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LINGUOCULTURAL ASPECTS OF TRANSLATION
OF ABSURD LITERATURE

Abstract. The article was implemented within the framework of the project AP0 513 30 19 of the Ministry of Education and Science of the Republic of Kazakhstan «Cultural codes of modern Kazakhstan (literary and media discourses)».The article deals with linguocultural features of translation of absurd literature and discusses the relation between language and culture within the field of sociocultural translation. Translation of absurd literature is one of the most complicated literary translations. After all, to translate the absurd literature it is necessary to understand the phenomenon of «absurd» as an aesthetic phenomenon. The translation of absurd literature is becoming more and more popular trend at present time.

Translation of absurd literature is a complicated and multifunctional activity of human being, where language and culture, language and ethnos, language and nation's mentality are closely interrelated.The results of this study show that it isnotenough just to be an excellent translator to cope with the problem; the translator should be partly a poet in order to understand the deep specifics of the absurd language.

Keywords: translation, absurd literature, language, culture, picture of the world.

Introduction. Nowadays in modern linguistics, a special attention is paid to the interaction of language and culture. Language is perceived as an instrument, as a mean of conveying and preserving the history of people, specific features of nation, moral values, cultural heritage, and cognitive experience of society. Culture is interpreted as a hereditary memory of nation, which is expressed in certain systems of prescriptions.

Language is an integral part of culture, its most important component. At the same time, culture is considered as the totality of material and spiritual achievements of society, in all aspects of historical, economic, social, psychological features of the ethnos, its customs, traditions, values, institutions of social order, life and living conditions. In other words, culture is a multifaceted and multidimensional concept that encompasses all aspects of human being and consciousness of an ethnos, including the language [1].

The issues of linguocultural studies include the study and description of the relationship between language and culture, language and ethnos, language and mentality [2, 28]. According to Emil Benveniste it was created, "on the bases of the triad - language, culture, human personality" and represents linguoculture as a "lens, through which the researcher can see the material and spiritual identity of ethnos" [3, 45]. In this regard, each representative of nationalities and ethnos has its own understanding of the language, its own "picture of the world". This concept is the most important in linguocultural studies.

ByV.N. Telia: "The picture of the world is not a mirror image of the world and not an open" window "into the world, it is the picture, the interpretation, the act of world understanding "[4, 216]. By modern authors, the picture of the world is defined as the global image of the world that underlies the worldview of a person, it expresses the essential features of the world in the understanding of a man as a result of his cognitive and spiritual activity. In other words, the notion of the picture of the world is based on the study of man's ideas about the world, and if the world is aninteraction of a man and environment, the picture of the world is the result of processing information about the environment and man. In the process of

presenting the surrounding reality by a person, a linguistic picture of the world emerges. The researcher points out: "The language picture of the world is the product of consciousness, inevitable for thought-language activity, which arises as a result of the interaction of thinking, reality and language, as a means of expressing thoughts about the world" [4, 216]. The language picture of the world is a systematic holistic reflection of reality through various linguistic means. The language picture of the world reproduces various pictures of the human world and displays a general picture of the world. Therefore, taking into account the linguistic and cultural aspects is the key problem of translation.

According to modern theoretician and philosopher U. Eko to translate means to understand the internal system of language and the structure of this text in this language and build a textual system that in a certain sense can have a similar impact on the reader. U. Eko wrote that when he opens the translation of a great poet, fulfilled by another great poet, he does not hope to find something very similar to the original; on the contrary, he usually reads the translation, because he wants to see how the artist-translator meets with the artist-first-creator [5, 29]. Each participant in the translation process contributes to the translation. The translator should know not only the features of translation and possess the skills. The translator refracts the meaning of the source text in such a way that he is the bearer of both national and foreign culture. He creates his own translational picture of the world, which forms his bilingual consciousness.

The Russian linguist Yu.A. Sorokin addresses to the problem of universal and cultural-specific in translation, believing that a bilingual translation is at the same time a "two-cultural" interpretative translation [6, 4].

