

## NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN

SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

<https://doi.org/10.32014/2020.2224-5294.53>

Volume 2, Number 330 (2020), 173 – 179

UDC 81'255.2

МРНТИ 16.31.41

**A.A. Aldabergenova**

Kazakh Ablai Khan University of International Relations

and World Languages 050022, Almaty, Kazakhstan.

E-mail: [aikonya\\_01@mai.ru](mailto:aikonya_01@mai.ru)

## CULTURAL TRANSFER AND TRANSLATION OF ABSURD LITERATURE

**Abstract.** This article deals with the correlation between the problems of cultural transfer and the translation of the absurd literature. Absurd literature itself is a complex and multifaceted genre for understanding. Being an equivalent of nonsense and illogical absurdity, it hides many meanings. While some authors considered absurdity in close relation to grotesque and illogism, others tried to find similarities with nonsense. It requires a multifaceted discussion and careful consideration to convey the proper meaning of the author's ideas. Translation of absurd literature as a literary text is the most complex and problematic field in translation studies. A characteristic feature of fiction is the pronounced national and historical coloring of the content and form, as well as the individual style of the author and the genre of the work. When translating a literary text, we convey not only the meaning and form of the text structure, but it also raises the problem of cultural transfer. Not all translators are able to translate the text in accordance with the stylistic and lexical norms of translation and preserve the cultural flavour of the original text. Being a translator of absurd literature means being a poet, an absurd writer, and an absurd translator in the aggregate.

**Key words:** cultural transfer, literary text, absurd literature, translation, cultural turns.

**Introduction.** Nowadays, the term "absurd" is often used by many authors and critics with extreme ease, and it is not quite clear what meaning they put into it. It is obvious that for most critics "to be absurd" means "to be ridiculous, meaningless and funny". Being an equivalent of nonsense and illogical absurdity, it hides many meanings. To be an absurd writer means to be "in the absurd", to live in it, to feel it not as a conflict between the world and man, but as an inner reality, independent of historical epochs and conditions of human existence.

Trying to escape from the path of discursive consciousness, a person begins to behave not in the same way as others: his behavior seems meaningless and ridiculous for his surroundings. According to Esslyn immediate predecessors of absurd had been clowns, jugglers, and writers who based their works on nonsense, paradox, and mockery of everyday language. Absurd behavior is a natural reaction to the tragic absurdity of the world in which one feels like an outsider. It is therefore clear why "the theatre of the absurd" is also called "the theatre of paradoxes" or "the theatre of mockery" [1, 8].

Some scientists understand absurd as a synonym of some fantasy and grotesque, where something illogical breaks into logic, where the logical links are broken. In D.N. Ushakov's Russian explanatory dictionary, "alogism" (from Greek a – without and logismos - reasoning) is understood as something incompatible with logical thinking, contrary to logic. And in Efremov's new explanatory-word-forming dictionary of the Russian language, "alogism" is explained, firstly, as a course of thought that violates the laws and rules of logic, and secondly, as a stylistic method that consists in the deliberate violation of logical connections (usually to create a comic effect) [2].

D.V.Tokarev in his book "The Course for the Worst: Absurdity as a Category of Text in D.Kharmis and S.Beckett" (2012) explores the philosophical foundations of "absurd" creativity of two writers and notes the closeness not only externally - the absurdity of many texts - but also at a deeper level of metaphysical intuition. Both writers are concerned about the problem of fundamental "alogical" of the world, feel the presence of a dark unconscious "being in itself" in it and each of them is looking for salvation from it in their own way - either by achieving mystical experience of the newly purified world or by contrasting the impersonal material and biological existence with the project of deadly oblivion.

M.P.Marusenkov considers the grotesque as an absurd trend. In his opinion, the substantial contrast, immanent grotesque imagery, determines its proximity to absurdity. According to Mann, the basis of the grotesque is made up of logics, and L. Pinsky saw a paradox in this quality. However, as noted by L.B.Menglinova, "if the paradox presupposes only an unexpected perspective on images that are quite real and plausible, the grotesque requires deformation of images, taking them beyond the limits of possible, real". Therefore, paradoxical and illogical are not the main features of the grotesque, although they are certainly inherent in it, which makes it possible to consider the grotesque in close connection with the absurd. Absurdity is a sense of discord, a loss of cohesion in the world, and grotesque is a strange connection of the world, a kind of paradox [3, 208].

