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Features of translation of similes in literary translation (based on J. Rowling's novel "Harry Potter and the Philosopher's Stone")

In the scientific paper the transmission of similes in literary translation from English into Kazakh was analyzed. On the example of the literary translation of J. Rowling "Harry Potter and the Philosopher's Stone", the problems of using similes in the source language and their translation to the target language were considered. Based on the theoretical work of domestic and foreign scientists who studied similes, the problems of the features of their application, classification and translation were studied. At the same time, the features of literary translation and its importance in the preservation and dissemination of cultural heritage were considered. In the course of the study, the problem of preserving the style, tone, meaning and spirit of similes when translating simile structures from the source language into the target language was discussed. Various ways of translating similes were also discussed, taking into account cultural differences and characteristics of the target audience. The problems faced by translators, such as the gap between linguistic forms and cultural contexts, were studied. Summarizing the article, it was concluded that the study of literary translation is one of the most pressing issues for preserving linguistic and cultural diversity in world literature and providing Kazakh-speaking readers with the opportunity to enjoy great works.

Keywords: translation, literary translation, similes, language, source language, target language, features of translation, Kazakh, English.

Introduction

A. Baitursynov made a theoretical statement about simile for the first time in his work "Literature Expositor". In this work: "Image is capable of showing things clearly, but it is not strong enough to depict the image of things. In such a case, we compare the unknown characteristic with the known characteristic, make it visible, and show it more clearly" and defined it by referring to the simile as a means of decoration [1; 7].

Simile structures play a special place in linguistics, because as A.A. Potebnya recognized: "the process of cognition itself is a process of simile" [2; 4].

Simile is a complex, multifaceted phenomenon. The role of the simile in the process of cognition was mentioned by K.D. Ushinsky: "Simile is the basis of any understanding and thoughts. We know the world only by simile" [3; 5].

Simile in the language of an artistic text is one of the widely used means of achieving imagery. The value of alignment in the literary text is that it helps to reveal a number of additional signs in the object in addition to the main sign, and this enriches the artistic effect. It gives a special tone to the author's language and style as a means of representation. The author of the work seeks to influence the feelings and imagination of the reader through figurative and expressive means of language. This obliges them to be delivered with maximum diligence during translation.

Methodology and materials

The data collection method, the data analysis method and content analysis were used. Statistical measures were used for quantitative data. Data collection method is the process of gathering information from various sources to obtain insights and make informed decisions. Data analysis method refers to the techniques used to analyze and interpret data collected from various sources. Content analysis is a research method used to analyze and interpret the content of various forms of communication such as text, images, and audiovisual content. Statistical measures are a descriptive analysis technique used to summarize the characteristics of a data set. In summary, all methods are essential components of social science research.

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The choice of method depends on the research objectives, the nature of the data, and the target audience. Content analysis is a powerful tool for analyzing and interpreting the content of various forms of communication, and it is commonly used in social science research.

Classification of similes from the semantic and stylistic point of view is a long-standing tradition in linguistics. Scientists have different opinions on dividing the similes in this way. It can be seen that in some cases, scientists do not adhere to consistency in terms of terminology. Separation of similes into different groups by means of semantic-stylistic features shows that they have many opportunities to connect with other such artistic tools and lexical units of the language as a figurative word. Similes will undoubtedly reveal the peculiarity of creating meaning, the stylistic function.

T. Konyrov classifies regular similes according to their semantic-stylistic character:

- metaphorical simile
- epithet simile
- metonymic simile
- synecdoche simile
- hyperbolic simile
- lithotic simile
- gradation simile
- synonymous simile
- antonymic simile [4, 438].

It is known that the simile is the basis of the entire artistic tool; it means the artistic tool takes its origin from the simile. Metaphorical, synecdoche, and hyperbolic image functions are included in the simile structure. “As a result of the use of the sign in metaphorical similes, the general simile meaning is sharpened, the simile image is defined, and the simile becomes enlightened and flourishes. Metaphorical similes seem to be the basis for the appearance of many figurative phraseological phrases in the language. “What gives birth to a metaphorical simile is a sign used in a different sense. In such similes, the signs themselves are widely used in a metaphorical sense” [4; 439].

Metaphor and simile are based on comparison, simile, and both have a great cognitive value. A metaphor is a shortened simile, that is, it does not show the characteristic of a simile — a sign. T. Konyrov expresses his opinion that the main feature that turns similes into metaphorical similes is the representation of the simile and its use only in a variable sense [4; 120].

