of Wells's futuristic vocabulary requires not only lexical equivalence but also the preservation of scientific credibility, narrative tension, and the atmosphere of technological threat. The most productive translation strategies are calque, descriptive translation, functional equivalent, concretization, contextual adaptation, and compensation.*

Keywords: *H. G. Wells, The War of the Worlds, futuristic vocabulary, science fiction, literary translation, neologism, translation strategy, equivalence.*

H. G. Wells's *The War of the Worlds* is one of the most influential works in the development of science fiction. The novel was first published serially in 1897 in *Pearson's Magazine* in the United Kingdom and in *The Cosmopolitan* in the United States; it appeared in book form in 1898. The work describes a catastrophic conflict between humanity and technologically superior Martians and is widely regarded as a landmark text of science fiction.

The relevance of this study is determined by the fact that futuristic vocabulary plays a central role in constructing the artistic world of Wells's novel. The author creates a convincing image of the future not by using a large number of artificial neologisms, but by combining scientific terminology, technical description, military vocabulary, and imaginative metaphors. This lexical system produces the effect of "scientific plausibility": the reader perceives the Martian invasion as fantastic but internally logical.

The aim of the article is to analyse the main types of futuristic vocabulary in *The War of the Worlds* and to identify the translation strategies used or potentially applicable in rendering them into Russian and Kazakh. The examples in the table are given as analytical translation variants, not as quotations from official published translations.

The translation of futuristic vocabulary is closely connected with the general problem of equivalence in literary translation. J.C. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language [4]. However, in science fiction, equivalence is not limited to dictionary correspondence. The translator must reproduce the conceptual novelty of the source text.

E. Nida's theory of dynamic equivalence is important for this type of translation because the target text should create a similar effect on the reader [10]. In Wells's novel, the reader must feel fear, uncertainty and fascination before the unknown technology of the Martians. Therefore, futuristic vocabulary must sound both understandable and strange.

P. Newmark distinguishes semantic and communicative translation [9]. This distinction is useful in translating Wells's technological terms. For example, the term Heat-Ray may be translated semantically as "тепловой луч" or "жылу сәулесі", but in some contexts it may require a stronger

communicative equivalent such as “смертоносный тепловой луч” / “жойқын жылу сәулесі” to preserve its destructive force.

M. Baker emphasizes that translation problems often appear at the level of non-equivalence, collocation, idioms and culturally marked expressions [2]. Futuristic vocabulary in *The War of the Worlds* creates similar problems because some words are not ordinary technical terms but fictionalized scientific concepts.

In science fiction studies, D. Suvin’s concept of “cognitive estrangement” is especially relevant [12]. According to this approach, science fiction combines rational explanation with a sense of the unfamiliar. Wells’s vocabulary works in exactly this way: words such as cylinder, tripod, Heat-Ray and Black Smoke are simple in form, but in the novel they acquire terrifying futuristic meaning.

Futuristic Vocabulary as a Stylistic Feature of Wells’s Novel

The vocabulary of *The War of the Worlds* may be described as “proto-scientific futuristic vocabulary.” Wells does not overload the text with invented scientific terms. Instead, he takes familiar words and places them into a new technological and cosmic context. This is one of the reasons why the novel still reads convincingly: the language is clear, but the situations are extraordinary.

Project Gutenberg classifies the novel as science fiction and notes its central images: Martians, metal cylinders, heat rays, toxic weapons and the collapse of human resistance. These elements form the lexical core of the novel’s futuristic system.

The main groups of futuristic vocabulary in the novel are:

1. Astronomical vocabulary: Mars, opposition, observatory, telescope, planet, Earth.
2. Alien civilization vocabulary: Martians, tentacles, cylinder, extraterrestrial beings.
3. Technological vocabulary: Heat-Ray, fighting-machine, handling-machine, tripod.
4. Military-destructive vocabulary: Black Smoke, artillery, ironclad, torpedo ram, guns.
5. Apocalyptic vocabulary: panic, evacuation, destruction, collapse, extinction.

These groups are interconnected. Astronomical vocabulary creates scientific background; alien and technological vocabulary constructs the image of a superior civilization; military and apocalyptic vocabulary intensifies the atmosphere of catastrophe.

Comparative Translation Analysis

Table 1 — Translation of Futuristic Vocabulary in *The War of the Worlds*

Original term	Russian translation	Kazakh translation	Translation strategy	Commentary
Martians	марсиане	марстықтар / Марс тұрғындары	Direct equivalent / concretization	The word is clear in Russian as “марсиане”. In Kazakh, “марстықтар” is concise, while “Марс тұрғындары” is more explanatory.
Heat-Ray	тепловой луч	жылу сәулесі	Calque	The compound structure is preserved. The term sounds scientific and threatening.
fighting-machine	боевая машина	соғыс машинасы	Calque / functional equivalent	The term combines technology and military function. Literal translation works well.
handling-machine	обслуживающая машина / манипулятор- машина	басқарушы машина / манипулятор- машина	Descriptive translation	A direct literal variant may sound unclear, so explanatory translation is more effective.

cylinder	цилиндр	цилиндр	Direct borrowing	The word is already international and scientifically neutral.
tripod	треножник / трехногая машина	үшаяқты машина	Concretization	“Tripod” as a simple object becomes a terrifying war machine in context.
Black Smoke	Черный дым	Қара түтін	Calque	The capital letters show that it functions as a special destructive weapon.
mechanical intelligence	механический разум	механикалық сана / машиналық ақыл	Semantic translation	The phrase expresses the cold technological superiority of the Martians.
metallic body	металлическое тело	металл дене	Literal translation	Preserves the alien, non-human image.
tentacles	щупальца	қармалауыштар / шұбалаңқы мұртшалар	Contextual equivalent	Kazakh translation may require contextual adaptation depending on image and style.
observatory	обсерватория	обсерватория	Borrowing	Scientific international term.
opposition of Mars	противостояние Марса	Марстың қарсы тұруы / Марс оппозициясы	Terminological translation	“Оппозиция” is more scientific; “қарсы тұруы” is clearer for general readers.
ironclad	броненосец	сауытты әскери кеме	Functional equivalent	Historical-military term needs contextual explanation in Kazakh.
torpedo ram	таранный миноносец / торпедалық таран	торпедалық таран кемесі	Descriptive translation	The term belongs to 19th-century naval vocabulary and needs clarification.
destruction	разрушение	қирау / жойылу	Contextual equivalent	Choice depends on whether the context emphasizes physical ruin or total annihilation.

Analysis of Key Examples

1. Translation of Martians

The word Martians is one of the central lexical units of the novel. It does not simply denote inhabitants of Mars; it represents the Other, a technologically advanced and biologically unfamiliar civilization. In Russian, the translation “марсиане” is natural and established. In Kazakh, two variants are possible: “марстықтар” and “Марс тұрғындары”.

The variant “марстықтар” is more concise and suitable for literary narration. The variant “Марс тұрғындары” is more explanatory and can be used when clarity is more important than stylistic compactness. According to Komissarov, translation equivalence depends on the preservation of the communicative function of the original unit [6]. Therefore, the translator must choose the variant that best fits the narrative tone.

Example:

The Martians were advancing.

Russian: Марсиане наступали.

Kazakh: Марстықтар алға жылжып келе жатты.

Here, the translation should be short and dynamic because the sentence expresses movement and threat. A long explanatory variant would weaken the tension.

2. Translation of Heat-Ray

The term Heat-Ray is one of Wells's most powerful futuristic images. It is technically simple but emotionally strong. The word heat gives a scientific impression, while ray suggests an invisible or directed destructive force. Britannica's summary of the plot also highlights the Martians' "Heat Rays" as a decisive weapon against human military forces.

The Russian equivalent "тепловой луч" and the Kazakh equivalent "жылу сәулесі" preserve the structure of the original. This is a clear case of calque. However, in highly dramatic contexts, the translator may intensify the phrase:

Neutral translation:

Heat-Ray - тепловой луч / жылу сәулесі.

Contextual intensified translation: the deadly Heat-Ray - смертоносный тепловой луч / ажал шашқан жылу сәулесі.

This demonstrates Newmark's idea that translation may shift between semantic accuracy and communicative effect depending on context [9]. The neutral variant is terminological; the intensified variant preserves emotional and narrative force.

3. Translation of fighting-machine

The term fighting-machine is a key example of Wells's futuristic vocabulary. It is not a sophisticated neologism, but its simplicity makes it effective. The reader immediately understands that it is a machine designed for combat, while the exact form remains terrifyingly unfamiliar.

Original: fighting-machine

Russian: боевая машина

Kazakh: соғыс машинасы

This is a calque combined with functional equivalence. The term must remain technical and direct. Translating it as "робот" would be inaccurate because Wells does not describe the machines as modern robots. Translating it as "танк" would also distort the historical and fictional context. The translator should preserve the broader and more mysterious meaning of "machine".

Example:

The fighting-machine moved across the field.

Russian: Боевая машина двигалась через поле.

Kazakh: Соғыс машинасы даланы кесіп өтіп бара жатты.

The Kazakh version "соғыс машинасы" is understandable, but in literary style "алып соғыс машинасы" may be used if the context emphasizes size and fear

4. Translation of tripod

The word tripod literally means a three-legged object. In Wells's novel, however, it becomes the image of an enormous Martian war machine. This is a good example of semantic transformation: an ordinary object name becomes a futuristic military concept.

Possible translations:

Russian: треножник / трехногая машина.

Kazakh: үшаяқты машина / үш тіректі алып құрылғы.

The Russian "треножник" is compact but may sound too ordinary. "Трехногая машина" is more descriptive and helps the reader visualize the object. In Kazakh, "үшаяқты машина" is the most direct variant, while "үш тіректі алып құрылғы" sounds more descriptive and dramatic.

Here, concretization is necessary because the futuristic meaning depends on visual perception. The translator must help the reader imagine not a simple tripod, but a moving mechanical monster.

5. Translation of Black Smoke

The term Black Smoke is another fictional weapon. It combines simplicity and horror. The capitalization shows that the phrase functions almost as a proper name of a weapon.

Original: Black Smoke

Russian: Черный дым

Kazakh: Қара түтін

This is a successful calque. The phrase is semantically transparent and emotionally strong. It should not be over-explained in the text. A variant such as “ядовитый черный дым” / “улы қара түтін” may be used only if the context requires explanation.

Example:

The Black Smoke spread over the town.

Russian: Черный дым распространился над городом.

Kazakh: Қара түтін қаланың үстін басты.

The Kazakh phrase “қаланың үстін басты” is more natural than a literal “таралды” in a literary context because it creates an image of suffocation and threat

6. Translation of cylinder

The word cylinder is scientifically neutral, but in the novel it becomes a symbol of invasion.

The first Martian object appears as a cylinder, which makes the event seem both mysterious and technically plausible.

Original: cylinder

Russian: цилиндр

Kazakh: цилиндр

This is direct borrowing. No adaptation is necessary because the term exists in both Russian and Kazakh scientific vocabulary. However, the translator should preserve its repeated use, because repetition increases suspense. Every new “cylinder” means a new stage of invasion

7. Translation of military and historical vocabulary

Wells combines futuristic technology with 19th-century military vocabulary. This contrast is important: human weapons belong to the author’s contemporary world, while Martian weapons represent a terrifying technological future.

Examples include artilleryman, ironclad, torpedo ram, guns, and warship. The famous warship Thunder Child belongs to this lexical field. Such words should be translated with historical accuracy.

Original	Russian	Kazakh	Comment
artilleryman	артиллерист	артиллерист / зеңбірекші	“Зеңбірекші” is more understandable in Kazakh.
ironclad	броненосец	сауытты әскери кеме	Descriptive translation is better in Kazakh.
torpedo ram	торпедный таран	торпедалық таран кемесі	Requires historical-military explanation.
warship	военный корабль	әскери кеме	Direct equivalent.

This group shows that futuristic vocabulary in the novel cannot be isolated from historical vocabulary. The contrast between old human military technology and alien machines creates dramatic irony: human civilization appears technically advanced, but still helpless

Translation Techniques Used in Rendering Futuristic Vocabulary

The comparative analysis allows us to identify several productive translation techniques.

1. Calque

Calque is effective when the structure of the original term can be preserved without loss of meaning.

Examples:

Heat-Ray - тепловой луч / жылу сәулесі.

Black Smoke -Черный дым / Қара түтін.

fighting-machine - боевая машина / соғыс машинасы.

This technique preserves the scientific and technological form of Wells's vocabulary.

2. Direct borrowing

Borrowing is used for international scientific terms.

Examples:

cylinder - цилиндр / цилиндр.

observatory - обсерватория / обсерватория.

Mars - Марс / Марс.

Borrowing helps preserve the scientific register of the novel.

3. Descriptive translation

Descriptive translation is necessary when a direct equivalent may be unclear.

Examples: ironclad - сауытты әскери кеме.

handling-machine - манипулятор-машина / басқарушы машина.

torpedo ram - торпедалық таран кемесі.

This technique is especially useful in Kazakh translation, where some historical-military or technical terms may require explanation.

4. Concretization

Concretization makes the image more precise for the target reader.

Example: tripod - трехногая машина / үшаяқты алып машина.

The original word is simple, but the context requires a more visual translation.

5. Contextual adaptation

Contextual adaptation is used when the emotional or stylistic force of the word must be preserved.

Example:

The Black Smoke covered the land.

Russian: Черный дым накрыл землю.

Kazakh: Қара түтін жер бетін тұмшалады.

The Kazakh verb “тұмшалады” strengthens the image of suffocation and danger.

The analysis shows that Wells's futuristic vocabulary is based on a balance between scientific clarity and imaginative fear. The author does not create a completely artificial language. Instead, he uses ordinary scientific and technical words in extraordinary contexts. This makes the Martian invasion believable.

From the point of view of translation, the main difficulty is to preserve three elements at the same time:

-Scientific credibility - the terms must sound technical and rational.

-Futuristic novelty - the vocabulary must suggest something unknown and advanced.

-Emotional tension - the words must preserve the atmosphere of danger and catastrophe.

If the translator makes the terms too simple, the futuristic effect disappears. If the translator makes them too complicated, Wells's clear narrative style is lost. Therefore, the translator must avoid both excessive simplification and excessive modernization.

For example, translating fighting-machine as “робот” would modernize the text too much. It would impose a 20th–21st-century technological concept on a 19th-century novel. On the other hand, translating Heat-Ray only as “луч” / “сәуле” would weaken the scientific and destructive meaning. The best solution is to preserve the compound structure and adapt it only when the context requires additional emotional force.

Futuristic vocabulary in H. G. Wells's *The War of the Worlds* is a central element of the novel's science-fiction poetics. It creates the image of a technologically superior alien civilization and intensifies the atmosphere of fear, uncertainty and human helplessness. The most significant lexical units include Martians, Heat-Ray, fighting-machine, tripod, cylinder, Black Smoke, handling-machine, and military terms such as ironclad and torpedo ram.

The comparative analysis of English, Russian and Kazakh variants shows that no single translation strategy is sufficient. Calque is effective for transparent technological compounds;

borrowing is appropriate for international scientific terms; descriptive translation is necessary for historically or technically complex words; concretization helps preserve visual imagery; contextual adaptation maintains emotional impact.

Thus, the translation of Wells's futuristic vocabulary requires a flexible approach. The translator should preserve not only the lexical meaning of the original terms but also their stylistic function, scientific atmosphere and narrative tension.

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PECULIARITIES OF TRANSLATING EMOTIONAL AND STYLISTIC NUANCES IN JOJO MOYES' NOVEL ME BEFORE YOU

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Abstract. *The article examines the peculiarities of translating emotional and stylistic nuances in Jojo Moyes' novel Me Before You. The study focuses on the ways in which emotional tension, irony, colloquial speech, psychological contrast, narrative intimacy and culturally marked expressions can be rendered in translation. The article argues that the translation of Moyes' novel requires not only semantic accuracy but also emotional and stylistic sensitivity. The translator must preserve the contrast between Louisa Clark's lively, spontaneous voice and Will Traynor's restrained, ironic and often bitter manner of speech. Particular attention is paid to the translation of emotional vocabulary, dialogue, humour, understatement, inner tension and culturally specific references. The study shows that excessive literalness may weaken the emotional force of the text, while excessive adaptation may distort the author's individual style.*

Keywords: *Jojo Moyes, Me Before You, literary translation, emotional nuance, stylistic nuance, equivalence, dialogue, irony, emotional vocabulary.*

Jojo Moyes' *Me Before You* is a contemporary novel that combines elements of romance, psychological prose and social drama. The book presents the relationship between Louisa Clark, a young woman from an ordinary working-class background, and Will Traynor, a wealthy man whose life changes radically after an accident. The official Jojo Moyes website describes the novel as a love story about two people who have almost nothing in common but transform each other's lives; Penguin Random House lists the U.S. ebook edition as published by Penguin Books on December 31, 2012, with 400 pages, while later paperback editions contain 416 pages.

The relevance of this topic is determined by the fact that *Me Before You* is built not only on plot development but also on subtle emotional and stylistic contrasts. Moyes creates the emotional depth of the novel through everyday speech, humour, silence, irony, hesitation, pain and intimate psychological details. Therefore, the translator's task is not limited to conveying the literal meaning of sentences. The translator must reproduce the emotional rhythm of the text, the individuality of the characters' voices and the stylistic balance between lightness and tragedy.