In the second half of the 20th century, a complex configuration of modern cultural sciences began to emerge. Doris Bachmann Medik in his book "Cultural Turns. New Guidelines in the Cultural Sciences" distinguishes seven "cultural turns": interpretive, performative, reflexive, post-colonial, translational, spatial, and pictorial/iconic, paying special attention to the emergence of each of them, as well as their interaction on separate disciplines and the development of interdisciplinary subject areas. Besides, conceptual interrelations and intersections between "turns" do not remain outside the field [4].

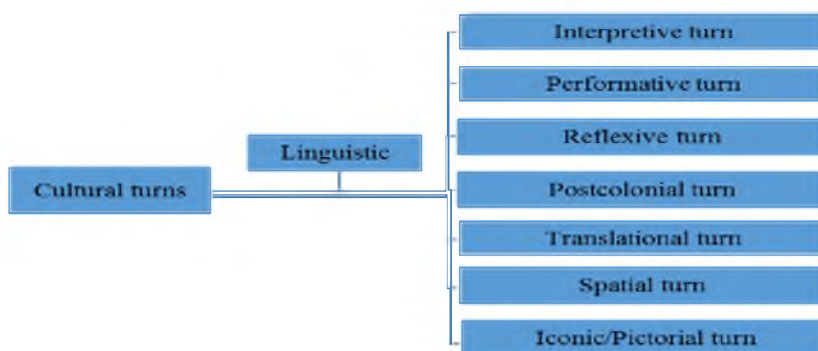


Figure 1 – Differentiation of cultural turns

As it was mentioned above, since the 1970s, the linguistic turn has been replaced by a number of different turns that open up a differentiated and dynamic field of cultural research. Along with the new turns, the direction of thought has changed and new angles of research have been established, and the established theoretical and methodological canon has been destroyed. Self-interpretation and staging, physicality and action, policy of social and intercultural differences with translation and overcoming practices, perception of images and different cultures of view, space/social action relations, etc., came to the fore.

According to D.B.Medik's interpretation, "The sciences of culture have replaced the humanities in the conditions of a certain scientific policy, turning into a "code of modernization". The upgrading impulse of cultural sciences has passed into the mainstream of increasing autoreflexion and differentiation. This has been facilitated by the desire to fit into the context of international theoretical approaches so that the humanities can "modernize" from their perspective. This position revealed the specific drawbacks of the traditional humanities: by singling out separate cultural objects that reflect spiritual productivity, the humanities rather adhere to a universal model of a single human spirit, which, however, was generated by a purely European spiritual history. The sciences of culture, on the contrary, pay close attention to the materiality, mediality and forms of activity of "cultural" in order to understand more precisely how and

through what specific cultural processes in this or that society spiritual and cultural processes are produced in general" [4, 9].

As the author points out, "A translational turn in the sciences of culture implies a cultural turn in translation studies. Since the 1980s, philological and linguistic translation studies, the subject of which is languages and texts, has become a cultural study of translation, focused on cultural translation, the translation of cultures and between cultures" [4, 284]. "The concept of translation has gone beyond the transfer of languages and texts from one to the other, but is increasingly being used to address issues of cultural translation and even to analyse the multifaceted and dynamic cultural worlds of life as such. Classical, text-oriented notions of literary translation, such as original, equivalence, "fidelity", were gradually supplemented or even replaced by new leading categories of cultural translation, such as cultural representation and transformation, alienity and inconsistency, movement, cultural differences and power" [4, 285]. In this case, the works of D. Bahmann Medik and N.S. Avtonomova are of particular importance for us and have a methodological basis.

According to N.S. Avtonomova, translation always implies crossing borders - but not only of language borders, which has always been more or less obvious, but also of cultural, social, historical, etc. Translation is never done in one simple and unambiguous way. It assumes a number of interrelated operations and, above all, a form of interpretation [5, 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 [6, 114].