Results and Discussion

There are many metaphorical similes used in a work of art depending on the ability of the author to think associatively. For instance, in the Kazakh translation of J. Rowling's novel “Harry Potter and the Philosopher's Stone”, we find the following metaphorical simile:

“Hagrid's shoulders shook, Professor McGonagall blinked furiously, and the twinkling light that usually shone from Dumbledore's eyes seemed to have gone out” [6; 10-11].

“ХәGRIDТІҢ кеудесі селкідеп, профессор Макгонагал ашып кеткен көзін қыса берді, ал Дамблдордың әдетте оттай жанып тұратын көзінің алауы сөніп қалғандай екен” [5; 25].

It is known that the meanings of similes are used in two different ways, one is literal and another is variable. The twinkling light of his eyes in this example is a metaphorical simile because it is used in a literal sense.

If we were to translate the original simile literally, the idea would be: “The fire from Dumbledore's eye has gone out”. The translators used the suffix *-tai* instead of the word “ray, light” and used the analogy of “fire”. In our opinion, the participation of the metaphor of fire in describing the inner psychological state of the characters is rational. The emotional and expressive mood of the characters is well preserved from a pragmatic point of view.

One of the most difficult problems faced by the translator when translating a work of art from one character system to another is to convey the pragmatics of the original text by implementing the figurative units of the language. Recently, the science of translation studies has been enriched with a number of works that consider the problems of preserving pragmatics, national-cultural specificity, expressiveness of the original text through the adequate translation of regular combinations of words, means of verbal artistic representation — phraseological units. Among the scientists who made a significant contribution to the development of the theoretical system of literary translation of depicted structures are T.U. Yesembekov,

K.K. Alpysbayev, L.S. Barkhudarov, V.N. Komissarov, Ya.I. Recker, Yu.P. Solodub, F.B. Albrecht, A.Yu. Kuznetsov, etc.

Since the problem of implementing the pragmatic aspect in the translation of an artistic text is multifaceted, in this work we limit ourselves to the analysis of figurative verbal units — the translation of similes. Based on the materials of the work translated from English to Kazakh, we consider the main ways of transferring simile structures into the translated language.

The use of simile structures in a work of art is a component that increases the connotative value of the text. By equating “the phenomenon or concept (the object of comparison) with another phenomenon or concept (the means of comparison) with the aim of distinguishing some feature of the object of comparison that is particularly important from an artistic point of view” [7; 142], the author shows his style and individuality. The question of the legality of the translation decisions made when giving the equations is not universal. Every translator tries to find his own strategies and methods to overcome the difficulties of translation.

When translating comparative structures, the translator faces a number of tasks: reliably conveying the original's denotation, pragmatic meaning, national feature of the phrase. Keeping such a triad in rendering comparable structures means achieving the desired stylistic consistency and an effect similar to the original.

1. Literal translation. In the above examples, the translator used the literal translation method, trying to preserve the imagery by adequately replacing the compared image.

In some places, the translator of J. Rowling's novel traces the original image based on comparative structure and gives it to the translated text in the form proposed by the author. The author's style has not changed, the expressiveness of the sentences has been preserved. Similes in the original are given by nouns in the simulative and accusative cases.

Original: The Dursleys often spoke about Harry like this, as though he wasn't there — or rather, as though he was something very nasty that couldn't understand them, like a slug [6; 14].

Translation: Дурслилер әрдайым Хэрри туралы ол мұнда жоқ сияқты немесе ұлу сықылды сөз ұқпайтын жиіркенішті мақұлыққа айналып кеткендей сөйлей беретін [5; 31].

In the first example, the meaning of the word slug in the simile like a slug is in Collins Dictionary: “A slug is a small slow-moving creature with a long soft body and no legs, like a snail without a shell” [8]. We would like to note that although this simile structure is used in the original in a negative sense, it is not used to describe a negative name in the context of the Kazakh language. “A snail is a soft-bodied, spineless, small insect with a shell on its spine” [9; 121].

Original: Aunt Petunia looked as though she'd just swallowed a lemon [6; 15].

Translation: Петуния апай лимон жұтқандай тыжырынды [5; 31].

In this example, the simile “like swallowing a lemon” is in T. Konyrov's “Dictionary of Constant Similes” it is not specified, but there is a similar simile “like swallowing poison” [4; 480]. We consider it reasonable to use the simile structure “like swallowing a lemon” in the Kazakh language, which is meaningfully formed, instead of the simile structure “like swallowing a lemon”.

Original: Piers was a scrawny boy with a face like a rat [6; 15].

Translation: Бұл беті егеуқұйрыққа ұқсайтын, шидиген бала еді [5; 32].