In literary translation, emotions are especially difficult to render because they are expressed not only through direct emotional words but also through syntax, intonation, pauses, repetition, understatement and culturally specific behaviour. V. I. Shakhovskiy emphasizes that emotions are an essential part of language and communication, while A. Wierzbicka shows that emotional meanings differ across languages and cultures [7; 8]. This is highly relevant to Moyes' novel, where the same emotional situation may be expressed indirectly, humorously or even through silence.

The aim of this article is to analyze the peculiarities of translating emotional and stylistic nuances in *Me Before You* and to identify the main principles that allow the translator to preserve the author's emotional and stylistic intention without turning the text into either sentimental melodrama or dry narration.

The emotional structure of *Me Before You* is based on contrast. Louisa Clark's speech is lively, spontaneous, sometimes naïve and emotionally open. Will Traynor's speech is sharper, more controlled, ironic and intellectually distant. This contrast is one of the central stylistic mechanisms of the novel. If the translator fails to preserve the difference between these voices, the psychological tension of the novel becomes weaker. G. Leech and M. Short argue that fictional style is revealed

through the interaction of vocabulary, syntax, dialogue and narrative perspective [5]. In Moyes' novel, dialogue is not simply a way of presenting information; it is a means of character construction.

Louisa's language often contains colloquial expressions, emotional reactions and ordinary everyday details. Her speech should not sound too literary or artificially elegant in translation. For example, a simple phrase such as I didn't know what to say may be translated into Russian as Я не знала, что сказать, and into Kazakh as Мен не айтарымды білмедім. These variants are accurate because they preserve the simplicity and emotional vulnerability of the character. If the translator uses an overly formal variant such as Я затруднялась с формулировкой ответа or Мен жауапты тұжырымдауға қиналдым, the emotional immediacy disappears. Мұндай жерде “ғылыми стиль” емес, тірі адамның даусы керек.

Will's speech, by contrast, often requires restraint. His irony is not merely humour; it is a defensive mechanism. In translation, this irony should not be exaggerated into open sarcasm in every case. For instance, if Will uses a short ironic comment, the Russian or Kazakh translation should preserve its compactness. A phrase like How delightful may become Как мило in Russian or Қандай тамаша in Kazakh, depending on context. However, if translated too strongly as Ну, просто великолепно or Керемет екен, басқа не керек, the tone may become heavier and more aggressive than in the original. P. Newmark notes that literary translation requires attention to both semantic meaning and communicative effect [2]. In this case, the effect is created by understatement, not by emotional exaggeration.

One of the major difficulties in translating *Me Before You* is the rendering of emotional understatement. English prose often expresses strong feelings indirectly, especially in situations connected with grief, shame, trauma or love. In Moyes' novel, characters do not always name their feelings directly. Instead, emotion appears through short sentences, interrupted dialogue, avoidance, humour or physical reaction. E. Nida's concept of dynamic equivalence is useful here because the translated text should produce a similar emotional response in the target reader [1]. If the translator merely reproduces the surface grammar, the emotional depth may be lost.

For example, the phrase I'm fine may have different meanings depending on context. It may mean real emotional stability, denial, irritation or an attempt to avoid conversation. In Russian it can be translated as Я в порядке, Со мной всё нормально, or Да всё нормально, while in Kazakh possible variants include Мен жақсымын, Бәрі дұрыс, Ештеңе болған жоқ. The correct choice depends on the emotional situation. If the character is hiding pain, Да всё нормально or Ештеңе болған жоқ may be more natural than a direct translation. M. Baker emphasizes that equivalence should be considered in context, since words do not function independently from situation and usage [3].

The translation of humour is also important. In *Me Before You*, humour often softens painful situations. Louisa's colourful personality and awkward honesty create moments of comic relief, while Will's dry remarks introduce intellectual irony. The translator must preserve this humour without making it vulgar or excessively comic. The novel's emotional power lies precisely in the coexistence of laughter and pain. If the humorous elements are removed, the text becomes too tragic. If they are intensified, the ethical seriousness of the novel may be weakened.

A typical difficulty appears when translating colloquial jokes or playful remarks. English informal speech often uses short phrases, phrasal verbs and idiomatic constructions. Russian and Kazakh equivalents may be longer or stylistically different. For example, a phrase like Don't be ridiculous can be translated into Russian as Не говори ерунды or Не смейся меня, and into Kazakh as Олай деме or Бос сөз айтпа. Each variant gives a different emotional tone. Не говори ерунды is sharper, Не смейся меня is more ironic, Олай деме is softer, and Бос сөз айтпа is more direct. The translator must choose according to the relationship between the characters and the emotional pressure of the scene.

The stylistic nuance of the novel is also connected with social contrast. Louisa and Will belong to different social worlds. Louisa's background is modest, local and family-oriented. Will's world is associated with wealth, travel, professional success and cosmopolitan experience. The official

description of the novel emphasizes this contrast, presenting Louisa as an ordinary young woman and Will as a man whose previous life involved business, extreme sports and worldwide travel. In translation, this contrast should be reflected not only through plot details but also through lexical and stylistic choices.

Louisa's world may require natural, everyday vocabulary. Her family conversations should sound warm, sometimes chaotic and emotionally direct. Will's world may require more restrained, educated and ironic language. However, the translator should avoid making Louisa sound primitive or Will sound unnaturally aristocratic. The difference should be subtle. V. N. Komissarov argues that translation equivalence should preserve the communicative function of the original text [6]. In this case, the function is to show social difference without turning characters into stereotypes.

Another important aspect is the translation of culturally specific references. The novel contains references to British everyday life, social class, family relations, employment, care work and local habits. Some of these details may be unfamiliar to Kazakh or Russian readers. L. Venuti's theory of domestication and foreignization is useful in explaining the translator's choice [9]. If the translator domesticates too much, the British atmosphere disappears. If the translator foreignizes everything, the text may become difficult or overloaded. A balanced approach is more effective: culturally important elements should be preserved, while unclear references may be clarified through context.

For example, place names, names of institutions, everyday objects and forms of address should generally be preserved or transcribed. At the same time, certain cultural expressions may need contextual adaptation. The name of a café, a local shop, a social benefit, or a British household item may carry social meaning. If translated too generally, the local colour disappears. If explained too heavily, the narrative becomes slow. The translator's skill lies in making the foreign culture understandable without flattening it.

The emotional vocabulary of the novel requires special care. Words connected with love, pity, dignity, pain, fear, dependence and choice are central to the narrative. These words are ethically sensitive because the novel deals with disability, autonomy and emotional responsibility. The translator must avoid vocabulary that sounds either too sentimental or too judgmental. For example, English words such as care, pity, dignity, choice, pain and love have broad semantic fields. In Russian, *забота, жалость, достоинство, выбор, боль, любовь* may be used; in Kazakh, *қамқорлық, аяушылық, қадір-қасиет, таңдау, ауырсыну/жан ауруы, махаббат* are possible. Yet these equivalents are not interchangeable in every context.

The word pity is especially difficult. In English, it may express sympathy, compassion or condescending pity. In Russian, *жалость* can sound humiliating in some contexts, while *сочувствие* is softer. In Kazakh, *аяушылық* may also sound emotionally unequal, while *жанашырлық* expresses more respectful compassion. Therefore, if a scene emphasizes Will's rejection of being treated as helpless, *жалость / аяушылық* may be appropriate because it conveys the painful emotional imbalance. If the scene emphasizes sincere care, *сочувствие / жанашырлық* may be better. A. Wierzbicka's research on emotions across languages supports the idea that emotional words are culturally and semantically complex [8].

The concept of dignity is equally important. Will's character is built around the tension between physical dependence and personal autonomy. The translator should be very careful with words describing his condition. The language must not reduce him to his disability. In Russian, the difference between *инвалид, человек с инвалидностью, парализованный, and человек, прикованный к инвалидному креслу* is not merely lexical; it carries ethical and stylistic implications. In Kazakh, similar sensitivity is needed when choosing between *мүгедек, мүгедектігі бар адам, сал болып қалған, and арбамен қозғалатын адам*. In literary translation, the choice depends on the narrative voice, character perspective and period of the text. The translator should preserve Moyes' emotional realism without adding unnecessary harshness.

The novel's title also creates a translation problem. *Me Before You* is grammatically simple but semantically open. It can mean "the person I was before meeting you," "my life before you," or even "my self before your influence." A literal Russian translation *Я до тебя* preserves ambiguity

and emotional intimacy. In Kazakh, Сенен бұрынғы мен or Мен сенен бұрын may be possible. The first variant sounds more natural and conceptually clear because it emphasizes the transformation of identity. This title is not merely romantic; it reflects the novel's deeper structure, where both main characters are changed by their relationship. Newmark's view that titles often require communicative rather than purely literal translation is relevant here [2].

Narrative voice is another major stylistic issue. Moyes' prose is accessible, emotionally direct and based on character-centred narration. The style should not be made too academic or overly poetic in translation. If the translator uses elevated vocabulary throughout the text, Louisa's voice becomes false. If the translator uses too much slang, the emotional seriousness is damaged. The correct translation should preserve the balance between everyday speech and psychological depth.

This balance is particularly important in scenes of conflict. Emotional arguments in the novel often include short sentences, repetitions and incomplete phrases. Such features should not always be "corrected" in translation. In literary prose, broken syntax may represent emotional breakdown. Leech and Short note that stylistic deviation can be meaningful in fiction [5]. Therefore, if a character speaks in fragments, the translator should preserve the fragmentary rhythm where possible. Smoothing every sentence into standard literary language may weaken the psychological realism.

The translation of silence is also significant. In *Me Before You*, much is communicated through what is not said. Silence may express shock, shame, tenderness, anger or helplessness. Although silence itself is not translated as a word, it is represented through punctuation, rhythm and surrounding description. The translator must preserve pauses, short responses and restrained narration. If the translator explains every silent moment, the subtlety disappears. If the translator ignores these pauses, emotional tension becomes weaker.

From the perspective of Shakhovskiy's linguistic theory of emotions, emotional meaning is encoded in lexical, grammatical and stylistic forms [7]. This means that the translator should search for emotional meaning not only in words like love or pain, but also in sentence length, modality, repetition and tone. For instance, modal verbs such as can, must, should, have to may express obligation, helplessness, pressure or moral conflict. In Russian and Kazakh, these meanings require contextual rendering: должен, нужно, приходится, не могу, керек, тиіс, мәжбүр, қолымнан келмейді. A literal choice may not always preserve the emotional pressure of the original.

The ethical dimension of the novel also influences translation. *Me Before You* deals with difficult questions of choice, love and bodily autonomy. The translator should avoid simplifying these issues. Emotional vocabulary must remain nuanced. Will should not sound merely cruel, and Louisa should not sound merely naïve. The tragedy of the novel depends on the fact that both characters have emotionally understandable positions. The translator's task is to preserve this complexity.

In this regard, Baker's concept of pragmatic equivalence is particularly useful [3]. The meaning of an utterance depends not only on its words but also on speaker intention, relationship between participants and implied meaning. When Will says something cold, he may be protecting himself. When Louisa says something cheerful, she may be hiding fear. A successful translation must allow the reader to feel these layers.

The rendering of stylistic nuance in Russian and Kazakh may require different strategies. Russian can often preserve irony through compact syntactic structures and expressive particles such as ну, же, ведь, да, разве. Kazakh can convey emotional nuance through particles, word order, modal constructions and intonation: ғой, шы, ғой әзі, емес пе, шынымен, әрине. However, these elements should be used carefully. Too many particles may make the speech sound overly colloquial; too few may make it emotionally flat.

For example, English Really? can be translated into Russian as Правда?, Серьёзно?, Да ну?, depending on tone. In Kazakh, possible variants are Рас па?, Шынымен бе?, Қойшы?. If the context is sincere surprise, Шынымен бе? is appropriate. If the context is ironic disbelief, Қойшы? may work better. Such small choices create the emotional texture of dialogue.

The translation of stylistic nuances in Moyes' novel therefore requires an integrated approach. The translator must consider character voice, emotional situation, cultural background, ethical

sensitivity and narrative rhythm. Literal translation may preserve information but lose feeling. Free translation may preserve emotion but distort meaning. The most effective solution lies between these extremes: accurate but flexible translation that recreates the emotional and stylistic function of the original.

The translation of emotional and stylistic nuances in Jojo Moyes' *Me Before You* is a complex literary task. The novel's emotional power is created through contrast, dialogue, irony, understatement, colloquial speech, psychological tension and culturally marked details. The translator must preserve the difference between Louisa Clark's lively and emotionally open voice and Will Traynor's restrained, ironic and painful manner of expression.

The theoretical works of E. Nida, P. Newmark, M. Baker, G. Leech and M. Short, V. N. Komissarov, V. I. Shakhovsky, A. Wierzbicka and L. Venuti show that literary translation requires more than lexical accuracy. It demands communicative, pragmatic, emotional and stylistic equivalence. In *Me Before You*, this means that every emotionally significant word, pause, joke, hesitation and ironic remark should be translated with attention to context.

The main difficulty is preserving balance. The translation should not make the novel too sentimental, too neutral, too formal or too colloquial. It should retain Moyes' accessible but emotionally rich style. A successful translation allows the target reader to experience the same mixture of humour, tenderness, discomfort, pain and reflection that the original creates. In other words, the translator must carry not only the words across languages, but also the heartbeat of the text — otherwise the plot remains, but the novel's emotional life disappears.

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LINGUISTIC STUDY OF SOCIAL DIALECT FEATURES AND THEIR TRANSLATION STRATEGIES IN THE RUSSIAN VERSION OF MARIO PUZO'S THE GODFATHER

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Abstract. *The article examines the linguistic representation of social dialect features in Mario Puzo's novel The Godfather and the strategies used to render them in the Russian translation. The study focuses on the speech of Italian-American mafia characters, where social identity is expressed through lexical choices, forms of address, criminal jargon, Italian cultural borrowings, code-switching, politeness formulas, and family-based terminology. The article argues that the translation of social dialect in The Godfather requires more than lexical substitution: the translator must preserve the social hierarchy, ethnic colouring, criminal subculture and pragmatic force of the original. The Russian version generally combines borrowing, transcription, calque, contextual adaptation, neutralization and compensation. The analysis shows that complete equivalence is rarely possible, because the Italian-American sociolect of the novel has no direct analogue in Russian. Therefore, the translator's main task is to recreate the social function of dialectal markers rather than mechanically reproduce their linguistic form.*

Keywords: *Mario Puzo, The Godfather, social dialect, sociolect, Russian translation, mafia discourse, code-switching, translation strategies, literary translation.*

Mario Puzo's *The Godfather* is one of the most influential novels about Italian-American organized crime, family loyalty and power relations. The novel was published in 1969 and later became widely known through Francis Ford Coppola's film adaptation. In Russian, the novel was first published in the journal *Znamya* in 1987, in a translation by Maria Kan and Alexandra Ilf; bibliographic sources also record later Russian translations, including versions by M. Kan, S. Sycheva and I. Zabelin, I. Mansurov, and M. Molchanov.

The linguistic importance of *The Godfather* lies in the fact that the novel does not present mafia discourse only through plot and action. It constructs a whole social world through language. The speech of the characters reflects hierarchy, ethnic identity, criminal professionalism, family solidarity, masculinity, silence, threat and respect. The novel's social dialect is especially visible in the use of Italian-American terms such as *Don*, *consigliere*, *caporegime*, *omertà*, *Sicilian*, *Family*, and in the specific pragmatic style of dialogue, where direct words often conceal indirect power.

The relevance of this topic is determined by the fact that social dialect is one of the most difficult elements of literary translation. When a character speaks in a socially marked way, language becomes an indicator of class, ethnicity, profession and group membership. If these features are neutralized in translation, the reader may understand the plot but lose the social atmosphere of the original. In *The Godfather*, such loss would be especially serious, because the mafia world is built on verbal rituals, forms of respect and coded communication.

The aim of this article is to study the main social dialect features in *The Godfather* and to analyze how they are rendered in the Russian version of the novel. The article does not treat dialect as a simple deviation from the standard language; rather, it considers it as a meaningful social and stylistic device.

The notion of social dialect is closely connected with sociolinguistics. W. Labov demonstrated that linguistic variation is not random but socially conditioned: pronunciation, vocabulary and grammar can reflect class, ethnicity, region and social group [1]. P. Trudgill also emphasizes that language variation is linked with social identity and group belonging [2]. In literary texts, such

variation becomes an artistic tool: the writer uses socially marked speech to characterize people and their position within society.

M. A. K. Halliday's idea of language as social semiotic is also important for this research. According to Halliday, language functions within a social context and expresses relationships between participants [3]. In *The Godfather*, speech is not merely a means of communication; it is a form of social behaviour. A character's choice of words may show obedience, loyalty, aggression or distance.

From the perspective of translation studies, the problem of social dialect is connected with equivalence. E. Nida's concept of dynamic equivalence suggests that translation should produce a comparable effect on the target reader [4]. However, in the case of sociolects, this effect is difficult to achieve because the social meanings of dialectal forms are culturally specific. P. Newmark notes that culturally marked words often require a combination of semantic and communicative translation [5]. M. Baker also argues that non-equivalence at word level appears when the source language contains culture-specific concepts or socially loaded lexical units [6].