**Methods.** Sometimes, a translator who tries to surpass the author or other translators may overdo the text based on creative language skills. When using wordplay or language creativity, a translated text can lose its cultural horizon. As an example, we can take two translated versions of J. Heller's novel by M. Vilensky, V. Titov and A. Kistyakovsky. In comparing two texts, different factors like temporary, socio-cultural, personal are considered, which could affect the translation. The question of how these factors influence the use of different translation techniques by both translators is also considered. The existence of diachronic translation multiplicity reflects the interest of not only translators but also readers in the works of foreign literature. By examining two different translations, it is possible to determine to what extent the language of the translation changes over time, and to what extent the translation variant better reflects the meaning and mood of the original text. Comparative analysis allows us to identify some common and distinctive features inherent in each translation variant:

Every translator has his or her favorite tricks: M. Vilensky and V. Titov ingeniously use the methods of sentence partitioning and integration, thus preserving the style of the author's text - brevity, clarity, conciseness; A. Kistyakovsky, in most cases, ignores such methods, but his translation does not seem cumbersome, because the translator successfully and uniquely uses the method of compensation. In general, each version is interesting because it exists as one of the possible interpretations. Where M. Vilensky and V. Titov maintain maximum closeness to the original, A. Kistyakovsky presents to the reader a much more distant version. M. Vilensky and V. Titov use the method of generalization, while A. Kistyakovsky methodically goes into details and achieves the specification of the text. M. Vilensky and V. Titov periodically omit the translation of some realities of American life, while A. Kistyakovsky, on the contrary, accentuates them. Perhaps it's just a matter of time: each of the translators is guided by its own reader, who should not only be interested in the text, but also understand it. The translation of M. Vilensky and V. Titov was performed in 1967, perhaps the translators have been unfamiliar with the culture and American life in the 1940s, which, quite naturally, led to a certain discoloration of the national color in translation. However, in the translation of characters A. Kistyakovsky uses the play of words and rhymes, which are pleasant to hear in Russian, but in turn distorts the original names of characters, and thus does not fit into American culture and loses cultural flavor.

Moreover, for a translator one of the most important things is cognitive thinking. A person is usually not aware of the structures that guide his linguistic thinking: cognitive structures are not a conscious content of thinking, but we can assume that they are the ones that impose to thinking one form, not

another. In modern humanitarian paradigm, the concept of the cognitive state of the native speaker is important, beyond which we cannot consider any models of representation of knowledge [7, 58].

**Results.** The very fact of diachronic translation plurality from the scientific point of view is natural and testifies to the invariable demand for the original foreign language. The novel of J.Heller (1961) was translated into Russian by M.Vilensky and V.Titov (1967), and by A.Kistyakovsky (1988). A. Kistyakovsky's translation "Catch-22" was created more than 20 years after the first translation and, probably, this is the reason of the translator's desire to create a new text, more correlated with the style of the reader of new time. A. Kistyakovsky faced the most difficult task: to create a modern translation of the novel in the presence of already existing, in some way, sacred translation, within the framework of the language of the zero years, while the original language remained in the 50's. His translation was carried out in the era of greater freedom of expression, and A. Kistyakovsky very relaxed uses the play of words, sarcasm and black humor. If in their translation M.Vilensky and V.Titov use "Капитан Блэк", in A.Kistyakovsky's translation it is "Капитан Гнус"; "Пилтчард и Рен" turns into "Птичкард и Краббс", "Аарфи" into "Аафрей", "Сноуден" into "Снегги".

Because of semantic mistakes that can be found on almost every page of the text, the characters, the environment, the relationship between people were distorted. Let's start with a comparative analysis of examples like wrong transmission of the background and situation:

Page 7 in the ST – p.13 in TT of 1967, p.7 in TT of 1988: in the ST: «It was love at first sight. The first time Yossarian saw the chaplain he fell madly in love with him».13/1967 M.Vilensky and V.Titov used omission, and there is no such a sentence in their translation. 7/1988 «Йоссариан полюбил капеллана мгновенно. С первого взгляда и до последнего вдоха», то есть, «Эта была любовь с первого взгляда. Как только Йоссариан увидел капеллана он безумно влюбился в него».