In the sentence “Piers was a scrawny boy with a face like a rat”, the simile like a rat was used to describe a face like a rat in the literal sense. In the dictionary of the Kazakh literary language of B. Abilkasymov, the simile “with a face like a rat” is not found in the context.

In the Similes Dictionary proposed by Sommer E., a face like a rat does not occur [10]. Since it is not among the similes of a dictionary of similes (author Frank J. Wilstach), we consider this simile as an author's simile. The method of finding alternatives cannot be used when translating authorial similes, because authorial similes are not registered in dictionaries. Descriptive translation is also inappropriate, because it does not accurately convey the image that the author has in mind. Calculus, i.e. literal translation, is not always possible, but this approach is most effective if the images of the source language (SL) and the target language (TL) match.

Original: She had short, gray hair, and yellow eyes like a hawk [6; 104].

Translation: Ол қысқа сұр шашты және қаршығаныкіндей сары көзді әйел болып шықты [5; 156].

In this example, the image is not changed, but yellow eyes like a hawk is literally translated as yellow eyes like a hawk. The meaning of the simile used in the sentence given as an example to give an external image has been preserved and transferred to the translated language.

Original: Twelve feet tall, its skin was a dull, granite gray, its great lumpy body like a boulder with its small bald head perched on top like a coconut [6; 126].

Translation: Бойы төрт метр, терісі күңгірт-сұр түсті, бұлшықеті бұлтиған, жартастан қашалған-дай мықты көрінетін, таз басы болса кішкене ғана кокос жаңғағы сияқты [5; 186].

In this example, the author compared the smallness of the character's head to a coconut. In the Kazakh language, this simile structure is presented without any changes: small bald head perched on top like a coconut. In the dictionary of Kazakh language: coconut is a tropical plant. It is proof that the words are not used in our national language only when they appear in the dictionary. In order to preserve the pragmatic value of the translation, we believe that it would be appropriate to replace the image in the simile, taking into account the natural features of the language and the cultural features of the ethnic group.

2. Completely replacing the image is the most common type of translation transformations. In the process of translation, the word form, word class, part of the sentence, syntactic connection, etc. may change. For example:

Original: It was almost dark now, but Harry could see Quirrell, standing quite still as though he was petrified [6; 163].

Translation: Қаққан қазықтай қалшынып отыр [5; 239].

First, we note that one complex sentence is divided into two simple sentences. The simile structure created by the passive voice in the original is used in the sense of stifled, stunned, stoned. It is an advantage of the translators to reveal the emotional state of the character from a pragmatic point of view and rationally use the Kazakh simile “knocked with a peg”. The meaning of this simile structure recorded in T. Konyrov's dictionary of constant similes is to remain motionless, and silent.

Original: His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black beetles under all the hair [5; 32].

Translation: Бетін жапқан жалбыраған ұзын шашы мен ұйысқан сақалының арасынан екі көзі ғана алыстан көрінген жарықтай жылтырайды [6; 55].

Since there is no simile like black beetles in the dictionary of similes in the English language, we include this structure in the author's simile. The author tried to give the hero's eyes a negative meaning by comparing them to beetles, but the translators changed the pragmatics of the simile structure and said that the hero's eyes shine like light. It is quite possible that it may be strange to the reader of the Kazakh language to compare the eyes to a beetle, so the translators used an effective method of comparing the two eyes to light by completely replacing the image.

3. The method of capturing words is the opposite process to the method of adding lexical units in translation. The subtraction technique is characterized by the reduction of semantically redundant language units in the translated text. The meaning of such units is usually not strongly affected by the context:

Original: It had short legs thick as tree trunks with flat, horny feet [5; 126].

Translation: Аяғы жуан дінгектей, табанында жалпақ сүйелді беріші бар [6; 186].

The simile structure created by three lexical units in the English language is represented by one lexical unit in the Kazakh language. Tree trunks are translated as tree trunks without clarifying. The auxiliary suffix *-day* is added to the simile root as a suffix to create a simile structure. However, we believe that this change is an effective translation, as it did not play an important role in giving the reader a pragmatic effect from the point of view of meaning.

The following example:

Original: Under a tuft of jet-black hair over his forehead they could see a curiously shaped cut, like a bolt of lightning [5; 10].

Translation: Көмірдей қара шашының астынан тура найзағай пішіндес тыртық көрінеді [6; 24].

The simile “Like a bolt of lightning” was used to give the shape of the scar on the character's forehead. The literal translation is like a bolt of lightning, however, since the author's goal is to depict the shape of a scar, it is appropriate for the translators to give it as lightning-shaped. Even if the lexical unit *A bolt* is removed, the meaning of the sentence and the pragmatics of the word have not changed.

