

АУДАРМА МӘСЕЛЛЕРІ ПРОБЛЕМЫ ПЕРЕВОДА

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Sententia in the literary translated text

The article considers author's digression in translated text in a feature article on the historical Trilogy «Kochevniki» by I.Esenberlin. The author notes that author's digression is a necessary method of receiving text organization, which provides more deep information, stored in the product of the author. The author emphasizes that sentences in a literary text are reinforcements to the author so organically woven into the main text.

Key words: sentential, authors' digression, literary translated text, generalization.

According to I.R.Halperin, autosemantism, i.e. forms of dependence and relative independence of the segments of text in relation to the contents of the text or its parts, is singled out among the categories of the text [1, 98].

For the textologist, a higher level of finished speech product, i.e., the entire text, is the natural observation boundary. Text units — larger than the sentence unities (LTT)—play the unequivocal role: they may differ in the degree of predicativity / relativity and internally, in the degree of dependence on the part of the stated text or the entire text [1; 98].

The category of dependence itself, includes not only the one-way connection, i.e dependence on the principal, the main, but also bilateral connection, expressed by the influence of a dependent on an independent [1; 98].

The sententia has a special independence within the text units and sometimes in the whole text. It means, that such sentences within the utterance, which, interrupting the sequence of the factual statement, events, descriptions, represent some generalizations just indirectly (sometimes very distantly) related to these facts, events, descriptions.

For example:

But Khan Abulkhair was not listening to him «No, you can't do that — he thought — Let commoner to sniff Sultan's blood today and he will want to try Khan's tomorrow. You can not drive things to the last shifts. «Snow falls on the snow, Khan sits on the place of another Khan». Nevertheless we are descendants of Genghis Khan, and it is not in our best interest to bring someone for resolving disputes among themselves

There's such phenomenon in belletristic literature called the author's digression. It is a chain of events, which connection is broken by introduction of one or more sentences not directly related to the stated. Such violations, causing the «inhibition of plot development» of the theme, allow the author «in the open form to express personal opinion on various issues directly or indirectly related to the main theme» [1; 98].

For example:

*— What could be his reasons for refusal? — Akkozy knitted her beautiful eyebrows. — If he refuses... Anyway I will engage to you. **Nobody is given the second birth.** I swear, I will marry only you, my batyr!...*

Sententia is microdigression. Possessing some attributes of author's digression, it also serves as a «retardation» of the narrative. However, the sententia is more closely related to the storyline than the separate larger than the sentence unity. Sententia is usually involved into the fabric content LTT or paragraph. Swiftly joining the rhythm of the narrative, sentential divides events, facts, suspends the movement of the plot. So it

gives time for a deeper understanding of the described, raising the described facts to the stage of generalization [1; 99]. Let's give an example from the trilogy of I.Esenberlin.

For example:

*What he will win resuming the rumors now? Have his relationship with the descendants of Lame Timur improved since then? And what will say in the steppe, if he commands to execute this batyr? They will say that suspecting the wife, he executed an innocent man. Impram does not forgive this. **Gossips blacken worse then soot.** Even if they are afraid say to face, surely they will think. And they will sing songs about it at every fire. And all ages will glorify and make him a laughing stock. If a funny man can be a khan!?*

In this passage, attention is drawn to the sentence «*gossips blacken worse then soot*». The main feature of such sentences is their generalized nature. As in this example, the sententia can be retrieved from the text without losing its cognitive and aesthetic value. But within the text their generalized sense undergoes a certain degree of concretization, because it is linked to such narrative line as the execution of an innocent man.

I.R.Halperin notes that independence of generalized and cognitive sentences becomes relative in case of influence from larger segments of the text. Relation among sentences, which can potentially rise to the level of abstraction with those, that reveal the full sinsemantics, largely depends on the text type, genre, and narrative topic, personality of the author and on a variety of reasons. But first of all, this relation depends on significance of the composition itself, its social and ethical pointedness [1; 100].

According to the I.R.Halperin analysis, the independent sentence, let's mark it by H index, loses its autonomy, in a course of adaptation to specific events or

facts. It is appropriate to mark such sentence by H 1 index. The sentence «*gossips blacken worse then soot*» can be classified as H, because it is placed at the beginning of the paragraph in a local relation, and associated neither with the connective words, nor the deictic pointers, even with lexical items in the preceding paragraph. However the sentence «*Impram does not forgive this*» should already be marked by H 1 index, in spite of its generalized and cognitive type elements such as: gnomic present, retrospectively attached to the text. Different forms of words which were used in this sentence were also used in the previous ones. For example, there is a demonstrative pronoun «*such*» which substitutes the preceding sentence, and synonymous connection: steppe — Impram. The issue of dependence in larger units than a sentence, for example in LTT, paragraphs and the whole chapters takes the other form. In these units, each segment of text separated from the other semantic or structural parameters, has already acquired some degree of independence and isolation [1; 100].