As we see in the examples, perhaps first two translators considered these sentences unnecessary and missed them, or they do not convey important information. However, the translation of A.Kistyakovsky is oversaturated, in our opinion he tries to spin out the original sentence by the phrase «до последнего вдоха», which is out in the ST.

7/13/7 «None of the nurses liked Yossarian». «Медсестры недолюбливали Йоссариана». «Все палатные сестры недолюбливали Йоссариана». In translations paying attention to verbs and meaning of the sentence, we can highlight that both translators used «antonymic translation», in both cases the verb «liked» was translated as the negative verb «did not like».

7/13/8 «Yossarian had everything he wanted in the hospital...». «В госпитале у Йоссариана было все, что душе угодно». «Йоссариану нравилась госпитальная жизнь», то есть «В госпитале у Йоссариана было все что он хотел». In the first translation «...все, что душе угодно» was exaggerated and by this distorts the meaning. In the second translation the translator uses «generalization».

8/14/9 «The next day he made war on article. He reached a much higher plane of creativity the following day when he blacked out everything in the letters but *a*, *an* and *the*». «Назавтра Йоссариан объявил войну артиклям. Но особую изобретательность он проявил на следующий день, вымарав в письмах все, кроме определенных и неопределенных артиклей». «На следующий день он объявил войну предлогам. А потом его посетило высокое вдохновение, и он решил оставлять в письмах только предлоги».

In this example it is not difficult to find out that articles «*a*, *an* and *the*» in the first translation are «артикли», but in the second translation they are «предлоги». We know that articles do not exist in Russian language however is it correct to translate article as prepositions? It can lead to misunderstanding.

9/16/10 «The captain was a good chess player, and the games were always interesting. Yossarian had stopped playing chess with him because the games were so interesting they were foolish». «Артиллерист был прекрасным шахматистом и разыгрывал интересные комбинации, до того интересные, что Йоссариану надоело постоянно чувствовать себя идиотом, и он бросил играть». «Игроком-то артиллерист был очень сильным, так что всякая партия превращалась у них в хитроумный поединок – хитроумный до идиотизма, как сказал Йоссариан, когда отказался с ним играть».

Over time, there may be several translations of the novel in different languages, but the real J.Heller is written in English. Maybe it's right to say that J.Heller is changing with us, and who knows, 30 years have passed since the last translation, and maybe it's time for another new translation.

**Conclusions and Discussions.** When working with texts and speeches, we should understand that there is a link between the theory of translation and cultural transfer. Translation is not limited by transferring of words and concepts from one language to another, it includes them in other people's forms of thinking, cultural practices of symbolization, worldviews and other social concepts and demonstrates the complexity of cultural translation links. Translation of texts provides important food for thought on the translation of culture. Hence, the history of literary translation opens up the possibility of a new, critical reading. The diversity of intercultural spaces of interpretation and translation reveals new translation units beyond national and cultural boundaries. In this case, culture is not just an object of translation, but a system of conflicts, differences, and mixtures.

Thus, we can conclude that while translating the absurd literature translator should take into account all the specific features of the literary text. He or she has to use all available techniques to achieve the best possible translation.

**А.А. Алдабергенова**

Абылай хан атындағы Қазақ халықаралық қатынастар  
және әлем тілдері университеті, Алматы, Қазақстан