The system of linguistic meanings correlates with the cultural competence of native speakers, with his worldview. The linguistic picture of the world of the linguistic cultural community appears as a means of translating cultural stereotypes, symbols, standards that shape this society into a community.

According to Yu.M.Lotman, the main thing in culture is that it functions as a sign system, while the most important structural (and structuring) device in it is a natural language. Therefore, the problem of translation arises already at the moment when life experience is transformed into culture. In order to be able to remember this or that individual event, it is necessary to identify it with one or another element in the structure of the "memory device" .The interpretation of this basic cultural process as Lotman's translation is consistent, inexorable: "... the introduction of a fact to the collective memory discovers all the signs of translation from one language into another, in this case into the language of culture" [7, 329].

Referring to the works of N.S.Avtonomova, it can be said that the translation appears not only as an intermediary in intercultural and interlingual exchange, but also as a condition for the possibility of any cognition in the social and humanitarian fields. Translation is often studied as a linguistic or cultural phenomenon [8, 17]. So, translation is not only the transfer of words and meaning from one language to another, but it is the transfer of one culture by means of language to another culture. In the words of N.S. Avtonomova, translation always involves the crossing of borders, but not only linguistic, which has always been more or less obvious, but also cultural, social, historical, and so on. Translation is never carried out by one simple and unambiguous movement. It involves a whole series of interrelated operations and, above all, some form of interpretation [8, 25]. Translation is impossible without understanding and interpretation of the text, this is the first step in performing any kind of translation, including, of course, literary. Incorrect interpretation inevitably leads to inadequate translation or to a completely wrong translation. As it was described above, the translation is a holistic, complex process that includes the steps, decoding of the original text and coding of it into the target language. These processes are performed by the translator at the same time.

It is impossible to create a translation text that would be an accurate functional and communicative copy of the original, since it is impossible to completely match the conceptual systems of communicants. The translator strives to the maximum textual similarity of the source text (ST) and target text (TT) providing equal impact of these texts on their recipients. Compared to the author, the translator does not have the freedom to express his own opinion or the perception of ST. But this fact should not limit the translator-artist to convey thewhole essence of the text, the author's intention and style to the recipient.

Methods

The methods followed in this study are chosen with the heterogeneity of the practical material being studied and in accordance with the purpose of the study. They are descriptive method and method of comparative analysis. It should be noted that all the analyzed data are basically chosen because of the comparing of the source text with the target text. Each word was translated based on the sentence and context it is mentioned in. However, each of these words and word combinations may have another meaning in another sentence and context. Using the descriptive method, the translator attempted to describe and interpret the status of phenomena. Thus, this research is a comparative study of English absurd literature and its Russian translation. The translation strategies to be examined in the related samples are lexical and grammatical translation transformations.

Translator, trying to achieve the maximum effect of translation, can make some lexical, grammatical or lexico-grammatical mistakes. The mistakes can be in the wrong use of translation techniques such as omission or addition, concretization or generalization, transcription or transliteration, etc. There are many types and variants of the classification of translation transformations according to different authors. Most of them are similar in many respects to each other. Let us dwell on the classification of the translation techniques proposed by V.N.Komissarov. According to V.N.Komissarov's classification, the methods of translation are divided into lexical, grammatical and lexico-grammatical categories. It also contains three groups of translation techniques mentioned above:

Lexical		Grammatical	Lexico-grammatical
Formal lexical transformations: 1)transcription; 2)transliteration; 3)calque	Semantic lexical transformations (lexico-semantic substitutions): 1) generalization; 2) specification; 3)modulation (semantic development)	1)the method of sentence division; 2) the method of combining sentences; 3) word for word translation; 4)grammatical substitutions	1)antonymic translation; 2) descriptive translation; 3) the method of compensation

Figure 1 - Classification of translation transformations by V.N.Komissarov

In this case, it is important not just to translate the text as closeto the original as possible, but to take into account the fact that the translation should be adequate. After all, an adequate translation is a translation that ensures pragmatic tasks of the translation act on the maximum possible level of equivalence to achieve this goal, without violating the norms or the language of the TL, while observing the genre-stylistic requirements for texts of this type and corresponding to the socially-recognized conventional norm of translation [9, 24]. By his definition, any adequate translation must be equivalent (at the level of equivalence, by V.N.Komissarov's definition there are five levels of equivalence), but not every equivalent translation is considered to be adequate.