Very often several parts of composition, closely related to the overall story line, in the process of translational motion of the story rise to the level of generality, thereby getting some measure of autosemantics. (fables morality, sonnets line, some phrases from the speeches of great orators, etc.). Such utterances may be called as microtexts. They store the accumulated human experience expressed in artistic and aesthetic form, but from the formal and structural point of view they represent themselves as separate sentences. These utterances are quite easily distinguished in the LTT and larger segments of the text [1, 101].

As for autosemantics of LTT, their independence is expressed through various means, including: a) graphical, b) grammatical, c) lexical, d) semantical, e) compositional, e) stylistical.

Autonomy is relative. An artist involuntarily emphasizes those aspects of the phenomenon which are seemed to be essential to his conception, and this, in its turn imposes some autosemantics on selected segments of the text. Actualization necessarily entails part of independence from the context. Nevertheless, actualization and autosemantics are different concepts. Autosemantics actualizes a sentence or LTT, but not every actualized segment of the text can get the status even of the relative independence [1; 102].

*Yes, it was everywhere: on the Chinese and the Jungar borders. People realized the necessity of creation their own Khanate. **The apple has begun to mellow.** And sultan Djanybek was ready to act. As in an old Kazakh proverb was said: «Destroy an old yurt to make a new».*

It serves as reinforcement to the author's thought, and so organically woven into the main text. Nevertheless it has some independence. Sentences expressing the author's thoughts become dependent. From the lexical viewpoint, independence of the segments reveals by any lack of repetition and phrases that are literal or synonymous. From the grammatical viewpoint it is expressed in the absence of deictic elements and the violation of uniformity of construction LTT or paragraph. Finally, from the substantial viewpoint autosemantics plays a role of maxims and other forms of generalized statements. Autosemantics in larger segments of the text can be identified with the author's digressions.

Some authors deliberately break order of the parts, natural for organized text, and create separate «pieces» of the text, dropping out of the general narrative plan. Such «pieces» get their independence [1; 103].

Independence of the text segments is always relative. The content of the segment which seems an independent on the environment, these or other ways appears indirectly connected with the text headline or with the contents of subsequent or prior before it segments. In the most processive motion of the text, autosemantics of individual segments serves as a pause, stop, and respite. It deflects the reader's attention away from the narrative line, sometimes picking up a phenomenon on the level of philosophical generalization [1; 105].

Thereby, autosemantics of text segments is the necessary method of the text ordonnance, which provides more deepen disclosure of content-conceptual information, that was conveyed by the author.

Let's give an example in which a peculiar dependence / independence of the individual segments appears:

The Lion Heart should have the one who rules the people and take responsibility for them in front of God. Why it relaxed in this time? Just a single hit to the head of this hateful sultan, and there would be no trouble. A killed slave was right: nobody would be doubt that Djanybek fell from his horse while hunting. People would have known if Djanybek fell, each of them may fall too. A fear is the most secure lock on the chattering mouths!..

References

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Б.К.Аязбаева

Көркем аударма мәтіндегі сентенциялар туралы

Мақалада І.Есенберлиннің «Көшпенділер» тарихи трилогиясы негізінде көркем аударма мәтіндегі «авторлық шегініс» деген ұғым қарастырылды. Авторлық шегіністер мәтін құрастыру үшін әдістердің ең қажетті түрі болып саналады деген пікір айтылды. Сол арқылы шығарма мазмұнындағы концептуалды ақпарат терең түрде ашылды. Мақала авторының айтуынша, сентенция аударма көркем мәтінде автордың ойын толықтыра түседі, сондықтан ол негізгі мәтінмен сіңісіп кетеді.

Б.К.Аязбаева

О сентенциях в художественном переводном тексте

В статье рассмотрены авторские отступления в художественном переводном тексте на материале исторической трилогии И.Есенберлина «Кочевники». Автором статьи отмечено, что авторские отступления являются тем необходимым приемом организации текста, который обеспечивает более углубленное раскрытие содержательно-концептуальной информации, заложенной автором в произведении. По мнению исследователя, сентенции в художественном тексте служат подкреплением мысли автора и поэтому органически вплетаются в основной текст.