### **МӘДЕНИ ТРАНСФЕР ЖӘНЕ АБСУРД ӘДЕБИЕТІН АУДАРУ**

**Аннотация.** Бұл мақалада мәдени трансфер және абсурд әдебиетін аудару мәселерінің арақатынасы қарастырылады. Абсурд әдебиеті, өз кезегінде, түсінуге қиын әрі күрделі жанр. Қисынсыздықтың, мағынасыздықтың баламасы бола тұра, ол көптеген мағыналарды қамтиды. Автордың ойын нақты жеткізу үшін, ол жан-жақты талқылауды қажет етеді. Көркем мәтін ретінде абсурд әдебиетін аудару – аударматанудағы ең күрделі сала. Көркем әдебиеттің өзіне тән ерекшеліктерінің бірі – құрылымы мен мазмұнының мәдени әрі тарихи бояуға толы екендігі. Көркем мәтінді аудару барысында тек мәтін құрылымы ғана аударылып қоймай, мәдени трансфер мәселесі де туындайды. Мәтінді аударманың барлық стилистикалық және лексикалық ережелерін ұстанып, мәдени құндылықтарын сақтай отырып аудару кез келген аудармашының қолынан келе бермейді. Абсурд әдебиетін аудару үшін тек аудармашы болып қана қою жеткіліксіз, оған қоса әрі ақын, әрі жазушы болу керек.

Абсурд, белгілі бір фантастика мен гротескінің синонимі ретінде логикада логикалық байланыстар үзілетін алогизм деп те түсініледі. Абсурд әдебиеті өзінің ерекше құрылымы мен формасына ие, ол әрдайым аудармада сақтала бермейді.

Аударма ұғымы енді тілдер мен мәтіндерді бір тілден екінші тілге аударумен шектелмейді, сонымен қатар мәдени аударманың мәселелерін шешуде және мәдени өмірдің жан-жақты және динамикалық әлемін талдауда жиі қолданылады. Егер бұрын аударма транскодтау, мәтінді бір тілден екінші тілге, бір символдық жүйеден екінші жүйеге аудару ретінде қарастырылса, қазір ол мәдени трансфер, яғни мәдени аударма, мәдениеттер арасындағы аударма ретінде қарастырылады.

Мәтінмен және сөйлеумен жұмыс жасау кезінде, аударма теориясын мәдени трансфермен байланыстырмай кетуге болмайды. Аударма сөздер мен ұғымдарды бір тілден екінші тілге аударумен шектелмейді, сонымен қатар басқа адамдардың идеяларын, символдық мәдени тәжірибелерін, дүниетанымдық көзқарастарын және басқа да әлеуметтік ұғымдарды қолдануды қамтиды. Аударылған мәтін көркем аударма тарихын қоса алғанда, аударманың мәдени қарастырылуына маңызды қорек береді. Бұл сыни оқуға жаңа мүмкіндіктер ашады. Аударма және аударма үшін көптеген мәдениаралық кеңістіктер ұлттық және мәдени шекарадан асатын жаңа аударма бөлімдерін ашты. Бұл жағдайда мәдениет аударманың объектісі ғана емес, сонымен бірге қақтығыстар, айырмашылықтар мен хаос жүйесі болып табылады.

Абсурд әдебиетінің аудармасы аудармашыларды көркем шығарма мәтінінің барлық сипаттамаларын, соның ішінде абсурд әдебиетінің ерекше белгілерін ескеруге және жоғары сапалы аударманы алу үшін барлық қолжетімді әдістерді қолдануға мәжбүр етеді. Абсурд әдебиеті мағынасыздығы, қисынсыздығы, аяқсыз қалуы, тілдік ойын формалары мен фантастикалық бейнелердің көрінісімен сипатталады. Бұл, өз кезегінде, аудармашының жұмысын қиындатады, өйткені аударылған мәтін оқырманға бастапқы мәтін сияқты эмоциялар мен реакциялар тудыруы керек.

Абсурд әдебиеті көркем әдеби мәтін ретінде қарастырылатындықтан, аударманың барлық нормаларын, автордың стилі мен идеяларын сақтай отырып, экспрессивтілігін жоғалтпай аудару тек санаулы аудармашылардың қолынан ғана келеді. Көркем мәтінді қабылдау – бұл туындыны тікелей қабылдаудан,

шығарманың идеялық мазмұнын түсіну мен эстетикалық бағалаудан және осының нәтижесінде көркем әдебиеттің оқырмандардың жеке басына әсер етуінен тұратын күрделі қызмет түрі.