Original: He bent his great, shaggy head over Harry and gave him what must have been a very scratchy, whiskery kiss. Then, suddenly, Hagrid let out a howl like a wounded dog [5; 10].

Translation: Ол қазандай жалбыр шаш басын Хэригге қарай бұрып, бетінен сүйді де, ит қыңсылағандай жылап жіберді [6; 25].

In the original text, the author wanted to convey that the character, that is, Hagrid, made a whining sound like “a wounded dog” (literal translation). In the translation, with a slight change, the suffix *-day* is

added to the verb to create a simile, and the simile is not a noun, but a verb, as in the original. The word “wounded” is omitted, and the verb “wept” was added to the simile structure “as a dog whined”.

Original: Ten years ago, there had been lots of pictures of what looked like a large pink beach ball wearing different-colored bonnets — but Dudley Dursley was no longer a baby, and now the photographs showed a large blond boy riding his first bicycle, on a carousel at the fair, playing a computer game with his father, being hugged and kissed by his mother [5; 12].

Translation: Он жыл бұрын сөреде түрлі-түсті қалпақ киген үлкен күлгін допқа ұқсайтын домалақ бір нәрсенің суреті толып тұратын. Бірақ Дадли Дурслидің сәби шағы да аяқталды, енді олардың орнын сары шашты семіз баланың алғаш велосипед тепкені, парктегі әткеншектегі отырғаны, әкесімен компьютер ойнағаны, анасының оны құшақтап сүйіп тұрған суреттері басқан [6; 27].

At this point, the lexical unit beach is not given in the translation text. Large pink beach ball is four lexical units called large pink beach ball and conveyed by three lexical units. The main meaning of the word beach recorded in dictionaries is “beach”, beach ball is a ball played on the beach. However, the translators did not choose to write exactly what kind of ball it is. It can be noted that the method of filming was used rationally without affecting the main message.

4. Addition method — addition of lexical units is a method that takes place in the translation in order to convey the hidden semantic components of the original. This method is used to restore captured elements in the original text.

The introduction of additional words is due to a number of reasons: differences in sentence structure and the fact that short sentences in English require a detailed presentation of thoughts in Kazakh. The lack of a suitable translation or a suitable lexical-semantic version of a given word or phrase is also a reason for introducing additional lexical units into the translation.

Original: Dumbledore gave his wand a little flick, as if he was trying to get a fly off the end, and a long golden ribbon flew out of it, which rose high above the tables and twisted itself, snakelike, intowords [5; 92].

Translation: Дамблдор таяқшасын ұшына қонған шыбынды қуып жібергісі келгендей сілкіп қалып еді, одан ұзын алтын түсті таспа шықты да, жыландай ирелеңдеп жоғары көтеріле беріп, ауада қалықтап тұрған сөздерге айнала кетті [6; 135].

Another lexical unit, that is, a verb, is added to the simile made from the noun in the original, and a simile structure is given in order to describe not only the image, but also the action.

Original: Harry’s legs were like lead again, but only because he was so tired and full of food [5; 93].

Translation: Хэрридің аяғы қайтадан қорғасын құйғандай зілдей болып, әрең көтеріп келе жатты, тек осы жолы шаршағаннан қарны қатты тойғандай болды [6; 136].

In English, the simile given with one lexical unit should be translated literally as “like a lead”, but the translator added two more lexical units to clarify the meaning and translated it as “қорғасын құйғандай зілдей”.

Based on the classification in works of L.S. Barkhudarov and V.N. Komissarov [11, 12], we identified the following types of transformations used by the translators in the translation of figurative phrases in the translation of the work of art “Harry Potter and the Philosopher's Stone”:

1. literal translation (40%);
2. complete replacement of the image (10%);
3. omission (40%);
4. addition (10%).

In most cases, when conveying similes or comparative structures, translators turn to delivery from a pragmatic point of view — they preserve an image that corresponds to the original in terms of denotative content, emotional-evaluative component.

Conclusion

The current problems faced by the world have determined new ways of studying the text, in general, and fiction, in particular [13; 70]. Among the texts of functional style, one of the texts that are often described from the linguistic point of view is unique — the artistic text [14; 7]. Effective speech that is, speaking in artistic language, explaining one's thoughts clearly to others is important [15; 4] “Every largely modernized society has culture and traditions which are rooted long in the past. The most important condition for successful modernization is the preservation of national culture and tradition” [16; 91]. In this regard, one of the main tasks is to correctly convey the national culture during translation. Translation of fiction is a real

creative art. In addition to knowing both languages equally, the translator must be both a writer and a scientist [17; 107].