Literary translation from one language to another is one of the means of enriching the language, literature, culture of nation. Translation of literary texts should be carried out taking into account not only the source (SL) and target (TL) languages, but also consideringextralinguistic and ethnolinguistic factors. "The ability to select the most suitable, the most"natural"form of expression for a given language, in fact, is what is called a "language instinct", the comprehension of "the spirit of the language", notes V.G.Gak [10, 7].

It is impossible to talk about the principles of correspondence in translation, without recognizing that there are many different types of translation. As Yu.A.Nida correctly notes, the differences in the types of translation as a whole can be explained by three main factors influencing the choice of one or another type: (1) the nature of message, (2) the intentions of the author, and hence the translator as his confidant, (3) the type of audience that is the reader[11, 115].

Translation, according to Yu.A.Nida, is the creation of the closest, firstly, in meaning, and secondly, in style, natural equivalent of a message in the language of the person who receives it. A proper understanding of the text is the first and most important step in the process of any translation, and to achieve it one must take into account three factors, namely the author, the text and the reader.

To date, there are no many practical works devoted to the translation of American absurd literature into Russian language. From local translators we can identify A. Kistyakovski, S. Ilyin, E. Klyuev, G. Kruzhkov, and others who in turn translated the classics of American absurd literature of the XX-XXI centuriesas E.Lir, J.Heller, D.Hendler and others.

Results

American absurd literature, as a literary text, presents a special difficulty for translators precisely because of the discrepancies between the cultural and speech traditions of the speakers of the source language and target language. Here it is necessary to emphasize the uniqueness of the absurd literature. We can distinguish the following features of the genre of absurd:

- Lack of logic
- Wordplay
- Humorous content
- Fantastic images
- Neologisms
- A clear rhythm (in the literature of poetry)

When you translate in the first place, you need to understand the text itself and the intention of the author. In the texts of absurd poetry there is no causal logic that is customary for the reader. The most interesting and complex is that absurdist poets often create fantastic images through the play of words, and their own original neologisms. In the process of translating the absurd, all the above features should be taken into account by the translator. In our opinion, to translate the absurd literature it is not enough to be just a translator, and also it is necessary to have a talent of a writer-artist and an endless imagination. After all, all these characters are fictitious; the chain of their actions in the translation should cause the same emotions in the recipient, as in the original text.

Conclusions and Discussions

There are also some discussions about the translation of the absurd literature by different scholars. As the translation of absurd literature is the most complicated one it takes a lot of experiences from the translator. As the Swiss literary critic, a Russian philologist, a translator, a specialist in the Russian avant-garde who translated Harms, Jean-Philippe Jacquard notes the translator should be a little bit a poet. In fact, absurd is closer to Western people than Russian; this genre is not easy to translate, since it includes a play of words, sarcasm and irony. One of the outstanding representatives of the absurd literature is Joseph Heller and his work "Catch 22".

Joseph Heller uses almost all means for the comic drawing of the numerous vices of the American army. The author resorts to mild irony, then turns into poisonous sarcasm, somewhere exaggerates, somewhere parodied. As a result, a tremendous military satire appeared. And only the satire could show the absurdity of what is happening, without rolling over loud accusations and pathetic tone. J. Heller by satirical techniques brilliantly shows the characters of each hero. More you read, more you get to them with different feelings: someone causes pity, someone - fastidiousness, someone - anger.

In fiction, the authors use different words as the names of the characters, thereby determining their character and attitude of the readers through the prism of associations. One of the heroes of the novel by American writer Joseph Heller Catch-22 (in translations into Russian "Уловка 22" and "Поправка22") is Captain Black. In a later translation of this novel, the translator, realizing that the name tells about the character refuses the transliteration of "Captain Black" (an earlier translation). In English black, besides the main meaning "black", also means "dirty", "spiteful", "gloomy". Summarizing all these meanings, the translator A. Kistyakovskiy, continuing this synonymous series, finds the meaning "mean". Thus, in his translation appears Капитан Гнус ("gnusnyi" in Russian means "mean"), whose name, just like in the original, has a vivid negative characteristic.