Абсурд әдебиетін аудару үшін, ең бірінші, «абсурд» ұғымын түсіну керек. Абсурд әдебиетінің аудармасы – бұл адам қызметінің күрделі және көп қырлы түрі, оның барысында әртүрлі мәдениеттер, әртүрлі тұлғалар, ойлаудың әртүрлі тәсілдері, түрлі әдебиеттер мен дәуірлер, дәстүрлер мен көзқарастар соқтығысады. Көркем мәтіннің аудармасы негізінде ойдың берілуі, түпнұсқаның мазмұны жатыр. Бұл, өз кезегінде, аударылған мәтінде өздерінің заңдылықтары бар басқа белгілер жүйесін құрайтын, басқа құралдардың көмегімен беріледі. Американдық абсурд әдебиеті, көркем әдебиет мәтіні ретінде, ана тілі және аударылған тілде мәдени және сөйлеу дәстүрлерінің айырмашылығы салдарынан аудармашылар үшін белгілі бір қиындықтар туғызады.

**Түйін сөздер:** мәдени трансфер, көркем мәтін, абсурд әдебиеті, аударма, мәдени трансфер.

**А.А. Алдабергенова**

Казахский университет международных отношений  
и мировых языков имени Абылай хана, Алматы, Казахстан

### **КУЛЬТУРНЫЙ ТРАНСФЕР И ПЕРЕВОД ЛИТЕРАТУРЫ АБСУРДА**

**Аннотация.** В данной статье рассматривается соотношение проблем культурного трансфера и перевода литературы абсурда. Литература абсурда – сам по себе жанр сложный и многогранный для понимания. Будучи эквивалентом бессмыслицы, нонсенса и алогичности, абсурд скрывает множество смыслов. Если некоторые авторы рассматривали абсурд в тесном соотношении с гротеском и алогизмом, то другие искали сходства с нонсенсом и бессмыслицей. Он требует разностороннего обсуждения и тщательного разбора для передачи адекватного смысла задуманного автором. Перевод литературы абсурда как художественного текста представляет наиболее сложную и проблематичную область в переводоведении. Характерная черта художественной литературы – ярко выраженная национальная и историческая окраска содержания и формы, а также индивидуальный стиль автора и жанровая принадлежность произведения. При переводе художественного текста происходит не только перевод смысла и формы структуры текста, а к тому же возникает проблема культурного трансфера. Перевести текст, соблюдая стилистические и лексические нормы перевода, и сохраняя культурный колорит исходного текста, под силу не всем переводчикам. Быть переводчиком литературы абсурда – значит, быть поэтом, писателем-абсурдистом и переводчиком-абсурдистом в совокупности.

Абсурд как синоним некой фантастики и гротеска, понимается еще и как алогизм, где нелогичное врывается в логичность, где рушатся логические связи. Литература абсурда имеет свою особую структуру и форму, которая не всегда сохраняется в переводе.

Концепция перевода больше не ограничивается переводом языков и текстов из одного языка в другой, а все чаще используется для решения проблем культурного перевода и даже для анализа многогранного и динамичного мира культурной жизни. Если ранее перевод рассматривался как перекодирование, переложение текста из одного языка в другой, из одних знаковых систем в другие, то сейчас он рассматривается как культурный трансфер, то есть культурный перевод, перевод между культурами.

Имея дело с текстом и речью, нельзя не связать теорию перевода с культурным трансфером. Перевод не ограничивается переводом слов и понятий с одного языка на другой, он также включает в себя использование идей других людей, символических культурных практик, мировоззрений и других социальных концепций. Переведенный текст обеспечивает важную пищу для культурного мышления перевода, включая историю художественного перевода. Это открывает новые возможности для критического чтения. Многочисленные межкультурные пространства для устного и письменного перевода открыли новые единицы перевода, которые выходят за рамки национальных и культурных границ. В этом случае культура является не только объектом перевода, но и системой конфликтов, различий и хаоса.