L. Venuti's distinction between domestication and foreignization is especially relevant here [7]. In translating *The Godfather* into Russian, the translator must decide whether to make the mafia sociolect more familiar to Russian readers or to preserve its foreign Italian-American colouring. Excessive domestication may turn the mafia world into a generic Russian criminal environment. Excessive foreignization may make the text overloaded with unfamiliar terms. Therefore, the most effective strategy is a balanced one: key cultural markers should be preserved, while obscure meanings should be clarified through context.

V. N. Komissarov's theory of translation equivalence also helps explain this problem. Komissarov emphasizes that equivalence may be achieved at different levels: lexical, syntactic, semantic and communicative [8]. In translating social dialect, the most important level is often communicative-pragmatic equivalence. The translator should reproduce not only what the character says, but also what social role the utterance performs.

Social dialect as a marker of mafia identity. The social dialect of *The Godfather* is formed through the interaction of several linguistic layers. The most visible layer is Italian-American vocabulary. Words such as *Don*, *consigliere*, *caporegime* and *omertà* are not ordinary borrowings. They are signs of a closed social system. They indicate hierarchy, ethnic origin and the rules of the mafia community.

The word *Don* is one of the central markers of power in the novel. In Russian translation, it is usually preserved as *дон*, for example *дон Корлеоне*. This solution is appropriate because the word has already entered Russian cultural consciousness as a title associated with Italian or Spanish-speaking contexts. Translating it as *господин*, *отец* or *главарь* would be inaccurate. *Господин* is too neutral, *отец* is too literal, and *главарь* is too openly criminal. The borrowed form *дон* preserves respect, hierarchy and foreign cultural colouring.

The title *The Godfather* itself is also socially and culturally complex. The Russian title *Крёстный отец* is formally accurate because it corresponds to the religious meaning of godfather. However, in the context of Puzo's novel, the phrase acquires a second meaning: it becomes a metaphor of patriarchal criminal authority. This double meaning is preserved in Russian quite successfully. The title sounds religious, familial and powerful at the same time. That is why *Крёстный отец* works better than possible explanatory variants such as *мафиозный покровитель* or *главарь семьи*. Those variants would explain the meaning, but they would destroy the symbolic power of the title. *Иә, кейде тура аударма да жеңеді — сирек, бірақ әдемі жеңеді.*

Another important term is *consigliere*. In Russian translations, it may be rendered as *консильери* or explained as *советник*. The borrowed form *консильери* preserves the Italian cultural element and the internal hierarchy of the mafia family. The word *советник* is understandable, but it loses the specific ethnic and institutional flavour of the mafia world. Therefore, the best translation solution is to preserve *консильери* and allow the context to clarify its meaning. This is a foreignizing strategy in Venuti's sense [7].

The term *caporegime* presents a similar problem. A literal or descriptive translation such as *капитан, глава группы, or руководитель отряда* may help the reader understand the function, but it weakens the Italian-American atmosphere. The transliterated form *капо* or *капо режима* preserves the cultural specificity but may require contextual support. In literary translation, such terms are often kept because they construct the authenticity of the fictional criminal world.

Criminal jargon and pragmatic power. The mafia sociolect in *The Godfather* is not limited to Italian words. It also includes criminal euphemisms and indirect expressions. The characters often avoid direct naming of violence, murder or illegal activity. This linguistic indirectness reflects the mafia code of secrecy. In sociolinguistic terms, it is a form of in-group communication: members of the group understand what is meant, while outsiders may not.

For example, expressions connected with “business”, “family”, “respect” and “friendship” often have hidden criminal meanings. The word *Family* in the novel does not simply mean relatives. It refers to a criminal organization structured according to kinship metaphors. In Russian, the translation *семья* preserves this ambiguity well. It sounds natural and at the same time becomes a term of mafia hierarchy. If translated as *клан* or *группировка*, the criminal meaning would become explicit, but the family metaphor would be weakened.

The phrase to make an offer is another example of pragmatic indirectness. In ordinary English, it sounds neutral. In the context of the novel, however, it can imply pressure, threat or unavoidable agreement. Russian translation must preserve this hidden force. A phrase such as *сделать предложение* may be too neutral in some contexts, while *поставить перед выбором* or *предложить условия, от которых трудно отказаться* may better express the pragmatic meaning. The famous formula associated with the novel, “an offer he can’t refuse,” is usually translated into Russian as *предложение, от которого он не сможет отказаться*. This version preserves both the surface politeness and the underlying threat.

This kind of indirect speech is central to the novel’s style. Mafia power is often expressed not through shouting but through calm, controlled phrases. The translator must therefore avoid excessive emotional intensification. If every threat is translated in a rough criminal slang style, the image of Don Corleone changes. His authority is based on restraint, not noise. A successful Russian translation should keep this calm menace.

Italian-American code-switching in Russian translation. Code-switching is one of the strongest indicators of ethnic identity in the novel. Italian words and expressions appear in English narration and dialogue to show the cultural background of the characters. Such switching creates a hybrid linguistic space: the characters live in America, speak English, but preserve Sicilian and Italian cultural codes.

In Russian translation, code-switching is usually rendered through transcription or borrowing. Words such as *дон, консьильери, омерта, Сицилия, мафия* and *капореджиме* preserve the foreign layer of the text. This is important because replacing all Italianisms with Russian equivalents would erase the ethnic identity of the characters. For example, translating *omertà* simply as *молчание* would be insufficient. The word *омерта* means not only silence, but a social law of silence, loyalty and refusal to cooperate with authorities. A descriptive phrase such as *закон молчания* may be used when the concept needs clarification, but the term itself should be preserved.

The Russian language has its own criminal argot, but using it too actively in translating *The Godfather* would be risky. Russian criminal slang belongs to a different cultural and historical environment. If the translator replaces Italian-American mafia discourse with Russian prison slang, the novel may begin to sound like a story about the Soviet or post-Soviet criminal world. That would distort the cultural identity of Puzo’s text. Therefore, the translator should use Russian criminal vocabulary very selectively.

For instance, English words such as *boss, soldier, button man* and *hitman* may be translated into Russian as *босс, солдат семьи, киллер, наёмный убийца*, depending on context. However, Russian slang equivalents such as *авторитет, боевик, мокрушник* or *братва* should be used carefully. They may sound expressive, but they can shift the text into another criminal culture. The

challenge is to make the Russian version understandable without “russifying” the mafia world too much.

Forms of address and social hierarchy. Forms of address are extremely important in *The Godfather*. They show hierarchy, distance, loyalty and respect. Characters address Don Corleone not simply as a man, but as a social institution. The form Don Corleone is preserved in Russian as дон Корлеоне, which is the most adequate solution. It keeps the foreign title and its symbolic authority.

The use of first names, surnames and titles also marks social relations. In the mafia environment, calling someone by the wrong form may signal disrespect or hostility. Russian translation must therefore be attentive to the difference between ты and вы, between first-name address and title-based address. English does not have a grammatical distinction between informal and formal “you”, but Russian does. This means that the Russian translator must interpret social distance and choose either ты or вы. This is not a mechanical choice; it is an act of pragmatic interpretation.

For example, when a subordinate addresses Don Corleone, вы is usually more appropriate because it expresses respect and distance. In conversations between close family members, ты may be natural. However, even within the family, power relations may make the speech more formal. This is one of the cases where Russian translation can actually make social hierarchy more explicit than the English original.

The same problem concerns politeness formulas. Mafia characters may use polite language to express threat. Russian has rich resources for such indirect politeness. Phrases like я прошу вас, сделайте мне одолжение, мы хотели бы договориться, вы должны понять can sound calm on the surface but threatening in context. The translator should preserve this contrast between polite form and violent implication.

Neutralization and loss of social colouring. One of the unavoidable problems in translating social dialect is neutralization. Some English social markers cannot be fully reproduced in Russian. For example, Italian-American pronunciation, immigrant speech patterns or regional features may be difficult to transfer without creating artificial or comic effects. If the translator tries to imitate accented speech too strongly, the Russian text may become caricatured. If the translator removes all markers, the characters may sound too standard.

In many cases, Russian translation chooses partial neutralization. This means that non-standard grammar or ethnic speech features are softened, while key cultural terms are preserved. Such a strategy is reasonable because Russian readers may not accept heavy imitation of foreign accent in a serious literary text. However, excessive neutralization may reduce the social diversity of the novel.

The translator can compensate for this loss through vocabulary, forms of address and culturally marked terms. Even if pronunciation cannot be reproduced, the text can still preserve mafia identity through words like дон, консьильери, омерта, семья, Сицилия, уважение, честь, долг. These lexical markers help maintain the social atmosphere of the original.

M. Baker’s approach to compensation is useful here: when a meaning or stylistic effect cannot be reproduced in the same place, it may be recreated elsewhere in the text [6]. In *The Godfather*, this means that the translator may not reproduce every dialectal feature, but should preserve the general density of social markers.

Translation strategies in the Russian version. The Russian version of *The Godfather* generally demonstrates a combination of foreignization and adaptation. Borrowing is used for Italian institutional terms: дон, консьильери, омерта. Calque is used for metaphorical structures such as семья for Family. Contextual adaptation is used when literal translation would be unclear or stylistically weak. Neutralization appears when English sociolectal or colloquial features cannot be naturally reproduced in Russian.

This mixed strategy is appropriate because the source text itself is hybrid. It is written in English, but it contains Italian cultural codes and American criminal discourse. A fully domesticated Russian translation would destroy this hybridity. A fully foreignized translation would make the text

difficult and unnatural. Therefore, the translator must constantly balance readability and cultural specificity.

From the perspective of Nida's dynamic equivalence [4], the Russian reader should perceive the mafia world as closed, hierarchical, dangerous and culturally specific. From the perspective of Newmark's communicative translation [5], the Russian text should remain clear and effective. From the perspective of Venuti's foreignization [7], the translation should not erase the Italian-American identity of the novel. These principles do not contradict each other if the translator applies them flexibly.

The social dialect features of Mario Puzo's *The Godfather* play a central role in the construction of character, hierarchy and cultural identity. The novel's language reflects the Italian-American mafia world through borrowings, code-switching, criminal euphemisms, forms of address, family metaphors and indirect speech strategies. These features are not decorative; they are part of the novel's social and ideological structure.

The Russian translation faces several difficulties. First, the Italian-American sociolect has no direct equivalent in Russian. Second, Russian criminal slang belongs to a different cultural tradition and cannot be used as a full substitute. Third, some English social markers, especially pronunciation and immigrant speech patterns, are difficult to reproduce without distortion. Therefore, the translator must preserve the function of social dialect rather than copy its form.

The most effective translation approach is a balanced combination of borrowing, transcription, calque, contextual adaptation, neutralization and compensation. Terms such as *дон*, *консильери*, *омерта* and *семья* help preserve the cultural and social atmosphere of the original. At the same time, Russian syntactic and pragmatic resources allow the translator to express hierarchy, respect and hidden threat through forms of address, politeness formulas and controlled stylistic tone.

Thus, the translation of social dialect in *The Godfather* is not simply a lexical problem. It is a problem of transferring an entire social world. A successful Russian version should allow the reader to hear not only what the characters say, but also who they are, what group they belong to, and what kind of power stands behind their words.

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STYLISTIC TRANSFORMATIONS IN THE TRANSLATION OF OSCAR WILDE'S "THE PICTURE OF DORIAN GRAY"

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Abstract. *This study examines stylistic transformations in the translation of *The Picture of Dorian Gray* by Oscar Wilde. The research focuses on how translators preserve the author's style, symbolism, and expressive language in the target text. Comparative and descriptive methods are used to analyze lexical and syntactic transformations in selected passages. The findings show that translation strategies such as adaptation, modulation, and amplification help maintain the aesthetic and emotional effect of the novel while reflecting cultural and linguistic differences.*

Keywords: *stylistic transformations, literary translation, translation strategies, equivalence, adequacy, domestication, foreignization, stylistic analysis, cultural adaptation, expressive language, symbolism, irony, lexical transformations, syntactic transformations, Oscar Wilde, *The Picture of Dorian Gray**

Introduction

Relevance of literary translation in modern linguistics.

Importance of studying stylistic transformations in literary works and preserving the author's individual style in translation.

Importance of translating *The Picture of Dorian Gray* by Oscar Wilde.

Difficulties of conveying symbolism, irony, and expressive language in translation.

Aim and objectives of the study.

To analyze stylistic transformations used in the translation of the novel and identify the main translation strategies.

Research methods.

Comparative, descriptive, and stylistic analysis of the original text and translated passages.

Scientific novelty and practical value.

The study examines the preservation of Wilde's stylistic features and may be useful for literary translation studies.

In modern linguistics and translation studies, literary translation is viewed as one of the most challenging forms of intercultural communication. Unlike technical translation, it involves not only transferring the meaning of the text but also preserving its stylistic features, cultural background, and artistic value. This becomes particularly significant when translating classical literature, where the author's unique style strongly influences the reader's perception of the work.

The relevance of this research is determined by the increasing scholarly interest in stylistic transformations in literary translation. *The Picture of Dorian Gray* by Oscar Wilde is an important subject for translation analysis because the novel combines symbolism, philosophical reflections, irony, and expressive language. In this case, the translator's task is not limited to conveying factual meaning; it also includes reproducing the aesthetic atmosphere and stylistic individuality of the original text.

From a theoretical point of view, literary translation covers several interconnected levels, including lexical, syntactic, stylistic, and cultural aspects. On the lexical level, translators face difficulties related to polysemantic words, connotations, and emotionally colored vocabulary. Syntax also plays a significant role, since sentence structure influences the rhythm and tone of narration. In addition, stylistic devices such as metaphors, irony, and epigrams are essential elements of Wilde's writing style and therefore require careful rendering in translation. Cultural references and historical

realities may also create challenges because equivalent expressions do not always exist in the target language.

One of the key concepts in translation theory is equivalence, understood as the relationship between the source text and its translation. Contemporary scholars emphasize that equivalence should not be interpreted as complete similarity, but rather as preservation of the communicative and artistic effect of the original. Closely connected with this idea is adequacy, which focuses on the purpose of translation and the expectations of the target audience.

To overcome translation difficulties, translators use various strategies and stylistic transformations. The most common approaches are domestication and foreignization. Domestication adapts the text to the cultural norms of the target audience, while foreignization preserves the national and cultural characteristics of the original work. In practical translation, these approaches are often combined with techniques such as modulation, transposition, adaptation, omission, and amplification.

The language of *The Picture of Dorian Gray* is distinguished by sophisticated vocabulary, symbolic imagery, aesthetic descriptions, and philosophical dialogue. Wilde's prose is especially known for its irony and epigrammatic expressions, which represent one of the major difficulties in translation. The translator must preserve not only the direct meaning of such expressions but also their stylistic and emotional impact.

Another important challenge is the translation of idiomatic expressions, metaphors, and stylistically marked vocabulary. Since many of these elements are culturally specific, literal translation may distort their meaning or artistic function. As a result, translators frequently apply equivalent expressions or compensation techniques in order to reproduce the intended effect of the original text.

The purpose of this study is to examine stylistic transformations in the translation of *The Picture of Dorian Gray*. The research focuses on lexical, syntactic, stylistic, and cultural changes that occur during translation and identifies the most effective strategies for preserving Wilde's literary style.

The research is based on descriptive and comparative analysis, as well as contextual interpretation. These methods make it possible to compare the original text with its translated versions and evaluate the translator's stylistic choices. The scientific novelty of the study lies in the detailed analysis of stylistic transformations used to recreate Wilde's aesthetic manner. The practical significance of the research is connected with its potential application in literary translation studies and translation practice.

In conclusion, literary translation demands not only linguistic competence but also creativity and sensitivity to the author's artistic vision. The analysis of stylistic transformations in the translation of *The Picture of Dorian Gray* demonstrates the importance of maintaining a balance between semantic accuracy, stylistic expressiveness, and cultural adaptation.

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TRANSLATION OF DYSTOPIAN ELEMENTS IN GEORGE ORWELL'S "1984"

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Abstract. *Brief overview of the research focus, aims, methods, and key findings related to literary translation and dystopian fiction. This study examines the specific linguistic and cultural difficulties encountered when translating the totalitarian reality of George Orwell's 1984. It analyses the rendering of Newspeak, political neologisms, and stylistic devices that create the atmosphere of oppression. The research highlights the balance between domestication and foreignization strategies to preserve the ideological impact of the original text.*

Keywords: *dystopian fiction translation, literary translation, translation strategies, equivalence, adequacy, domestication, foreignization, George Orwell, 1984, stylistic analysis, cultural adaptation, Newspeak, political neologisms, translation difficulties, translation difficulties, narrative style, ideological discourse.*

Dystopian fiction occupies a border zone between art and political commentary. Fredric Jameson, in *Archaeologies of the Future*, argues that dystopia is always a mirror of contemporary anxieties about authority and control. This dual nature - aesthetic and ideological - makes its translation especially vulnerable to shifts in meaning.

In translation studies, the concept of equivalence is central. Eugene Nida distinguishes between formal equivalence, focused on form and content, and dynamic equivalence, aimed at producing a similar effect on the target reader. In dystopian works, dynamic equivalence often becomes ethically charged: the target text should provoke the same sense of unease, surveillance, and psychological constriction as the original. This aligns with the concept of adequacy, introduced by Alexander Shveitser, who emphasised that a translation must correspond to the communicative purpose of the source text. If the purpose of *Newspeak* in 1984 is to demonstrate mental limitation, an adequate translation must reproduce this functional effect rather than merely transmit lexical meaning.