Another person with a negative character is Dori Duz, shameless, a maid of easy virtue. Her name was translated as "Дори Даме".Although the translator could use the method of transliteration and leave the name as "Дори Дуз".

Mudd is unfortunate lieutenant, who arrived from the recruiting before he was enrolled and was sent to death. In translation A. Kistyakovskiy using the play of words for his difficult fate gave a variant as "Трупп". There are many examples of wordplay and sarcasm such as Captain Piltchard and Captain Wren with translation as "Капитан Птичкард"and "Капитан Краббс". By name we can confidently give the character a correct and accurate description. Such proper names carry additional information and emotional coloring that are lost when used in translation transcription or transliteration.

In conclusion we can say that correctly selected equivalents play an especially important role for the translator and for the reader. After all, the translator must convey the same reaction from the reader,as wanted the author while writing the original text. In the first place, the translation should be adequate, because any translator knows that an equivalent translation cannot be adequate, and an adequate translation in turn can be equivalent. For this, as it was said above, along with correctly chosen equivalents, it is very important to have literary skills and to be partly a poet.

Thus, it can be concluded that while translating the absurd literature, the most appropriate way is to search for translation equivalents and contextual analogues.It is better to keep in mind that extraordinary attempt to get the closest word for word translation can sometimes lead to a great external difference between the translation and the original text.

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АБСУРД ӘДЕБИЕТІН АУДАРУДЫҢ ЛИНГВОМӘДЕНИ АСПЕКТІЛЕРІ

Аннотация: Мақала ҚР Білім және Ғылым Министрлігінің AP0 513 30 19 «Заманауи Қазақстанның ұлттық коды (әдеби және медиядискурс)» жобасы негізінде жазылған. Мақалада абсурд көркем әдебиетін аударудың лингвомәдени ерекшеліктері және аудармадағы тіл мен мәдениет ара қатынасы қарастырылады. Абсурд әдебиетін аудару – көркем әдеби аударманың ең күрделі де қызықты түрі болып табылады. Абсурд әдебиетін аудару үшін алдымен эстетикалық бейне ретінде «абсурд» феноменін жан-жақты түсініп алу қажет. Қазіргі таңда абсурд әдебиетін аудару өзекті тақырыптардың біріне айналып бара жатыр.

Абсурд әдебиетін аудару – бұл күрделі, әрі көп кешенді адам қызметінің түрі. Мұнда тіл мен мәдениет, тіл мен этникалық бейімділік, тіл мен ұлт менталитеті тығыз байланысты. Бұл зерттеудің нәтижесі абсурд тілінің қыр-сырын аудару үшін бір жағынанбіліктіаудармашы болып қана қоймай, екінші жағынан ақын-жазушы болу керектігін көрсетеді.

Түйін сөздер: аударма, абсурд әдебиеті, тіл, мәдениет, әлем бейнесі.

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ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА ЛИТЕРАТУРЫ АБСУРДА

Аннотация: Статья выполнена в рамках проекта АР0 513 30 19 Министерства образования и науки РК «Культурные коды современного Казахстана (литературный и медийный дискурсы)». В статье рассматриваются лингвокультурологические особенности перевода литературы абсурда и взаимосвязь языка и культуры в переводе. Перевод литературы абсурда - один из сложнейших видов перевода художественной литературы. Для перевода литературы абсурда необходимо понять сам феномен «абсурда» как эстетического явления. В настоящее время перевод литературы абсурда становится все более и более актуальным.

Перевод литературыабсурда - это сложная и многофункциональная деятельность человека, где язык и культура, язык и этническая принадлежность, язык и менталитет нации тесно взаимосвязаны. Результаты этого исследования показывают, что недостаточно просто быть отличным переводчиком, чтобы справиться с этой проблемой; переводчик должен быть отчасти поэтом, чтобы понять тонкости перевода языка абсурда.

Ключевые слова: перевод, литература абсурда, язык, культура, картина мира.

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