Перевод литературы абсурда заставляет переводчиков учитывать все характеристики текста художественного произведения, включая характеристики литературы абсурда, и использовать все доступные методы для получения перевода высочайшего качества. Для литературы абсурда характерны демонстрация бессмысленности, нелогичности, незаконченности, наличие языковых игровых форм и фантастических образов. Это в свою очередь усложняет работу переводчика, так как переводной текст должен производить на читателя такие же эмоции и реакцию, что и исходный текст.

Так как литература абсурда рассматривается как художественный текст, перевести его, соблюдая все нормы перевода, стиль и задумки автора, не теряя экспрессивности, удастся лишь считанным переводчикам. Восприятие художественного текста является сложнейшим видом деятельности, которая состоит из непосредственного восприятия, обдумывания идейного содержания произведения, его эстетической оценки и, как результат всего этого, влияния художественной литературы на личность читателей.

Для перевода литературы абсурда необходимо понять само понятие «абсурд». Перевод литературы абсурда – это сложный и многогранный вид человеческой деятельности, в процессе которого сталкиваются различные культуры, разные личности, разные складывания мышления, разные литературы, разные эпохи, разные традиции и установки. В основе перевода художественного текста лежит передача мысли, содержания оригинала, которое выражается еще раз в переводе, но уже с помощью других средств, образующих другую систему знаков, имеющих свои собственные законы. Американская литература абсурда, как художественный текст, представляет для переводчиков особую трудность именно вследствие расхождений культурных и речевых традиций носителей исходного языка и переводного языка.

**Ключевые слова:** культурный трансфер, художественный текст, литература абсурда, перевод, культурные повороты.

#### **Information about authors:**

Aldabergenova A.A. – PhD student, teacher at the department of Translation and Philology, Kazakh Ablai Khan University of International Relations and World Languages, Almaty, Kazakhstan, Tel. +7 778 426 86 06. E-mail: [aikonya\\_01@mail.ru](mailto:aikonya_01@mail.ru), <https://orcid.org/0000-0001-5162-6853>

#### **REFERENCES**

[1] Tokarev, D.V. (2002) Kurs na hudshee: Absurd kak kategorija teksta u Daniila Harmsa i Sjemjuelja Bekketa [Course for the worst: absurd as a category of text at Daniel Harms and Samuel Beckett]. Novoe literaturnoe bozrenie, Moskva. ISBN: 5-86793-172-2 (in Russ.)

[2] Ushakov, D.N. tolkovyj slovar' russkogo jazyka [Interpreted dictionary of Russian language]. URL:<https://xn--b1algemdcxb.xn--p1ai/wd/%D0%B0%D0%BB%D0%BE%D0%B3%D0%B8%D0%B7%D0%BC> (in Russ.)

[3] Marusenkov, M.P. (2012) Absurdopedija russkoj zhizni Vladimira Sorokina: zaum', grotesk i absurd [The Absurd of the Russian Life of Vladimir Sorokin: Zaum, Grotesque and Absurd]. Alatejja, SPb. ISBN: 978-5-91419-609-4 (in Russ.)

[4] Bahmann-Medik, D. (2017) Kul'turnye povoroty. Novye orientiry v naukah o kul'ture [Cultural turns. New guidelines in the sciences of culture]. Novoe literaturnoe obozrenie, Moskva. ISBN: 978-5-4448-063-8 (in Russ.)

[5] Avtonomova N.S. (2017) Poznanie i perevod. Opyty filosofii jazyka. [Knowledge and transfer. Experiences of philosophy of language]. Centr gumanitarnyh iniciativ, Moskva. ISBN: 978-5-98712-626-4 (in Russ.)

[6] Aldabergenova, A.A. (2018). Linguocultural aspects of translation of absurd literature. News of the national academy of sciences of the Republic of Kazakhstan. Series of social and human sciences. Vol. 5, N 321. P. 113-118. ISSN 2224-5294. <https://doi.org/10.32014/2018.2224-5294.20>

[7] Gizdatov, G.G. (2018) Psycholinguistic study of the concepts of Kazakhstani discourse. News of the national academy of sciences of the Republic of Kazakhstan. Series of social and human sciences. Vol. 5, N 321. P. 57-63. ISSN 2224-5294. <https://doi.org/10.32014/2018.2224-5294.10>