Lawrence Venuti's distinction between domestication and foreignization is particularly productive when analysing dystopian translation. Domestication adapts the text to target-culture norms, making it fluent and transparent. Foreignization, by contrast, retains the strangeness of the original, reminding the reader that the text belongs to a different linguistic and cultural universe. Venuti himself advocates for foreignization as an ethical choice, arguing that "fluent translation" erases cultural difference and assimilates the foreign text into dominant target-language values. Translating *1984*, a novel about the dangers of ideological assimilation, raises the question: does a domesticated translation inadvertently replicate the very mechanisms of thought control that Orwell condemns?

Umberto Eco, in *Experiences in Translation*, suggests that the translator is a negotiator who must decide how much of the original strangeness can be preserved without alienating the reader. Eco claims that "translation is always a form of interpretation, and in extreme cases, of rewriting." In the case of *1984*, the translator negotiates not only between two languages but between two political semiotics. This is consistent with Yuri Lotman's concept of the semiosphere, where texts carry cultural codes that may be misread or lost when transferred into another linguistic system. For Lotman, translation is never a simple transmission but a transformation across semiotic boundaries.

Victor Klemperer's analysis of the language of the Third Reich, *LTI - Lingua Tertii Imperii*, offers a direct parallel to Orwell's *Newspeak*. Klemperer demonstrates how totalitarian regimes pervert language to limit independent thought. His work reinforces the notion that translating political neologisms such as *doublethink*, *thoughtcrime*, or *crimestop* is not a technical exercise but an ideological one. Each of these terms condenses a whole system of oppression into a single lexical

unit. A translator who treats thoughtcrime as merely “*crimen de pensamiento*” or “*мыслепреступление*” without considering its conceptual weight risks trivialising Orwell’s political warning.

Orwell’s linguistic experiment in 1984 stands at the intersection of literature and political philosophy. The author himself, in his essay “Politics and the English Language,” argued that the corruption of language and the corruption of political consciousness are inseparable. In the novel, Newspeak embodies this thesis its vocabulary shrinks every year, eliminating words that could express dissent. The notion that “if a thought cannot be expressed, it cannot be thought” transforms language from a means of communication into a mechanism of cognitive policing.

For a translator, Newspeak presents a paradox. The language is intentionally artificial, simplified, and ugly-sounding - qualities that must be recreated in the target language. Russian translations of 1984 illustrate different strategies. Viktor Golyshev, whose 1989 translation is regarded as canonical in Russia, chose to render Newspeak as “*новояз*,” a neologism that successfully conveys the artificial and ideological character of the original term. Doublethink becomes “*двоемыслие*,” a compound that mimics the English structure while sounding natural in Russian. These choices preserve the cognitive dissonance embedded in the original concepts. By contrast, earlier translations, such as those produced for samizdat circulation, often resorted to explanatory paraphrases, which weakened the oppressive compactness of Orwell’s terminology.

Thoughtcrime, for instance, combines the abstract thought with the legal crime, creating a term that is simultaneously psychological and juridical. Any translation that loses one of these dimensions -by making it too abstract or too concrete - alters the ideological mechanism it represents. The Italian writer and translator Italo Calvino, reflecting on the ethics of translation, noted that “translating is the most absolute form of reading” because it obliges the translator to confront every semantic and stylistic decision. In 1984, these decisions bear political weight - mistranslating a single term can distort the entire architecture of oppression.

Beyond individual neologisms, the translation of 1984 must address the stylistic tonality that sustains the novel’s atmosphere of claustrophobia and dread. Orwell’s prose is deliberately plain, cold, and bureaucratic - a stylistic choice that mirrors the dehumanised world it describes. The third-person narration, focalised almost entirely through Winston Smith, places the reader inside a consciousness that is gradually crushed by the Party.

Anthony Burgess, author of *A Clockwork Orange* and himself a linguistic experimenter, praised Orwell’s ability to “make language sweat with fear.” Burgess believed that the translator must reproduce not only the semantic content but the “nervous rhythm” of the original prose. In practice, this means paying attention to sentence length, punctuation, and register. Orwell’s syntax in 1984 often becomes fragmented when Winston is under extreme stress. If a translation smooths out these fragments into more conventional sentences, it risks neutralising the psychological impact.

Russian theorist of translation Irina Alexeeva emphasises that stylistic features such as repetition, lexical scarcity, and syntactic monotony are not defects in a dystopian text but functional elements of its artistic design. In 1984, the recurring phrases - “big brother is watching you” “War is Peace,” “Freedom is Slavery” function as ritual incantations, reinforcing the omnipresence of the Party. The translator must treat these formulas with liturgical respect: their rhythm, brevity, and semantic paradox must remain intact.

The concept of bureaucratic euphemism represents another translation challenge. Terms such as “Ministry of Truth” (which disseminates lies), “Ministry of Peace” (which wages war), and “Ministry of Love” (which tortures) rely on semantic inversion. A translation that fails to capture this contradiction -for example, by softening the irony - destroys the satirical mechanism. Here, Umberto Eco’s idea of “translation as negotiation” becomes crucial: the translator negotiates between fidelity to the semantic paradox and the target language’s expressive possibilities.

Applied to 1984, translation strategy oscillates between domestication and foreignization depending on the specific textual element. Political institutions benefit from foreignization: the “Ministries” should sound alien because they represent an alien system of logic. Conversely,

emotional passages describing Winston's memories of his mother or his relationship with Julia may benefit from a degree of domestication, allowing the reader to connect affectively. This hybrid strategy reflects what Gideon Toury calls the "initial norm" in translation -the fundamental choice between adequacy to the source text and acceptability to the target audience.

Lawrence Venuti, as noted, considers foreignization an ethical imperative. Yet the practical application of foreignization in 1984 demands sensitivity. A Russian reader encountering the direct calque "Министерство любви" may find it both meaningful and eerie, because the Russian word "любовь" carries strong positive connotations that clash with the institutional context. This clash reproduces the original effect. By contrast, an excessively domesticated equivalent - for example, "Комитет по делам любви" would sound bureaucratic but lose the paradoxical compactness that makes the original so disturbing.

Compensation is another essential strategy. Some features of Newspeak — such as its English-specific morphological contractions — cannot be replicated exactly in Russian or other languages. In such cases, the translator may introduce artificial brevity elsewhere, by creating clipped words or awkward compounds that evoke a similar sense of linguistic impoverishment. The Soviet translators' experience of working under ideological censorship ironically provided them with a unique awareness of how language can be manipulated, which feeds into the translation choices made in 1984

Several literary figures have questioned whether dystopian fiction can be fully translated at all. Yuri Lotman argued that ideologically coded texts are particularly resistant to translation because their meaning is generated within a specific cultural and political semiosphere. 1984 was written in the context of post-war Britain, informed by Orwell's observations of Stalinism, Nazism, and capitalist propaganda. When this text enters a different cultural environment, its references and warnings may be interpreted differently — or even reversed.

The Spanish writer and translator Jorge Luis Borges, who admired Orwell, remarked that "the power of a book like 1984 lies not in its plot but in its atmosphere." Borges's insight implies that a translation must prioritise atmospheric fidelity over verbatim accuracy. If a translated version of 1984 fails to evoke the same paranoia and helplessness as the original, it fails regardless of lexical correctness. This challenges translators to consider emotional impact as a criterion of quality alongside semantic equivalence.

From a different perspective, the Russian poet and translator Joseph Brodsky insisted that "poetry is what is lost in translation," and argued that prose, especially politically charged prose, suffers similar losses if the translator lacks a comprehensive understanding of the source culture's mechanisms. Brodsky's view underscores a central tension in dystopian translation: the text is simultaneously art and argument. Losing the art diminishes the argument; losing the argument turns the text into empty entertainment.

Translating the dystopian elements of George Orwell's 1984 represents a unique challenge within the field of literary translation. The novel fuses stylistic minimalism, political allegory, and linguistic innovation into a genre-defining whole. The present analysis has shown that effective translation depends not merely on lexical equivalence but on a comprehensive reconstruction of the ideological function that language performs in the original. Newspeak, political neologisms, bureaucratic euphemisms, and repetitive slogans all function as integral components of a repressive semiotic system. Any translation decision that alters one component risks distorting the whole.

The insights of writers and theorists — from Lawrence Venuti's ethics of foreignization to Umberto Eco's negotiation, from Anthony Burgess's "nervous rhythm" to Klemperer's totalitarian linguistics — confirm that the translation of dystopia is a deeply interpretative act. Translators must be aware of the ideological weight they carry, especially when the target culture has its own history of totalitarianism and censorship. Golyshev's Russian version of 1984 demonstrates that a thoughtful balance of foreignization, calque, and compensation can preserve both the semantic density and the atmospheric tension of Orwell's world.

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PECULIARITIES OF RENDERING CULTURAL REALITIES AND PHILOSOPHICAL CONCEPTS IN F. SCOTT FITZGERALD'S "THE CURIOUS CASE OF BENJAMIN BUTTON"

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Abstract. *The article examines the peculiarities of rendering cultural realities and philosophical concepts in "The Curious Case of Benjamin Button" by F. Scott Fitzgerald. The study focuses on the translation of cultural elements, historical references, and philosophical ideas connected with time, aging, identity, and human existence. Special attention is paid to translation strategies used for preserving cultural specificity and philosophical depth in literary translation. The paper analyses examples from the original text and discusses the difficulties translators face when rendering stylistic and conceptual meanings into the target language. The research proves that literary translation requires not only linguistic accuracy but also cultural and philosophical interpretation.*

Keywords: *literary translation, cultural realities, philosophical concepts, Fitzgerald, translation strategies, literary discourse, artistic translation, cultural adaptation*

Introduction

Literary translation is one of the most difficult forms of translation because it combines linguistic, cultural, stylistic, and philosophical aspects. The translator must preserve not only the semantic meaning of the original text but also its emotional atmosphere, symbolic elements, and cultural context. Cultural realities and philosophical concepts are especially difficult to translate because they are closely connected with the worldview of a particular society and historical period.

F. Scott Fitzgerald is considered one of the most important representatives of American literature of the twentieth century. His short story "The Curious Case of Benjamin Button" combines satire, fantasy, social criticism, and philosophical reflection. The story explores unusual ideas about aging and human life through the image of Benjamin Button, who is born old and becomes younger with time. This reversed process of aging creates philosophical discussions about identity, time, human relationships, and social expectations.

The purpose of this article is to analyse the peculiarities of rendering cultural realities and philosophical concepts in the literary translation of "The Curious Case of Benjamin Button" and identify the main translation strategies used for preserving artistic and philosophical meaning.

1. Cultural realities in literary translation

Cultural realities are words and expressions connected with the traditions, history, social life, and everyday culture of a particular nation. They often do not have direct equivalents in another language because they reflect unique cultural experiences. According to translation studies, cultural realities may include historical references, geographical names, social institutions, traditions, clothing, food, and forms of communication.

In Fitzgerald's story, many cultural realities are connected with American society of the late nineteenth and early twentieth centuries. The author describes social values, family expectations, military traditions, and class distinctions typical of that historical period. Such elements create cultural authenticity and help readers understand the social environment in which the characters live.

For example, references to social status and elite society reflect the values of American upper-class culture. Literal translation of these elements may sound unnatural or unclear in the target language. Therefore, translators often use adaptation or explanatory translation in order to preserve cultural meaning and readability.

Another difficulty appears in translating forms of politeness, social etiquette, and historical realities. Some expressions carry implicit cultural associations that may be unfamiliar to foreign readers. In such cases, the translator must balance cultural preservation and reader comprehension.

2. Philosophical concepts in the story

One of the central philosophical concepts in “The Curious Case of Benjamin Button” is the idea of reversed aging. This unusual phenomenon allows Fitzgerald to explore philosophical questions related to time, identity, and the meaning of human existence. Benjamin experiences life differently from ordinary people, which creates emotional isolation and social misunderstanding.

The concept of time plays an especially important role in the narrative. Unlike traditional literary representations of life progression, the story reverses the natural order of aging. This artistic device symbolises the instability of human identity and the temporary nature of life. Translators must preserve this philosophical symbolism because it forms the conceptual foundation of the story.

Another important concept is the conflict between external appearance and inner identity. Benjamin’s physical condition does not correspond to his psychological and emotional development. This contradiction creates irony, social discomfort, and philosophical reflection about human nature. Rendering such ideas in translation requires careful lexical and stylistic choices.

The story also raises existential questions about loneliness, social expectations, and the impossibility of fully belonging to society. Fitzgerald presents human life as unpredictable and temporary. These philosophical meanings are often expressed indirectly through irony, symbolism, and narrative description. Therefore, translators should focus not only on linguistic equivalence but also on preserving conceptual depth and emotional resonance.

3. Translation strategies for rendering cultural and philosophical meanings

Literary translators use different strategies in order to preserve cultural realities and philosophical concepts. One of the most common strategies is adaptation. This method helps make culturally specific elements more understandable for target readers while preserving the general meaning of the text.

Another important strategy is modulation, where translators change the perspective or structure of an expression in order to preserve the emotional or philosophical effect. This strategy is often necessary when literal translation sounds unnatural or fails to convey the implied meaning.

Compensation is also widely used in literary translation. If a stylistic or cultural nuance cannot be reproduced directly in one part of the text, the translator may recreate a similar effect elsewhere. This strategy helps preserve the overall artistic atmosphere of the original work.

For example, Fitzgerald frequently uses irony and satire when describing social behaviour and public opinion. Translating irony is especially difficult because ironic meaning often depends on cultural context and tone. Literal translation may weaken the satirical effect or distort the author’s intention.

The translator must also preserve the philosophical tone of the narration. Fitzgerald’s style combines simplicity with symbolic depth. Long descriptive sentences are often followed by short emotional remarks that create reflection and irony. Maintaining this rhythm is important because stylistic structure influences readers’ perception of philosophical meaning.

Translation analysis demonstrates that rendering cultural realities and philosophical concepts requires both linguistic competence and interpretative ability. Successful literary translation depends on the translator’s understanding of historical context, cultural symbolism, and philosophical subtext.

Conclusion

In conclusion, rendering cultural realities and philosophical concepts in “The Curious Case of Benjamin Button” is a complex and creative process. Cultural references, historical context, irony,

and philosophical symbolism create significant challenges for translators. The translator must preserve not only semantic meaning but also the artistic and conceptual depth of the original text.

Translation strategies such as adaptation, modulation, paraphrasing, and compensation help reproduce cultural specificity and philosophical atmosphere in the target language. Successful literary translation requires linguistic knowledge, cultural awareness, and sensitivity to philosophical interpretation. The analysis proves that literary translation functions not only as language transfer but also as intercultural and intellectual communication.

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ОШИБКИ ИНТЕРФЕРЕНЦИИ И РОЛЬ ПЕРЕВОДА В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ (НА МАТЕРИАЛЕ АЗЕРБАЙДЖАНСКИХ СТУДЕНТОВ)

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***Аннотация.** В статье рассматривается роль перевода в процессе обучения русскому языку как иностранному у азербайджанских студентов. Особое внимание уделяется его функциональным возможностям в формировании речевой и коммуникативной компетенции, а также влиянию на развитие билингвальных навыков. Анализируется противоречивый характер использования перевода в учебном процессе: с одной стороны, он способствует более быстрому усвоению языкового материала и пониманию грамматических структур, с другой — может усиливать проявления языковой интерференции. На основе наблюдений за речевой деятельностью студентов выявляются типичные ошибки, обусловленные влиянием родного языка. Предлагаются практические упражнения, направленные на использование перевода как методического инструмента, включая сопоставительный, обратный и контекстный перевод. Делается вывод о необходимости методически обоснованного включения перевода в систему обучения РКИ для повышения эффективности формирования речевых навыков.*

***Ключевые слова:** русский язык как иностранный, перевод, азербайджанские студенты, речевая компетенция, языковая интерференция, билингвизм.*

Введение. Вопрос использования перевода в обучении русскому языку как иностранному (РКИ) остаётся одним из значимых направлений современной методики преподавания. Несмотря на развитие коммуникативного подхода, перевод продолжает рассматриваться как эффективный инструмент формирования языковой и речевой компетенции обучающихся. В современной методике преподавания РКИ перевод рассматривается как один из возможных способов осмысления языкового материала и формирования коммуникативных навыков обучающихся, что отражено в работах Э. Г. Азимова и А. Н. Щукина [1, 8].

В процессе овладения РКИ перевод выполняет не только функцию понимания языкового материала, но и способствует формированию навыков сопоставления языковых систем, развитию языковой осознанности и более глубокому усвоению лексико-грамматических структур. В условиях билингвального образования он становится важным механизмом когнитивной обработки информации. Н. Д. Гальскова и Н. И. Гез отмечают, что сопоставление языковых систем способствует более осознанному усвоению иностранного языка и развитию речевой деятельности обучающихся [3].

Теоретические основы использования перевода как средства межъязыкового и межкультурного взаимодействия рассматриваются в работах В. Н. Комиссарова, который подчёркивает, что перевод связан не только с передачей значения, но и с преобразованием речевых структур в соответствии с нормами другого языка [9].

Особую значимость использование перевода приобретает при обучении азербайджанских студентов, для которых русский язык изучается в постоянном сопоставлении с родным языком. В этих условиях перевод способствует более эффективному усвоению учебного материала, расширению профессиональной лексики и формированию основ билингвального мышления. Межкультурный аспект обучения в подобных условиях приобретает особую значимость, поскольку овладение языком связано не только с усвоением

лексико-грамматических средств, но и с пониманием культурных особенностей речевого поведения [2, с.125-130].