In conclusion, it should be noted that the simile structures in J. Rowling's fiction "Harry Potter and the Philosopher's Stone" are distinguished by the clarity of the image, originality and variety of syntactic structures used. J. Rowling actively used memorable lighting structures, adding elements of fantasy. Basically, simile is one of the main stylistic tools used by the author.

The peculiarity of the translation of equational structures is that it is close to the original text. When translating such structures, it is very important to convey not only the image itself, but also the levels of pragmatic impact on the reader. At the same time, it is necessary to take into account the differences in the worldview of the reader who speaks the source language and the translated language.

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Көркем аудармадағы теңеулердің аударылу ерекшеліктері (Ж. Роулиннің «Хэрри Поттер мен пәлсапа тас» романы негізінде)

Мақалада көркем аудармадағы теңеулердің ағылшын тілінен қазақ тіліне аудармасы талданған. Теңеулер әдебиетте кең таралған стильдік құрал болып табылады. Олардың аудармасы аудармашылар үшін күрделі мәселелер тудыруы мүмкін. Мақала авторлары аудармашылардың түпнұсқадағы теңеулердің мағынасы мен әдеби эсерін жеткізудегі қолданатын әдістеріне назар аударған. Ж. Роулиннің «Хэрри Поттер мен пәлсапа тас» көркем аудармасының мысалдарына сүйене отырып, мәдениет пен дәстүрдің сипатын беру үшін теңеулерді түпнұсқа тілінде қолдану және оны аударма тіліне жеткізу мәселелері зерттелген. Теңеулерді зерттеген отандық және шетел ғалымдарының теориялық еңбектеріне сүйене отырып, олардың қолданылу ерекшеліктері, жіктелуі, аудармасы туралы ақпарат берілді. Сонымен қатар көркем аударманың ерекшеліктері мен оның мәдени мұраны сақтау мен таратудағы маңызы қарастырылған. Зерттеу барысында аудармашылардың түпнұсқа тіліндегі теңеулерді аударма

тіліне жеткізуі кезінде теңеудің стилін, үнін, мән-мағынасын, рухын сақтап қалу мәселесі сөз етілді. Сондай-ақ мәдени айырмашылықтар мен мақсатты аудиторияның ерекшеліктері ескеріле отырып, теңеулік құрылымдарды аударудың әртүрлі тәсілдері талқыланды. Тілдік формалар мен мәдени контекстер арасындағы алшақтық сияқты аудармашылардың кездесетін қиындықтары сипатталған. Қорытындылай айтқанда, әлемдік әдебиеттегі тілдік және мәдени алуандылықты сақтау және қазақ тілді оқырмандардың тамаша жазба туындылардан ләззат алуына мүмкіндік беру үшін көркем аударманы зерттеу өзекті мәселелердің бірі.

Кілт сөздер: аударма, көркем аударма, теңеу, тіл, түпнұсқа тілі, аударма тілі, аударма ерекшеліктері, қазақ, ағылшын тілдері.

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Особенности перевода сравнений в художественном переводе (на основе романа Дж. Роулинг «Гарри Поттер и философский камень»)

В статье проанализирована передача сравнений в художественном переводе с английского языка на казахский язык. Сравнения являются распространенным стилистическим приемом в литературе, и их перевод может создавать серьезные проблемы для переводчиков. Авторами статьи исследована выборка сравнений из романа и их переводов на казахский язык с акцентом на стратегии, используемые переводчиками для передачи значения и литературного эффекта оригинальных сравнений. На примере художественного перевода Дж. Роулинг «Гарри Поттер и философский камень» рассмотрены проблемы использования сравнений в языке оригинала и их передачи на язык перевода. На основе теоретических работ отечественных и зарубежных ученых, изучавших сравнения, рассмотрены проблемы об особенностях их применения, классификации и перевода. При этом были изучены особенности художественного перевода и его значение в сохранении и распространении культурного наследия. В ходе исследования обсуждались проблемы сохранения стиля, тона, смысла и духа сравнения при переводе структур сравнения с языка оригинала на язык перевода; различные способы перевода сравнений с учетом культурных различий и особенностей целевой аудитории. Изучены проблемы, с которыми сталкиваются переводчики, такие как разрыв между языковыми формами и культурными контекстами. Был сделан вывод, что изучение художественного перевода является одним из наиболее актуальных вопросов для сохранения языкового и культурного разнообразия в мировой литературе и предоставления казахоязычным читателям возможности насладиться великими произведениями.

Ключевые слова: перевод, художественный перевод, сравнения, язык, язык оригинала, язык перевода, особенности перевода, казахский, английский языки.

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