Вместе с тем в методике преподавания РКИ сохраняется противоречие: с одной стороны, перевод облегчает процесс обучения, с другой — может способствовать возникновению интерференционных ошибок и формированию буквальных речевых моделей. Это определяет необходимость рассмотрения перевода не как универсального приёма, а как методически регулируемого инструмента обучения.

Актуальность исследования обусловлена необходимостью поиска эффективных способов формирования речевой и коммуникативной компетенции у студентов-азербайджанцев, изучающих русский язык в условиях билингвальной среды.

Цель работы заключается в анализе роли перевода в процессе обучения РКИ и выявлении его влияния на развитие языковой и речевой компетенции обучающихся.

Результаты исследования. В рамках исследования был проведён анализ практики обучения РКИ, который показывает, что перевод в работе с азербайджанскими студентами выполняет не только вспомогательную, но и когнитивно-организующую функцию. В процессе освоения нового языкового материала обучающиеся нередко опираются на родной язык, используя перевод как способ первичного понимания и закрепления значения языковых единиц. Это позволяет ускорить процесс семантизации лексики и снизить уровень языкового напряжения на начальных этапах обучения. Подобная опора на внутреннюю речь и механизмы речемыслительной деятельности соотносится с психолингвистическим подходом А. А. Леонтьева [6, 78-82].

Вместе с тем наблюдения за учебной деятельностью студентов свидетельствуют о том, что неконтролируемое использование дословного перевода нередко приводит к устойчивым ошибкам интерференционного характера. Наиболее типичными являются нарушения в области синтаксиса, связанные с переносом структур азербайджанского языка в русскую речь, а также калькирование устойчивых выражений, что снижает естественность высказывания.

В ходе практической работы было установлено, что наибольшую эффективность демонстрируют задания, в которых перевод используется не как самоцель, а как средство формирования речевых навыков. Особенно результативными оказываются упражнения сопоставительного характера, направленные на выявление различий в грамматическом оформлении высказываний в двух языках, а также задания на трансформацию текста при сохранении его смыслового содержания.

Кроме того, положительное влияние на развитие коммуникативной компетенции оказывает использование контекстного перевода, при котором студенты не просто подбирают эквиваленты слов, а соотносят языковые единицы с конкретной ситуацией общения. Такой подход способствует формированию более гибкого речевого поведения и снижает зависимость от буквального перевода.

Полученные результаты показывают, что перевод в обучении РКИ азербайджанских студентов должен носить управляемый и методически обоснованный характер. Его использование становится эффективным только в условиях интеграции в коммуникативно-ориентированную систему обучения, где он выступает как средство развития речевой активности, а не как механический способ передачи информации.

Экспериментальная работа. С целью проверки эффективности использования перевода в процессе обучения РКИ была проведена экспериментальная работа с участием азербайджанских студентов гуманитарного профиля. В исследовании приняли участие студенты II курса, изучающие русский язык на уровне В1–В2. Эксперимент проводился в течение одного учебного семестра и был направлен на выявление влияния переводческих упражнений на формирование речевой компетенции обучающихся [4, с.166-171].

На начальном этапе исследования осуществлялось наблюдение за речевой деятельностью студентов в процессе выполнения устных и письменных заданий. Анализ показал, что большинство обучающихся активно прибегают к внутреннему переводу при

построении высказываний на русском языке. Наиболее частотными оказались ошибки, связанные с нарушением порядка слов, неправильным употреблением падежных форм, буквальным переводом устойчивых выражений и переносом синтаксических моделей азербайджанского языка в русскую речь.

Для определения исходного уровня речевых навыков студентам были предложены задания на перевод, составление диалогов и пересказ текста без предварительной языковой опоры. Наблюдения показали, что обучающиеся испытывали затруднения при самостоятельном формулировании мысли на русском языке и часто использовали конструкции, характерные для родного языка.

На следующем этапе в учебный процесс были включены специальные переводческие упражнения сопоставительного, контекстного и трансформационного характера. Студенты выполняли задания на анализ грамматических различий двух языков, исправление интерференционных ошибок, подбор контекстуально уместных вариантов перевода, а также упражнения на преобразование синтаксических конструкций.

Особое внимание уделялось формированию навыка смыслового, а не дословного перевода. Подобный подход соотносится с положением Р. К. Миньяр-Белоручева о том, что эффективный перевод предполагает передачу смысла высказывания, а не механическое воспроизведение языковой формы [10]. В процессе работы обучающиеся учились соотносить языковые единицы с коммуникативной ситуацией, учитывать особенности русского речевого оформления и избегать механического переноса структур родного языка.

Контрольный этап эксперимента показал положительную динамику в развитии речевых навыков студентов. У обучающихся снизилось количество интерференционных ошибок, повысилась точность употребления грамматических конструкций и улучшилась способность к самостоятельному построению связного высказывания на русском языке. Кроме того, студенты стали реже прибегать к букальному переводу и увереннее использовать русский язык в учебной коммуникации.

Полученные результаты свидетельствуют о том, что методически организованное использование перевода способствует развитию билингвальной речевой компетенции и повышает эффективность обучения РКИ в азербайджанской аудитории.

Практическая часть (переводческий аспект в обучении РКИ)

В рамках исследования были разработаны и апробированы упражнения, направленные на использование перевода как средства формирования речевой компетенции у азербайджанских студентов. Методическая система включала различные типы переводческих заданий: сопоставительный, обратный и контекстный перевод, а также упражнения на выявление и исправление интерференционных ошибок. Такой комплексный подход позволил рассматривать перевод не как вспомогательный элемент, а как инструмент осознанного формирования билингвальной компетенции.

I. Сопоставительный перевод (лексико-грамматический уровень)

Студентам предлагались предложения на азербайджанском языке с последующим переводом на русский язык и анализом грамматических различий. Основная цель данного типа упражнений заключалась в формировании навыка осознанного сопоставления языковых структур и предупреждении буквального перевода.

Упражнение. Переведите предложения и объясните различия в структуре.

1. *Mən kitab oxuyuram.* → Я читаю книгу.
2. *O universitetdə oxuyur.* → Он учится в университете.
3. *Biz sabah görüşəcəyik.* → Мы встретимся завтра.
4. *Mən yeni sözləri öyrənirəm.* → Я изучаю новые слова.
5. *O dərsdə çox sual verir.* → Он задаёт много вопросов на уроке.
6. *Mən rus dilini öyrənmək istəyirəm.* → Я хочу изучать русский язык.
7. *Biz bu mövzunu artıq keçmişik.* → Мы уже проходили эту тему.
8. *O hər gün kitabxanaya gedir.* → Он каждый день ходит в библиотеку.

9. *Müəllim tələbələrə yeni tapşırıq verdi.* → Преподаватель дал студентам новое задание.
10. *Mən dərsdən sonra dostumla görüşəcəyəm.* → Я встречу с другом после занятий.
11. *Onlar imtahana hazırlaşırlar.* → Они готовятся к экзамену.
12. *Biz auditoriyada yeni mətn oxuduq.* → Мы прочитали новый текст в аудитории.
13. *Tələbələr müəllimi diqqətlə dinləyirlər.* → Студенты внимательно слушают преподавателя.
14. *Mən bu sözü düzgün başa düşmədim.* → Я неправильно понял это слово.
15. *O rusca sərbəst danışır.* → Он свободно говорит по-русски.

Методический эффект:

Данное упражнение способствует развитию грамматической осознанности, формирует понимание различий в порядке слов, управлении глаголов и выражении временных отношений в двух языках. Особое значение имеет предотвращение прямого структурного переноса из азербайджанского языка в русскую речь.

II. Обратный перевод (развитие речевой гибкости)

Обратный перевод использовался как средство контроля понимания смысла и формирования умения сохранять содержание высказывания при смене языкового кода.

Текст:

Сегодня студенты обсуждали результаты проекта на занятии и готовили краткие сообщения.

Этапы работы:

1. Перевод на азербайджанский язык
2. Обратный перевод на русский язык
3. Сравнение с оригиналом и анализ расхождений

Дополнительное задание:

Объясните, какие элементы изменились при обратном переводе и почему.

Методический эффект:

Упражнение развивает способность к смысловому анализу текста, формирует навык сохранения логико-семантической структуры высказывания и снижает зависимость от дословного перевода.

III. Контекстный перевод (коммуникативный уровень)

Данный тип упражнений направлен на формирование умения использовать перевод в реальных ситуациях общения, где важен не отдельный эквивалент, а целостное речевое действие.

Ситуация 1:

- *Nə vaxt dərsimiz başlayır?* → Во сколько начинаются наши занятия?
- *Sabah ilk dərs hansıdır?* → Какой предмет будет первым завтра?
- *Bu gün neçə dərsimiz var?* → Сколько у нас сегодня занятий?
- *Cədvəl dəyişib?* → Расписание изменилось?
- *Dərs hansı auditoriyada olacaq?* → В какой аудитории будет занятие?
- *Sabah dərs olacaq?* → Завтра будет занятие?
- *İkinci cüt hansı fəndəndir?* → Какая дисциплина будет на второй паре?
- *Müəllim dərsi təxirə salıb?* → Преподаватель перенёс занятие?
- *Cədvəli telefondan görə bilərəm?* → Могу ли я посмотреть расписание в телефоне?
- *Hansı gün rus dili dərsimiz var?* → В какой день у нас русский язык?
- *Dərs nə vaxt bitəcək?* → Когда закончится занятие?
- *Bu gün sonuncu dərs hansıdır?* → Какой предмет последний сегодня?
- *Cədvəldə dəyişiklik var?* → Есть ли изменения в расписании?
- *Mühazirə saat neçədə başlayır?* → Во сколько начинается лекция?
- *Sabah neçə cüt olacaq?* → Сколько пар будет завтра?
- *Dərs onlayn olacaq, yoxsa auditoriyada?* → Занятие будет онлайн или в аудитории?
- *İmtahan cədvəli hazırdır?* → Расписание экзаменов уже готово?

- *Məşğələ hansı korpusda keçiriləcək?* → В каком корпусе будет проходить занятие?
- *Bu gün dərs ləğv olunub?* → Сегодня занятие отменили?
- *Cədvəli kimdən ala bilərəm?* → У кого я могу взять расписание?

Ситуация 2:

Вы хотите обратиться к преподавателю с вопросом.

Варианты:

- *Mən bu mövzunu başa düşmədim.* → Я не понял эту тему.
- *Zəhmət olmasa, izah edə bilərsinizmi?* → Не могли бы вы объяснить?
- *Mən bir sual verə bilərəm?* → Можно задать вопрос?
- *Bu sözü necə istifadə etməkdir?* → Как нужно употреблять это слово?
- *Mənim cavabım düzgündür?* → Мой ответ правильный?
- *Bu mövzu imtahanda olacaq?* → Эта тема будет на экзамене?
- *Mən təqdimatı nə vaxt etməliyəm?* → Когда я должен выступить с презентацией?
- *Mən bu cümləni düzgün qurmuşam?* → Я неправильно построил это предложение?
- *Mən əlavə material ala bilərəm?* → Могу ли я получить дополнительный материал?
- *Ev tapşırığını hara göndərməliyəm?* → Куда нужно отправить домашнее задание?
- *Mən dərstdən sonra yaxınlaşıb sual verə bilərəm?* → Могу я подойти после занятия и задать вопрос?
- *Bu ifadənin fərqi nədir?* → В чём разница между этими выражениями?
- *Mən bu sözü necə tələffüz etməliyəm?* → Как мне произносить это слово?
- *Mən bu mövzuda çətinlik çəkirəm.* → Я испытываю трудности с этой темой.
- *Bu qaydanın istisnaları varmı?* → Есть ли исключения из этого правила?
- *Mən cavabı başqa cür deyə bilərəm?* → Могу ли я сказать ответ по-другому?

Методический эффект:

Формируется способность к ситуативному выбору языковых средств, развивается коммуникативная гибкость и уменьшается зависимость от дословного перевода.

IV. Исправление интерференционных ошибок

Студентам предлагались предложения с ошибками, возникшими под влиянием родного языка. Задача заключалась в их корректировке и объяснении причины ошибки.

Упражнение. Найдите и исправьте ошибки.

1. *Я в университет иду завтра.* → Я завтра иду в университет.
2. *Он читает книга.* → Он читает книгу.
3. *Мы делаем домашняя работа.* → Мы делаем домашнюю работу.
4. *Она говорит на урок русский язык.* → Она говорит на уроке по-русски.
5. *Я люблю очень этот предмет.* → Я очень люблю этот предмет.
6. *Мы вчера были в библиотека.* → Мы вчера были в библиотеке.
7. *Я хорошо понимаю этот тема.* → Я хорошо понимаю эту тему.
8. *Он помогает всегда своим друзьям.* → Он всегда помогает своим друзьям.
9. *Студенты слушают внимательно преподавателя.* → Студенты внимательно слушают преподавателя.
10. *Я хочу стать хороший специалист.* → Я хочу стать хорошим специалистом.
11. *Мы обсуждали интересный статья.* → Мы обсуждали интересную статью.
12. *Она быстро пишет русский слова.* → Она быстро пишет русские слова.
13. *Я часто делаю ошибки в грамматика.* → Я часто делаю ошибки в грамматике.
14. *Он знает хорошо русский язык.* → Он хорошо знает русский язык.
15. *Мы готовимся к важный экзамен.* → Мы готовимся к важному экзамену.

Методический эффект:

Упражнение способствует развитию языковой чувствительности, формированию навыка самоконтроля и снижению устойчивого влияния интерференции.

V. Перевод с трансформацией (дополнительный этап)

Для усиления речевой гибкости студентам предлагались задания на изменение структуры высказывания при сохранении смысла.

Задание: переформулируйте предложения.

- Я читаю книгу каждый день. → Каждый день я занимаюсь чтением книги.
- Студенты готовятся к экзамену. → Подготовка к экзамену ведётся студентами.

Методический эффект:

Развивается умение варьировать языковые конструкции и переходить от стандартных форм к более развернутым речевым моделям.

Представленная система упражнений показывает, что перевод в обучении РКИ может эффективно функционировать как средство формирования языковой и речевой осознанности. Наибольшая результативность достигается при сочетании сопоставительных, обратных, контекстных и трансформационных заданий, что обеспечивает переход от механического перевода к осмысленному владению языком и способствует развитию билингвальной компетенции.

Выводы. Результаты анализа показывают, что перевод в обучении русскому языку азербайджанских студентов нельзя рассматривать однозначно — как полностью положительный или отрицательный методический приём. Его эффективность напрямую зависит от того, как именно он включён в учебный процесс и какие задачи с его помощью решаются.

В условиях билингвальной среды перевод выступает естественным способом опоры на уже сформированную языковую систему, облегчая понимание нового материала и ускоряя его усвоение. Однако при отсутствии методического контроля он начинает работать как источник устойчивых интерференционных ошибок, особенно на уровне синтаксиса и устойчивых речевых конструкций.

Практическая апробация показала, что наиболее продуктивным является не буквальный, а смысловой и контекстный перевод, а также задания, где студенты вынуждены сопоставлять языковые системы и перестраивать высказывание в зависимости от коммуникативной ситуации. В таких условиях перевод перестаёт быть механическим действием и становится инструментом осмысления языка. Это соответствует коммуникативному подходу в обучении иностранным языкам, в рамках которого речевая деятельность рассматривается прежде всего как средство реализации общения [7].

Таким образом, перевод в обучении РКИ приобретает ценность только тогда, когда он встроен в систему развития речевой активности и направлен на формирование гибкого языкового поведения. Его использование требует не исключения, а методической переориентации — от дословного переноса к осознанной работе со смыслом и речевой ситуацией. Это согласуется с современными подходами к обучению РКИ, в которых особое внимание уделяется учёту межкультурных различий и предупреждению коммуникативных неудач [5, с.55-61].

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ИНТЕГРАЦИЯ ИНФОРМАЦИОННО-КОММУНИКАЦИОННЫХ ТЕХНОЛОГИЙ В ПРОЦЕСС ОБУЧЕНИЯ РКИ: ТЕОРЕТИЧЕСКИЕ ОСНОВЫ И ПРАКТИЧЕСКАЯ РЕАЛИЗАЦИЯ

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***Аннотация.** В статье рассматриваются теоретические и практические аспекты применения информационно-коммуникационных технологий (ИКТ) в процессе обучения русскому языку как иностранному (РКИ). Особое внимание уделяется роли цифровых ресурсов в формировании речевых навыков обучающихся и повышению эффективности учебного процесса. Анализируются возможности использования мультимедийных материалов, образовательных платформ и интерактивных сервисов для развития аудирования, чтения, говорения и письма. На основе теоретических положений разработана система заданий с использованием ИКТ, направленная на повышение учебной мотивации и активизацию познавательной деятельности студентов. Показано, что внедрение цифровых технологий способствует индивидуализации обучения, расширяет возможности самостоятельной работы и повышает практико-ориентированность занятий по РКИ. Перспективы исследования связаны с дальнейшей разработкой методических моделей цифрового обучения.*

***Ключевые слова:** информационно-коммуникационные технологии, русский язык как иностранный, методика преподавания, цифровые технологии, образовательные платформы, интерактивное обучение, речевые навыки, учебная мотивация, смешанное обучение.*

Введение. Экономическое и культурное сотрудничество между Россией и Азербайджаном, предъявляют новые требования к обучению РКИ. За последние годы методика преподавания РКИ выдвинула ряд плодотворных идей, которые повышают эффективность обучения русскому языку. Все это открывает новые направления использования информационно-коммуникационных технологий (ИКТ). Одной из главных задач преподавателя является использование ИКТ, что способствует реализации внутрипредметной и межпредметной интеграции при обучении иностранному языку [6].

В процессе изучения русского языка как иностранного ИКТ открывают дополнительные возможности для развития языковых компетенций и формирования речевых умений обучающихся. Благодаря использованию видеоматериалов, интерактивных заданий, онлайн-коммуникации и цифровых приложений обучающиеся получают возможность работать с актуальным материалом и воспринимать русский язык в естественной речевой среде. Такие средства обучения способствуют развитию интереса к предмету, повышают активность студентов на занятиях и помогают сделать процесс изучения языка более эффективным и практико-ориентированным [3, с. 86-92].

Информационно-коммуникационные технологии представляют собой совокупность цифровых средств, обеспечивающих обработку, хранение и передачу информации. В образовательной практике они включают компьютеры, интернет-платформы, мультимедийные ресурсы, мобильные приложения и интерактивные сервисы.

Применение ИКТ позволяет моделировать реальные коммуникативные ситуации, что особенно важно при изучении РКИ, где студентам необходимо не только знать язык, но и уметь применять его в различных социальных контекстах [5].

Результаты исследования. В результате проведенного исследования установлено, что использование ИКТ положительно отражается на эффективности обучения РКИ. Внедрение

современных цифровых средств позволяет преобразовать учебный процесс, делая его более гибким по структуре и более вовлекающим для обучающихся [7]. Кроме того, такие технологии ориентируют обучение на формирование практических коммуникативных умений и активное участие студентов в учебной деятельности.

В ходе занятий у студентов формируется более выраженная учебная мотивация: появляется потребность в получении новых знаний, усиливается познавательный интерес и стремление к дальнейшему изучению материала. Работа с компьютерными технологиями позволяет студентам активно осваивать новый материал и самостоятельно контролировать уровень своих знаний и умений.

Особую значимость в процессе обучения РКИ приобретает использование аутентичных материалов, таких как видеоролики, статьи, песни и реальные диалоги. Такие ресурсы способствуют более естественному погружению в языковую среду и значительно повышают интерес студентов к изучению русского языка.

В рамках исследования установлено, что компьютерные технологии в обучении РКИ выполняют несколько ключевых функций: они используются как средство представления учебного материала, инструмент контроля и оценки знаний, а также как платформа для организации самостоятельной работы обучающихся. Применение образовательных сервисов Moodle и Google Classroom, а также интерактивных приложений Quizlet и Kahoot способствует систематизации и закреплению изученного материала, а также повышает учебную мотивацию студентов [4].

Кроме того, использование онлайн-занятий и электронных образовательных ресурсов позволяет реализовывать элементы смешанного обучения, при котором традиционные формы преподавания органично сочетаются с цифровыми технологиями. Такой подход делает образовательный процесс более гибким, адаптивным и удобным как для преподавателя, так и для студентов.

На основе рассмотренных теоретических положений была разработана система практических заданий с использованием информационно-коммуникационных технологий, направленная на формирование речевых навыков обучающихся, изучающих русский язык как иностранный. Данная система ориентирована на интеграцию цифровых ресурсов в различные виды речевой деятельности и их использование в учебном процессе.

Практическая часть исследования ориентирована на разработку системы заданий с использованием ИКТ, направленных на формирование речевых навыков студентов, изучающих русский язык как иностранный.

1. Работа с аутентичным видеоматериалом (YouTube / образовательные платформы)

Цель: развитие навыков аудирования и понимания устной речи.

Задание 1. Просмотр видео

Обучающимся предлагается просмотр видеоматериала с последующим выполнением заданий (2–5 минут) на русском языке.

После просмотра выполняются задания:

1. Ответьте на вопросы:

- О чём говорится в видео?
- Какие ключевые слова вы услышали?
- Кто является участниками ситуации?

2. Верно / неверно:

- В видео обсуждается тема образования.
- Главный герой живёт в Москве.
- В тексте упоминаются современные технологии.

3. Краткое письменное задание: Напишите 5–6 предложений о содержании видео.

2. Интерактивное задание (Quizlet / Kahoot)

Цель: закрепление лексики по теме «Информационные технологии»

Задание 2. Подбор терминов

Соотнесите слова и определения:

- компьютер
- интернет
- мультимедиа
- платформа
- приложение

Определения:

1. Программа для выполнения задач на мобильных устройствах
 2. Глобальная сеть для обмена информацией
 3. Электронное устройство для обработки данных
 4. Совокупность аудио- и визуальных средств
 5. Среда для обучения и взаимодействия пользователей
3. *Задание на развитие говорения (Zoom / онлайн-урок)*

Цель: развитие устной речи

Задание 3. Дискуссия

Ответьте на вопросы:

1. Можно ли учиться без технологий?
2. Какие цифровые технологии вы используете в процессе обучения и повседневного общения?
3. Как компьютер помогает вам в изучении русского языка?

Работа проводится в парах или мини-группах.

4. *Работа с онлайн-словарями и текстами*

Цель: развитие навыков чтения и перевода

Задание 4. Анализ текста

Прочитайте текст и выполните задания:

- Найдите незнакомые слова
 - Переведите их с помощью онлайн-словаря
 - Составьте 5 предложений с новыми словами
5. *Лексико-грамматическое упражнение (Google Classroom)*

Цель: закрепление грамматики

Задание 5. Заполните пропуски

1. Мы ... (изучать) русский язык с использованием компьютера.
 2. Студенты ... (работать) с интерактивными заданиями.
 3. Преподаватель ... (использовать) мультимедийные материалы на уроке.
6. *Упражнения на развитие аудирования*

Аудирование является одним из наиболее сложных видов речевой деятельности для иностранных студентов. Использование видеоматериалов, аудиозаписей и интерактивных платформ позволяет создать условия для восприятия естественной русской речи.

Задание 6. Прослушайте текст и определите, какие проблемы студентов в нём не названы, но могут возникнуть при использовании технологий.

Тема: «Современные технологии в жизни студентов»

Текст:

«Сегодня трудно представить жизнь студентов без современных технологий. Большинство обучающихся ежедневно используют компьютеры, мобильные телефоны и интернет-ресурсы. Цифровые технологии помогают получать информацию, выполнять задания и общаться с преподавателями.»

После прослушивания:

1. Ответьте на вопросы:
 - О чём говорится в тексте?
 - Какие технологии упоминаются?
 - Для чего студенты используют цифровые ресурсы?

2. Дополните предложения:

Каждый день студенты используют _____.

Электронные ресурсы помогают _____.

В процессе изучения русского языка студенты часто используют _____.

3. Найдите ключевые слова текста [2, с.166-171].

7. *Упражнения на развитие навыков чтения*

При обучении РКИ важно формировать умение работать с различными типами текстов: учебными, публицистическими, информационными.

Задание 7. Представьте, что вы преподаватель РКИ. Вам нужно объяснить студентам, зачем использовать цифровые технологии. Какие аргументы из текста вы используете и как вы их представите на занятии?

«Цифровые технологии играют важную роль в современном образовании. Они делают обучение более доступным и позволяют использовать различные формы взаимодействия между преподавателем и студентом.»

Выполните задания:

1. Определите основную мысль текста.

2. Найдите в тексте слова, связанные с образованием.

3. Подберите синонимы:

доступный — _____

важный — _____

использовать — _____

4. Составьте план текста.

8. *Упражнения на развитие письменной речи*

Использование цифровых платформ способствует развитию письменной коммуникации.

Задание 8. Напишите небольшое эссе

Тема:

«Может ли современное образование существовать без технологий?»

План:

1. Введение

2. Основная часть

3. Собственное мнение

4. Вывод

Объём: 100–120 слов.

9. *Упражнение на формирование диалогической речи*

Ситуация общения

Студент А и студент Б обсуждают преимущества и недостатки дистанционного обучения.

Используйте конструкции:

– Я думаю, что...

– По моему мнению...

– Я согласен / не согласен...

– Можно добавить, что...

Пример:

Студент А:

— Я считаю, что дистанционное обучение экономит время.

Студент Б:

— Я согласен, однако при таком обучении уменьшается количество живого общения.

10. *Игровые технологии как элемент цифрового обучения*

Использование игровых элементов позволяет повысить мотивацию студентов и создать благоприятную психологическую атмосферу.

Задание 9. «Угадай слово»

Преподаватель демонстрирует изображение или описание понятия.

Например:

«Это устройство используется для хранения и обработки информации.»

Студенты должны назвать слово:

«компьютер».

Другие варианты:

– интернет

– приложение

– сайт

– технология

– электронная почта

11. Работа с изображениями

Визуальный материал способствует развитию речи и формированию словарного запаса.

Задание 10. Опишите изображение

План описания:

1. Что изображено?
2. Где происходит действие?
3. Что делают люди?
4. Какие технологии используются?

Пример ответа:

«На изображении представлена учебная аудитория. Студенты работают за компьютерами. Они выполняют задания и используют электронные материалы.»

12. Работа с онлайн-платформами

Использование образовательных платформ позволяет организовать самостоятельную деятельность обучающихся.

Задание 11. Студентам предлагается зарегистрироваться на образовательной платформе и выполнить следующие действия:

- открыть учебный материал;
- выполнить тест;
- отправить домашнее задание;
- написать комментарий.

После выполнения задания обучающиеся описывают свои действия на русском языке.

13. Контроль знаний посредством ИКТ

Использование цифровых технологий значительно облегчает процесс контроля знаний.

Пример тестовых заданий

Выберите правильный вариант ответа.

1. Что относится к информационно-коммуникационным технологиям?

- а) тетрадь
- б) компьютер
- в) ручка

2. Что является аутентичным материалом?

- а) таблица умножения
- б) реальный диалог носителей языка
- в) словарь терминов

14. Коммуникативное задание

Проектная работа

Тема: «Технологии будущего»

Этапы выполнения:

1. Подбор информации
2. Работа с интернет-источниками
3. Создание презентации
4. Представление проекта

Выводы. Таким образом, использование ИКТ в процессе обучения РКИ представляет собой важный компонент современной образовательной практики. Цифровые средства не заменяют преподавателя, однако существенно расширяют его методические возможности [1].

Практическая система заданий, представленная в статье, демонстрирует возможность интеграции ИКТ в различные виды речевой деятельности: аудирование, чтение, говорение и письмо. Применение интерактивных ресурсов способствует формированию коммуникативной компетенции, развитию самостоятельности обучающихся и повышению мотивации к изучению языка.

Перспективы дальнейших исследований связаны с разработкой новых методических моделей использования цифровых технологий в обучении РКИ и изучением их влияния на формирование языковой личности обучающегося.

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EQUIVALENCE AND ADAPTATION STRATEGIES IN THE CROSS-CULTURAL TRANSLATION OF TOURISM TEXTS

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ШЫМКЕНТ, Казахстан

Abstract. *The translation of media headlines is recognized as one of the most taxing fields in translation studies due to their brevity, emotional density, and deep cultural resonance. Journalists frequently employ idiomatic and metaphorical language to capture attention and provoke a communicative effect. However, transferring these nuances across languages often results in issues of equivalence, cultural misalignment, and semantic ambiguity. This article analyzes the theories of equivalence proposed by Nida, Newmark, Catford, and Baker. It examines specific translation strategies, including literalism, paraphrasing, substitution, and functional equivalence, concluding that no single universal strategy exists for this complex task.*

Keywords: *Equivalence, translation, metaphor, idioms, media headlines, figurative language, communicative translation, functional equivalence.*

Translation has always played an important role in communication between different cultures and societies. Through translation, people gain access to foreign literature, news, scientific discoveries, and cultural experiences. Nevertheless, translation is not simply the replacement of words from one language with words from another. It is a complex process that requires linguistic knowledge, cultural awareness, and the ability to transfer meaning accurately. One of the biggest difficulties in translation appears when translators deal with figurative language, especially idioms and metaphors. These expressions are widely used in media headlines because they attract attention, create emotional impact, and make the news more memorable. Journalists intentionally use figurative language to make headlines dramatic, persuasive, and interesting for readers. However, the figurative nature of such expressions often creates difficulties for translators. Media headlines differ from ordinary texts because they are short, condensed, and highly expressive. In many cases, headlines omit grammatical elements, use unusual lexical choices, and rely heavily on cultural references. As a result, translators may struggle to preserve both the meaning and stylistic effect of the original headline.

The concept of equivalence occupies a central position in translation theory and has been discussed by many scholars. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language. According to this view, the translator's task is to find linguistic elements in the target language that correspond to those of the source language. Nida distinguishes between two major types of equivalence: formal equivalence and dynamic equivalence. Formal equivalence focuses on preserving the form and content of the original text as closely as possible. Dynamic equivalence, on the other hand, aims to create the same effect on target readers as the source text has on source readers. Newmark also discusses semantic and communicative translation. Semantic translation attempts to preserve the original meaning and stylistic features of the source text, whereas communicative translation prioritizes readability and naturalness in the target language. In media translation, especially in headlines, dynamic and communicative equivalence are often more effective than strict formal equivalence.

Challenges in Idiomatic and Metaphorical Translation

Idioms are fixed expressions whose meanings cannot always be understood from the meanings of their individual words. Idiomatic expressions are highly culture-specific and often reflect

historical, social, and cultural experiences. Journalists often use idioms in headlines because such expressions make the text more attractive, emotional, and memorable for readers. Expressions such as “Government Under Fire,” “A Political Storm is Brewing,” or “Markets Take a Hit” create emotional impact and attract readers’ attention immediately. These expressions are usually understandable for native speakers, but they may create serious difficulties for translators. One major issue is the absence of direct equivalents in the target language. Some idioms are deeply connected to the culture in which they originated and cannot be translated literally without losing their meaning. Literal translation may produce unnatural or even meaningless expressions. For example, the English expression “to throw in the towel” means to surrender. Translating this word-for-word into another language may confuse readers who are unfamiliar with the cultural background of boxing. In such cases, translators often prefer paraphrasing or replacing the expression with a culturally familiar equivalent.

Metaphorical language creates similar translation difficulties. A metaphor describes one thing in terms of another in order to produce a symbolic or emotional meaning. Media discourse relies heavily on metaphors because they simplify complex issues and make news vivid and persuasive. Political, economic, and sports headlines especially contain metaphorical language. Headlines such as “The Economy is Bleeding,” “Oil Prices Skyrocket,” or “The Team Crushed Its Opponents” create strong mental images that shape readers’ understanding of events. According to Lakoff and Johnson, metaphors are not only literary devices but also part of everyday communication and thinking. Nevertheless, translating metaphors is not always easy because metaphorical images may differ from one culture to another. Some metaphors are universal and can be translated literally without difficulty, while others are culture-specific and require adaptation. Translators must therefore decide whether to preserve the original image or focus mainly on the communicative effect. In many cases, achieving both stylistic and semantic equivalence at the same time is impossible.

One of the main translation problems in media discourse is the difference between the literal meaning of words and their figurative interpretation. Headlines are often intentionally ambiguous or symbolic, and a literal translation may fail to communicate the intended message. Another important problem is cultural difference. Certain idioms and metaphors depend heavily on cultural knowledge. In addition, media headlines are usually very short, aiming to communicate maximum information with minimum words. This creates another challenge for translators because target languages may require longer expressions to explain the same idea. Emotional and stylistic effect is also difficult to preserve. If the translator focuses only on meaning, the translated headline may lose its stylistic power and attractiveness. Wordplay and puns also present extreme difficulties because they depend on the specific features of the source language.

Translators use different strategies to solve equivalence problems in media headlines. Literal translation is effective when the metaphor or idiom has a similar equivalent in the target language. However, translators frequently rely on paraphrasing, which involves expressing the meaning of the headline in a clearer and more natural way without preserving the original metaphorical image. Substitution is another useful strategy, where the translator replaces the original idiom or metaphor with a different expression that produces a similar effect in the target language. Functional equivalence is also widely used, focusing on reproducing the same communicative function and emotional effect instead of preserving exact words. In some cases, omission may be necessary if metaphorical elements are too culture-specific or difficult to understand, though excessive omission can weaken the expressive power.

In conclusion, translating idiomatic and metaphorical expressions in media headlines remains a difficult task because of linguistic and cultural differences between languages. Headlines are characterized by brevity, creativity, and cultural specificity, which makes achieving equivalence particularly difficult. The study demonstrates that idioms and metaphors often create semantic and cultural problems because many figurative expressions do not have direct equivalents in the target language. Translators must analyze each headline carefully and choose the strategy—such as literal translation, paraphrasing, substitution, or functional equivalence—that best preserves meaning,

communicative effect, and readability. Therefore, successful translation of media headlines requires not only linguistic competence but also creativity, cultural sensitivity, and professional judgment.

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ҚАЗАҚ ПРОЗАСЫН ОҚЫТУДАҒЫ ИННОВАЦИЯЛЫҚ ӘДІСТЕР

ИСЛАМ НАДЕЖДА ИСЛАМҚЫЗЫ

Ғылыми жетекші: **СЕЙПУТАНОВА А.Қ.** ф.ғ.к., қазақ, орыс филологиясы және журналистика кафедрасының қауымдастырылған профессоры
Аманжолов университеті, Өскемен қ., Қазақстан

Аннотация: Мақалада қазіргі заманғы жоғары мектепте қазақ прозасын оқытудағы инновациялық әдістердің теориялық-әдістемелік негіздері қарастырылады. Зерттеуде оқыту үрдісін дәстүрлі репродуктивті модельден студентке бағдарланған, интерактивтік және зерттеушілік сипаттағы жүйеге көшіру мәселесі талданады. Интерактивтік әдістер (пікірталас, рөлдік ойын, кейс-стади, топтық талдау), жобалық және зерттеушілік тәсілдер, мультимедиялық және цифрлық құралдар, сондай-ақ интегративтік және мәдениетаралық ұстанымдардың дидактикалық әлеуеті айқындалады.

Кілт сөздер: қазақ прозасы, инновациялық оқыту, интерактивтік әдістер, сыни ойлау, жобалық әдіс, зерттеушілік оқыту, мультимедиялық технологиялар, цифрлық құралдар, мәдениетаралық оқыту.

Қазіргі заманғы жоғары мектепте қазақ прозасын оқыту үрдісі тек мәтінді оқып, оның мазмұнын түсінумен шектелмей, студенттердің сыни ойлау, зерттеушілік және шығармашылық қабілеттерін дамытуға бағытталған инновациялық әдістерді қолдануды талап етеді. Бұл үрдіс студенттердің белсенді қатысуын қамтамасыз ететін оқыту тәсілдерін, оқу материалымен интерактивті әрекет жасауды, мәтіннің құрылымдық, семантикалық және контекстік ерекшеліктерін жан-жақты талдауды қамтиды. Инновациялық әдістер оқыту үрдісінде студенттердің тек ақпаратты қабылдауына емес, оны салыстырып, талдап, өз қорытындыларын жасауына мүмкіндік береді. Сонымен қатар, бұл әдістер әдебиет пен мәдени контекст арасындағы байланысты түсінуге ықпал етеді, өйткені студенттер мәтіндегі әлеуметтік, тарихи және мәдени элементтерді зерттеп, оларды қазіргі білімдік немесе мәдени-когнитивтік контекстке сәйкестендіре алады. Мұндай тәсіл оқыту үрдісінде студенттің тек білім алушы емес, белсенді зерттеуші, сыни ойлайтын және шығармашылық қабілеті дамыған тұлға ретінде қалыптасуына жол ашады.

Қазақ прозасын оқыту үрдісінде интерактивтік әдістер студенттердің сабаққа белсенді қатысуын қамтамасыз ететін негізгі құралдардың бірі болып табылады. Бұл әдістер студенттердің тек ақпаратты қабылдаумен шектелмей, оқу материалымен өзара әрекет жасауын, оны талдап, салыстыруын және қорытынды жасауын көздейді. Оқыту үрдісінде интерактивтік әдістерге пікірталас, рөлдік ойындар, кейс-стади, топтық талдау, брейнсторминг сияқты тәсілдер кіреді.

Пікірталас және рөлдік ойындар студенттердің әдеби кейіпкерлерді немесе шығарманың сюжетін терең түсінуіне мүмкіндік береді. Мысалы, студенттер прозалық шығармадағы кейіпкерлердің рөлдерін бөлісіп, олардың мінез-құлқы, шешім қабылдау ерекшеліктері және әлеуметтік жағдайларын зерттейді. Бұл әдіс студенттерге кейіпкерлердің ішкі дүниесін, мотивациясын және әрекеттерінің себеп-салдарлық байланысын жан-жақты қарастыруға мүмкіндік береді.

Рөлдік ойындар мен пікірталастар арқылы студенттер шығарманы пассивтік қабылдаудан белсенді зерттеу деңгейіне көтереді. Олар өз ойларын дәлелдей отырып, әртүрлі интерпретацияларды салыстырады, талқылайды және қорытынды жасайды. Бұл процесс студенттердің аналитикалық, сыни ойлау және шығармашылық қабілеттерін жетілдіреді, сондай-ақ мәтінге деген жан-жақты көзқарасты қалыптастырады.

Сонымен қатар, пікірталас пен рөлдік ойындар студенттердің коммуникативтік дағдыларын, топтық өзара әрекеттесу қабілеттерін және әлеуметтік рөлдерді түсінуін дамытады. Студенттер кейіпкерлердің шешімдерін өз тәжірибесімен салыстыра отырып, моральдық, әлеуметтік және мәдени мәселелерге сыни тұрғыдан баға береді.

Осылайша, пікірталас және рөлдік ойындар әдебиет сабақтарында қалалық контекстті, кейіпкерлердің әлеуметтік және психологиялық ерекшеліктерін талдаудың тиімді әдісі болып табылады, ол студенттердің мәтінге деген жан-жақты көзқарасын қалыптастырып, сыни және аналитикалық ойлау қабілеттерін дамытуға жағдай жасайды.

Кейс-стади және топтық талдау әдістері студенттердің оқу материалын практикалық тұрғыдан зерттеуіне жағдай жасайды. Студенттер нақты мәтіндік немесе әлеуметтік жағдайларды талдай отырып, өз қорытындыларын дәлелді түрде қорғайды, материал арасындағы себеп-салдарлық байланыстарды анықтайды және логикалық ойлау қабілетін жетілдіреді. Бұл оқыту үрдісінде студенттердің коммуникативтік дағдылары, топта жұмыс жасау қабілеті және презентациялық дағдылары дамиды.

Осылайша, интерактивтік әдістер қазақ прозасын оқыту үрдісін белсенді, динамикалық және көпөлшемді етеді. Олар студенттердің тек білім алушы рөлінде қалмауына, өз ойларын еркін жеткізуге, талқылауға қатысуға және шығармашылық тұрғыдан жұмыс жасауға ықпал етеді. Интерактивтік тәсілдердің тиімділігі студенттердің сыни, аналитикалық және коммуникативтік қабілеттерін кешенді түрде дамытуында көрінеді.

Қазақ прозасын оқыту үрдісінде жобалық және зерттеушілік әдіс студенттердің зерттеушілік және шығармашылық қабілеттерін дамытуға бағытталған маңызды инновациялық тәсіл болып табылады. Бұл әдіс оқыту үрдісінде студенттердің тек дайын ақпаратты қабылдауына емес, оны зерттеп, салыстырып, қорытынды жасауға мүмкіндік береді.

Жобалық әдіс бойынша студенттер әртүрлі шығармашылық жобалар, презентациялар немесе ғылыми зерттеу жұмыстарын орындайды. Оқыту үрдісінде педагог тек бағыттаушы рөлін атқара отырып, студенттердің өз зерттеу бағытын анықтауына, материалды талдауға және қорытынды жасауға көмектеседі. Студенттер мәтіндерді салыстырмалы түрде талдап, олардың тақырыптық, композициялық және мазмұндық параллельдерін анықтай алады. Бұл тәсіл олардың аналитикалық ойлауын, жүйелі қорытынды жасау қабілетін және шығармашылық тұрғыдан зерттеу жүргізу дағдыларын жетілдіреді.

Зерттеушілік әдіс оқыту үрдісінде студенттердің белсенді танымдық әрекетін ынталандырады. Олар өз зерттеу бағыттарын таңдап, нақты проблеманы шешуге немесе шығарманың белгілі бір аспектісін талдауға бағытталған әрекеттерді жүзеге асырады. Бұл тәсіл студенттердің логикалық ойлау қабілетін, сыни ойлау дағдыларын, сондай-ақ ақпаратты жүйелі түрде құрылымдау қабілетін дамытуға ықпал етеді.

Жобалық және зерттеушілік әдіс қазақ прозасын оқыту үрдісінде студенттердің зерттеушілік, аналитикалық және шығармашылық қабілеттерін кешенді түрде қалыптастыруға мүмкіндік беретін тиімді дидактикалық құрал болып табылады. Бұл әдіс оқыту үрдісін белсенді, көпөлшемді және практикалық тұрғыдан мазмұнды етеді.

Қазақ прозасын оқыту үрдісінде мультимедиялық және цифрлық құралдарды қолдану заманауи білім беру технологияларының маңызды аспектісі болып табылады. Бұл тәсіл оқыту үрдісін көрнекі, интерактивтік және қызықты етіп ұйымдастыруға мүмкіндік береді. Электронды оқулықтар, аудиовизуалды материалдар, виртуалды платформалар, онлайн талқылау құралдары сияқты технологиялар студенттердің мәтінмен өздігінен жұмыс жасауын жеңілдетеді және олардың танымдық белсенділігін арттырады.

Оқыту үрдісінде виртуалды карталар мен 3D-модельдер арқылы прозалық шығарманың әлеуметтік немесе тарихи ортасын көрсету студенттердің кеңістіктік және контекстік ойлау қабілетін дамытады. Аудиожазбалар мен бейнематериалдар арқылы кейіпкерлердің эмоциясы мен іс-әрекетін сезіну, олардың мінез-құлқын және әрекет мотивациясын түсінуді жеңілдетеді.

Бұл тәсіл студенттердің мәтінмен көпөлшемді жұмыс жасауына, шығарманың құрылымдық, мазмұндық және әлеуметтік аспектілерін кешенді талдауына ықпал етеді.

Сонымен қатар, мультимедиялық құралдар оқыту үрдісінде студенттердің зерттеушілік және сыни ойлау қабілеттерін дамытудың тиімді әдісі болып табылады. Олар материалды өздігінен зерттеп, талдап, салыстырып, қорытынды жасау арқылы өз білімін жүйелі түрде қалыптастырады. Виртуалды платформалар мен онлайн талқылаулар студенттердің коммуникативтік және презентациялық дағдыларын жетілдіруге мүмкіндік береді, өйткені олар өз ойларын дәлелді түрде жеткізіп, әріптестерімен пікір алмасады.

Қорыта айтқанда, мультимедиялық және цифрлық құралдарды қолдану қазақ прозасын оқыту үрдісінде оқушылардың білімін көрнекі, интерактивтік және көпөлшемді меңгеруге ықпал етеді. Бұл тәсіл оқыту үрдісін заманауи талаптарға сай тиімді, қызықты және белсенді етеді, студенттердің сыни, аналитикалық және зерттеушілік қабілеттерін кешенді түрде дамытуға мүмкіндік береді.

Қазақ прозасын оқыту үрдісінде сыни ойлауға бағытталған әдістер студенттердің мәтінді тек қабылдауға емес, оны терең талдауға, салыстыруға және өз пікірін дәлелді түрде жеткізуге үйретеді. Оқыту үрдісінде бұл әдістер студенттерді әр прозалық шығарманы бірнеше интерпретация тұрғысынан қарастыруға ынталандырады, мәтіндік дәлелдер арқылы қорытындылар жасауға және логикалық аргументацияны дамытуға бағытталған.

Сыни ойлауға бағытталған тәсіл оқыту үрдісінде студенттердің аналитикалық қабілеттерін жетілдіреді, себебі олар мәтіндегі негізгі идеялар мен қосалқы мағыналарды анықтап, өзара байланыстарды зерттейді. Сонымен қатар, студенттер әрбір шығарманың контексті мен кейіпкерлер мінез-құлқын салыстырып, салыстырмалы талдау жүргізуге үйренеді. Бұл олардың себеп-салдарлық байланыстарды түсіну, ой қорытындылау және ақпаратты жүйелі түрде өңдеу қабілеттерін нығайтады.

Оқыту үрдісінде сыни ойлау әдістері студенттердің коммуникативтік және презентациялық дағдыларын дамытуға да ықпал етеді. Студенттер өз қорытындыларын топ алдында немесе сыныптағы талқылауда дәлелді түрде ұсына отырып, өз ойларын жүйелі жеткізуді және әртүрлі пікірлермен жұмыс жасауды үйренеді.

Сыни ойлауға бағытталған әдістер қазақ прозасын оқыту үрдісінде студенттердің аналитикалық, зерттеушілік және сыни ойлау қабілеттерін кешенді түрде дамытуға бағытталған тиімді дидактикалық құрал болып табылады. Бұл тәсіл оқыту үрдісін белсенді, интерактивтік және көпөлшемді етеді, студенттердің шығармашылық және интеллектуалдық дамуына ықпал етеді.

Қазақ прозасын оқыту үрдісінде интегративтік және мәдениетаралық әдістердің қолданылуы студенттердің оқу тәжірибесін кеңейтіп, әдебиетті басқа пәндермен байланыстыра талдауға мүмкіндік береді. Бұл әдістер оқыту үрдісінде прозалық шығармаларды тек әдеби контекстпен шектемей, оларды тарихи, философиялық, әлеуметтік және мәдени аспектілер тұрғысынан қарастыруға бағытталған.

Интегративтік тәсіл студенттердің көпөлшемді ойлау қабілетін дамытады. Мысалы, прозалық шығарманы тарихи кезеңнің әлеуметтік жағдайымен, философиялық идеяларымен немесе мәдени ерекшеліктерімен байланысты талдау студенттерге мәтінді терең және жан-жақты түсінуге мүмкіндік береді. Оқыту үрдісінде студенттер әрбір шығарманың қоғамдық, мәдени және интеллектуалдық контекстін ескеріп, мәтінді салыстырмалы түрде зерттейді.

Сонымен қатар, мәдениетаралық әдістер студенттердің коммуникациялық дағдыларын дамытуға ықпал етеді. Студенттер әртүрлі мәдени контексттерді қарастыра отырып, әдебиеттің жаһандық және ұлттық аспектілерін салыстырып, өз ойларын дәлелді түрде жеткізуді үйренеді. Бұл тәсіл олардың сыни ойлау, талдау және интерпретация жасау қабілеттерін жетілдіреді, сондай-ақ әдебиетке деген терең түсінік пен мәдени сауаттылықты қалыптастырады.

Қорыта айтқанда, интегративтік және мәдениетаралық әдістер қазақ прозасын оқыту үрдісінде студенттердің көпөлшемді, сыни және зерттеушілік ойлау қабілеттерін дамытуға

бағытталған тиімді дидактикалық құрал болып табылады. Бұл әдістер оқыту үрдісін бай, көрнекі және интерактивтік ету арқылы студенттердің шығармашылық және интеллектуалдық дамуына ықпал етеді.

Қазақ прозасын оқытудағы инновациялық әдістер студенттердің шығармашылық, сыни және зерттеушілік қабілеттерін дамытуға бағытталған. Интерактивтік әдістер, жобалық жұмыстар, мультимедиялық құралдар және интегративтік тәсілдер оқу үрдісін белсенді, көрнекі және көпөлшемді етеді. Осы әдістердің үйлесімі студенттің тек білім алушы емес, белсенді зерттеуші, сыни ойлайтын және шығармашылық қабілеті дамыған тұлға ретінде қалыптасуына ықпал етеді.

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FOLKLORE POETIC TRADITIONS AND THE MODIFICATION OF TRADITIONAL GENRES IN THE POETRY OF NABI KHAZRI

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Abstract. *Folklore traditions and oral folk creativity have remained one of the principal sources of poetic thinking in Azerbaijani literature from the classical period to modern times. Folk literature has preserved national memory, moral values, and aesthetic thought, thereby exerting a significant influence on the development of written literature. One of the prominent representatives of twentieth-century Azerbaijani poetry, Nabi Khazri, reflected folklore motifs, folk wisdom, traditional poetic forms, and oral literary semantics deeply within his creative work. In his poetry, the poet synthesized traditional genre elements such as bayati, folk song intonations, admonitory expressions, elegiac motifs, and mythological-ethical confrontations with modern artistic thinking, transforming folklore poetics into a means of expressing contemporary social and moral problems. This article examines the functions of folklore poetic traditions in Nabi Khazri's poetry, the poetic transformation of traditional genre models, and the reconstruction of folklore-aesthetic thinking within modern lyric poetry. The study analyses the semantic structures, poetic imagery, ethical-philosophical content, and genre characteristics of the poems "Flower," "Beyond the Horizons," "The Meaning of the Word," and "Good and Evil." The findings demonstrate that Nabi Khazri presents folklore not merely as an aesthetic element, but as a poetic system expressing national identity, moral responsibility, and collective memory.*

Keywords: *folklore, Nabi Khazri, folk literature, poetic tradition, genre modification, bayati, admonition, Azerbaijani poetry.*

ФОЛЬКЛОРНЫЕ ПОЭТИЧЕСКИЕ ТРАДИЦИИ И МОДИФИКАЦИЯ ТРАДИЦИОННЫХ ЖАНРОВ В ПОЭЗИИ НАБИ ХАЗРИ

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Аннотация. *Фольклорные традиции и устное народное творчество на протяжении всей истории азербайджанской литературы — от классического периода до современности — оставались одним из основных источников поэтического мышления. Народная литература сохраняла национальную память, нравственные ценности и эстетическое мировоззрение, оказывая тем самым значительное влияние на развитие письменной литературы. Один из выдающихся представителей азербайджанской поэзии XX века, Наби Хазри, глубоко отразил в своём творчестве фольклорные мотивы, народную мудрость, традиционные поэтические формы и семантику устной словесности. В его поэзии такие традиционные жанровые элементы, как баяты, интонации народных песен, назидательные высказывания, элегические мотивы, мифологические и этические противопоставления, синтезируются с современным художественным мышлением, превращая фольклорную поэтику в средство выражения актуальных социальных и нравственных проблем. В статье рассматриваются функции фольклорных поэтических традиций в творчестве Наби Хазри, поэтическая трансформация традиционных жанровых моделей и реконструкция фольклорно-эстетического мышления в современной лирической поэзии. В исследовании анализируются семантические структуры, поэтические образы, этико-философское содержание и жанровые особенности стихотворений «Цветок», «За горизонтами», «Смысл слова» и «Добро и зло». Результаты исследования показывают, что Наби Хазри представляет фольклор не только как*

эстетический элемент, но и как поэтическую систему, выражающую национальную идентичность, нравственную ответственность и коллективную память.

Ключевые слова: фольклор, Наби Хазри, народная литература, поэтическая традиция, жанровая модификация, баяты, назидание, азербайджанская поэзия.

Introduction

Folklore and oral folk creativity have historically served as one of the primary aesthetic foundations of written poetic tradition in Azerbaijani literature. The historical memory, moral world, social experience, and aesthetic consciousness of the people have been transmitted from generation to generation through folklore, significantly influencing both classical and modern poetry.

Tradition and folklore are closely interconnected concepts. Tradition represents a social and cultural mechanism preserving the historical memory and moral values of a society. Folklore, in turn, functions as the poetic and artistic expression of these traditions [1]. The principal characteristic of folklore lies in its collective nature, its preservation of popular consciousness, and its poetic expression of social and moral experience [5].

In Azerbaijani folklore, poetic thinking has largely been shaped through forms such as bayati, goshma, gerayli, epic narratives, elegies, proverbs, and mythological motifs [9]. Throughout different historical periods, poets have referred to these traditions and reinterpreted them within various artistic and aesthetic systems. Consequently, the transformation of folklore within modern poetry has acquired particular significance.

Twentieth-century Azerbaijani poetry demonstrates a remarkable synthesis between folklore poetics and modern intellectual thought [8]. Poets of this period approached folk creativity not merely as a nostalgic or decorative element, but as a source of national self-consciousness and moral identity. One of the most prominent representatives of this poetic direction was Nabi Khazri.

Nabi Khazri's poetry is distinguished by its deep connection with the rhythm, intonation, semantic layers, and imagery system of folk poetry. The poet reconstructs folklore elements within modern lyricism, transforming them into expressive means for contemporary social, ethical, and philosophical issues. In his poetry, folk wisdom merges with personal emotion, folklore symbols acquire new semantic meanings, and traditional genre models undergo modification within modern poetic structures.

The purpose of this article is to investigate folklore poetic traditions and the poetic transformation of traditional genre models in Nabi Khazri's poetry, as well as to analyse how folklore poetics is reconstructed within modern lyric poetry. Within the framework of the study, the semantic structures, ethical-philosophical meanings, poetic forms, and genre characteristics of the poet's works are systematically examined.

The Poetic Essence of Folklore and Tradition

Folklore and tradition are among the principal foundations of national culture and play an important role in the formation of poetic consciousness. Tradition ensures the continuity of historically formed behavioural, intellectual, and aesthetic models within society. Folklore functions as the poetic and artistic expression of these traditions.

Tradition (from the Latin *traditio* – transmission) refers to the complex of behaviours, beliefs, customs, and modes of thought transmitted from generation to generation within a particular community or group possessing historical and symbolic significance [3]. Its essential function consists of preserving cultural identity, regulating social norms, and transmitting moral heritage across generations. Tradition is not static; it is dynamic and capable of change while preserving its essential core.

Folklore (English folklore – folk knowledge) represents the oral poetic and artistic creativity of peoples and possesses an ancient historical foundation. Its essence lies in preserving heroic ideals, collective thought, and moral heritage while transmitting them to future generations [10]. Folklore reflects both the material and spiritual experience of an ethnic community existing within oral tradition. Azerbaijani folklore is recognized as oral folk literature and possesses a rich heritage.

Every poet's appeal to folklore can be explained on poetic, aesthetic, and philosophical levels. First of all, folklore functions as a spiritual point of reference within poetic creativity. The poet connects to the language, rhythm, and imagery system of the people through this source. The rhythm and intonation of folk poetry constitute one of the most natural origins of poetic expression. At the same time, the poet uses folklore genre models as ready-made structural frameworks. For example, the bayati form represents an ideal model of concise but profound lyricism, while epic structures embody heroic struggle and resistance motifs [2].

Folklore simultaneously broadens the expressive possibilities of poetry. Folk expressions, aphorisms, archaic metaphors, and stereotypes enrich poetic language. Finally, the poet's appeal to folklore strengthens national identity, thereby increasing the emotional and artistic power of poetry. As Eliot stated: "The poet speaks as an individual, but in the depth of his voice the voices of thousands of years are heard" [4, p. 38].

The modification of traditional genres refers to the preservation of the recognizable structural features of folklore and classical poetic genres, such as bayati, goshma intonations, proverb-admonition forms, elegiac motifs, and mythological-ethical confrontations while adapting them to new meanings, new functional roles, and modern artistic contexts. In this process, the structural framework and poetic codes of the genre are preserved, yet their semantics expand; archaic symbols and motifs become means of expressing contemporary social and moral problems. Consequently, modification does not represent the mechanical repetition of traditional forms, but rather the reconstruction and actualization of traditional models within a modern poetic system.

Throughout Azerbaijani oral folk literature, traditions and oral creativity have consistently functioned as points of reference for poets and writers. From classical figures such as Nizami Ganjavi, Muhammad Fuzuli, and Imadaddin Nasimi to modern poets, each demonstrated deep attachment to oral folk literature and traditions within their creative works.

One of the distinguished representatives of twentieth-century Azerbaijani poetry, Nabi Khazri, deeply reflected folklore traditions in his creative activity. In his poetry, he appealed to the rich sources of folk literature, particularly bayatis, proverbs, epics, and folk songs renewing national spirit and cultural heritage within modern artistic forms. In Nabi Khazri's poetry, folklore elements function not only as descriptive devices but also as carriers of ideological and philosophical meaning, creating a powerful embodiment of national colour. As G. Veysalova notes, when Nabi Khazri's poetry is examined through the prism of folklore, it becomes impossible not to recognize his profound connection to the spirit of the people [11].

Folklore Semantics in the Poem "Flower"

It is appropriate to analyse Nabi Khazri's relationship with folklore and tradition through his poetic works. His poem "Flower," written in 1944, provides a significant example:

*"Bu gün gözlərimə dəydi bir çiçək,
Yarpağı bəzəkli, rəngi səhər tək.
Onu mən uzaqdan görürkən, düzü,
Qopdu dodağımdan «gözəldir» sözü.
*** *** ****

*Mən ona yanaşıb baxdığım zaman
Özüm öz sözümə oldum peşiman
Demə, saxta gülmüş o zərif çiçək
Yarpağı bəzəkli, rəngi səhərtək.
*** *** ****

*Canlandı qarşımda nurani üzlü
Əziz, mərhum babam dodağı sözlü
Elə bil söylədi yenidən bu an:
"Zahirə bağlanma baxıb uzaqdan". [6, p. 36]*

Translation:

*“Today a flower caught my eye,
Its leaves adorned, its colour like the morning sky.
As I gazed at it from afar, I confess,
The word ‘beautiful’ escaped my lips.

*But when I came closer and looked again,
I regretted my own words then.
That delicate flower had bloomed in deceit,
Its leaves adorned, its colour morning-sweet.

*Before me appeared, with radiant face,
My dear late grandfather, full of wisdom and grace.
It was as though he spoke once more that day:
‘Do not cling to appearances seen from far away.’”*

Although “Flower” represents an example of modern lyric poetry, its content and ideological foundation are closely connected with folklore thinking. At first glance, the poem appears to describe a simple observation: a flower that seems beautiful from a distance but proves artificial upon closer inspection. Yet this simple observation transforms into an artistic expression of folk wisdom such as “Do not be deceived by outward beauty; true beauty lies within” and “External appearance is deceptive.”

The flower image carries special significance because of its foundation within folklore semantics. In folk literature, flowers usually symbolize purity, love, renewal, and the joy of life. Nabi Khazri, however, reverses this traditional symbol by presenting a flower that appears beautiful yet lacks authenticity. Thus, the folklore symbol becomes an antithesis, and the artificiality of a visually attractive flower transforms into a symbol of falsehood within human life.

The sudden recollection of the grandfather represents one of the most explicit traces of folklore and traditional genre structures within the poem. In Azerbaijani folklore and collective memory, the grandfather figure symbolizes wisdom, life experience, and moral guidance. The grandfather’s admonition - “Do not become attached to appearances from afar” - restores collective folk wisdom within lyric poetry itself.

The structure and language of the poem further reinforce its closeness to traditional poetic thought. The brevity of the lines, the clarity of rhythm, and the melodic simplicity of expression recall the intonation of folk goshmas and geraylis. Consequently, the poem preserves the folklore function of universally understandable wisdom.

Social Folklore Motifs in “Beyond the Horizons”

Let us examine the poem “Beyond the Horizons,” written in 1999:

*Hardasa acliqla çarpışan insan,
İsti xörək görür öz yuxusunda.
Sanki Ay çörəkdir, Yersə dəstərxan üfüqlər arxasında.
*** ***

*Yoxsulun illəri asta ölümdür,
Gizlənilib göz ilə qaş arasında
Harınlıq bəşərə böyük zülümdür üfüqlər arxasında.
*** ***

*Nemətdir qaçqına bir parça çörək,
Dostuyla bölüşür, o yarısın da*

Bundan ibrət alsın insanlar gərək üfüqlər arxasında. [7, p. 50]

Translation:

*“Somewhere, a man struggling with hunger
Sees warm food within his dreams.
As though the Moon were bread, and the Earth a tablecloth
Beyond the horizons.*

*The years of the poor are a slow death,
Hidden between the eye and the brow.
Greed is a great oppression upon humanity
Beyond the horizons.*

*A single piece of bread is a blessing to a refugee,
He shares even half of it with his friend.
Let people take a lesson from this
Beyond the horizons.”*

One of the principal semantic structures within the poem is the symbol of bread. In Azerbaijani folklore, bread represents not merely food, but also life, prosperity, peace, divine blessing, and the sacred reward of honest labour. Nabi Khazri revives this archaic semantic layer within modern social lyricism, transforming bread into a central image symbolizing poverty, humanity, and social injustice.

The opposition between the poor and the wealthy also constitutes a strong folklore element within the poem. In Azerbaijani bayatis, elegies, goshmas, epics, and folktales, this conflict appears on both social and ethical levels. In folklore, greed symbolizes moral blindness, ingratitude, and distance from labour. Nabi Khazri continues this tradition by portraying greed as a form of oppression against humanity.

The refugee image similarly reflects folklore consciousness, where the displaced individual symbolizes both sorrow and resistance. In Azerbaijani elegies and refugee songs, a piece of bread is often regarded as divine mercy, while sharing bread with another person represents solidarity and moral integrity.

The expression “beyond the horizons” also reflects a spatial-metaphorical code characteristic of folklore thinking. In folklore, the horizon symbolizes the hidden side of life, divine decree, or an invisible reality. Khazri transforms this image into a metaphysical centre representing both social suffering and universal injustice.

The Sacred Word in “The Meaning of the Word”

Nabi Khazri’s poem “The Meaning of the Word” (15–16 January, 2000) represents the restoration and reconstruction of the admonitory, ethical, and sacred understanding of the word within modern poetry [Xəzri, N. Seçilmiş əsərləri : 2 cild. II cild / N. Xəzri. – Bakı : “Lider” Nəşriyyatı, 2004. – 264 s.]. In Azerbaijani folklore, the word is perceived not merely as speech, but as a living force carrying moral responsibility.

This concept is clearly expressed at the beginning of the poem:

*“Ürək atəşindən söz su içəndir,
Odu da, suyu da yaxıb keçəndir.” [7, p. 7]*

Translation:

“From the fire of the heart the word drinks water,

Yet it burns through both fire and water.”

This stanza is based upon the folklore understanding of the “word coming from the heart.” In folk wisdom, the value of the word is measured through sincerity. The poet emphasizes the word’s ability both to burn and to purify, thereby bringing it closer to the mystical layer of archaic worldview. In folklore poetry, the word often symbolizes authority, judgment, and sacredness:

*“Söz əsl sultandır, söz padşahdır.
Söz ulu məbəddir, söz qibləgahdır.” [7, p. 7]*

Translation:

*“The word is a true sultan, a sovereign king.
The word is a sacred temple, a holy sanctuary.”*

Here, the presentation of the word as “sultan,” “king,” “temple,” and “sanctuary” elevates it from the material world to a spiritual centre. This approach reflects the folklore and religious idea of “bowing before the word.”

Later in the poem, the warning and ethical functions characteristic of folklore become more explicit:

*“Söz ki həm əsgərdir, həm də sərkərdə.
Ölürsə, mərdana, ölür səngərdə.” [7, p. 7]*

Translation:

*“The word is both a soldier and a commander.
If it dies, it dies bravely upon the battlefield.”*

In this stanza, the word appears as a warrior and commander, a metaphor characteristic of epic poetry. Within folklore consciousness, a person who dies defending truth is considered courageous. Nabi Khazri merges this archaic heroic concept with modern ethical meaning.

The poem concludes with the following lines:

*“Ürəkdən gəlməyən ürəksiz olur.
Ürəksiz söz də ki, gərəksiz olur.” [7, p. 8]*

Translation:

*“What does not come from the heart becomes heartless.
And a heartless word becomes meaningless.”*

These lines poetically express the widespread folk wisdom that a heartless word is a dead word. The poet presents the “heart” not physiologically, but as a moral category and the principal measure of human behaviour.

Ethical Dualism in “Good and Evil”

Nabi Khazri’s poem “Good and Evil” (21 December, 1996) represents a modern poetic interpretation of one of the oldest and most stable models of Azerbaijani folklore: ethical dualism, namely the confrontation between good and evil [7, p. 126].

At the beginning of the poem, the world is portrayed as a space of chaos and danger:

*“Dünya burulğanlar dünyası olub,
İzləyir hər yerdə dəhşəti dəhşət.”* [7, p. 126]

Translation:

*“The world has become a world of whirlwinds,
Everywhere, horror follows horror.”*

The image of whirlpools reflects folklore and mythological conceptions of the world as unstable, dangerous, and filled with trials. In folktales and epics, heroes are frequently cast into worlds where order has collapsed.

The poem proposes the idea that good and evil originate simultaneously:

*“Bəlkə Xeyirlə Şər birgə doğulub
Birisi işıqdır, birisi zülmət?”* [7, p. 126]

Translation:

*“Perhaps Good and Evil were born together—
One is light, and the other darkness?”*

The opposition between light and darkness constitutes one of the principal symbolic dualities within Azerbaijani folklore and broader Eastern mythological systems, representing good and evil, life and death, truth and falsehood.

Later, the poet associates ethical collapse with the spiritual erosion of the age:

*“Niyə çalxalanır yerlə asiman,
Bəlkə əsrin itən etiqadıdır?”* [7, s. 126]

Translation:

*“Why do the earth and sky tremble in turmoil?
Perhaps it is the lost faith of the age?”*

The confrontation between earth and sky reflects mythological thinking characteristic of folklore. In folk consciousness, the harmony between earth and heaven ensures cosmic order; their disturbance symbolizes moral and social crisis.

The origins of good and evil are then explained through folklore-religious semantics:

*“Xeyir – ilahədən gələn ərmağan,
Şər isə şeytanın kor övladıdır!”* [7, s. 126]

Translation:

*“Goodness is a gift bestowed by the Divine,
While Evil is the blind offspring of the devil!”*

Here, good is presented as a divine gift, while evil emerges from demonic blindness. This clear ethical division corresponds directly to the didactic structures of folklore.

The poem culminates in a moral affirmation:

“Böyükdür Xeyirin səbri özü tək.” (“The patience of Goodness is as great as Goodness itself.”)

In Azerbaijani folklore and folk wisdom, patience represents one of the highest qualities of goodness. Heroes who remain patient eventually achieve victory, while haste is often associated with evil.

The poem ends with a distinctly optimistic folklore tone:

“Xeyir – tez yol açar xeyirxahlığa!” (“Goodness swiftly opens the way to benevolence!”)

This line reflects the folklore belief that goodness generates further goodness and spreads socially through human behaviour.

Conclusion

The conducted analysis demonstrates that folklore in Nabi Khazri’s poetry functions not merely as an aesthetic or nostalgic element, but as a poetic thinking system and spiritual point of reference. By incorporating the rhythm, intonation, lexical layers, and imagery system of folk poetry into modern lyric structures, the poet preserves the vitality of national poetic colour while reinterpreting it within contemporary ideological contexts.

Based on these findings, it may be concluded that in Nabi Khazri’s poetry traditional genre models – including proverbial-admonitory forms, mythological-ethical confrontations, elegiac motifs, and social bayati intonations – preserve their structural forms while undergoing semantic and functional transformation within modern poetic contexts. The poet does not mechanically repeat folklore traditions as fixed formulas; instead, he enriches them with contemporary ideological meaning and thereby realizes the modification of folklore genres through expanded semantics, renewed functions, and transformed symbolic meanings.

As a result, folklore in Nabi Khazri’s poetry functions both as a carrier of national identity and as a poetic mechanism expressing the moral problems of modern humanity.

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