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ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
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Х А Б А Р Ш Ы С Ы

ВЕСТНИК

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК
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NAS RK is pleased to announce that Bulletin of NAS RK scientific journal has been accepted for indexing in the Emerging Sources Citation Index, a new edition of Web of Science. Content in this index is under consideration by Clarivate Analytics to be accepted in the Science Citation Index Expanded, the Social Sciences Citation Index, and the Arts & Humanities Citation Index. The quality and depth of content Web of Science offers to researchers, authors, publishers, and institutions sets it apart from other research databases. The inclusion of Bulletin of NAS RK in the Emerging Sources Citation Index demonstrates our dedication to providing the most relevant and influential multidiscipline content to our community.

Қазақстан Республикасы Ұлттық ғылым академиясы «ҚР ҰҒА Хабаршысы» ғылыми журналының Web of Science-тің жаңаланған нұсқасы Emerging Sources Citation Index-те индекстелуге қабылданғанын хабарлайды. Бұл индекстелу барысында Clarivate Analytics компаниясы журналды одан әрі the Science Citation Index Expanded, the Social Sciences Citation Index және the Arts & Humanities Citation Index-ке қабылдау мәселесін қарастыруда. Web of Science зерттеушілер, авторлар, баспашылар мен мекемелерге контент тереңдігі мен сапасын ұсынады. ҚР ҰҒА Хабаршысының Emerging Sources Citation Index-ке енуі біздің қоғамдастық үшін ең өзекті және беделді мультидисциплинарлы контентке адалдығымызды білдіреді.

НАН РК сообщает, что научный журнал «Вестник НАН РК» был принят для индексирования в Emerging Sources CitationIndex, обновленной версии Web of Science. Содержание в этом индексировании находится в стадии рассмотрения компанией Clarivate Analytics для дальнейшего принятия журнала в the Science Citation Index Expanded, the Social Sciences Citation Index и the Arts & Humanities Citation Index. Web of Science предлагает качество и глубину контента для исследователей, авторов, издателей и учреждений. Включение Вестника НАН РК в Emerging Sources Citation Index демонстрирует нашу приверженность к наиболее актуальному и влиятельному мультидисциплинарному контенту для нашего сообщества.

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LINGUISTIC ASPECTS OF TRANSLATION OF GONZO-TEXT

Abstract: this article concerns the issue of linguistic aspects of translation of gonzo-texts. Gonzo text is a type of text in which the author uses the subjective style of first-person storytelling, there he acts as a participant in the events that he describes. The gonzo text has its own stylistic and linguistic features, as the author often uses free vocabulary, humor, sarcasm, irony, jargon, slang, etc. Translation is a branch of modern linguistics. The language undergoes a certain system; however, each language has its own system. Translator faces linguistic challenges in transmitting the message from SL to TL, as author's individual writing style, novel's genre, and untranslatability in translation, expressive phrases and others. Translator may overcome those challenges through translation transformations. Excessive use of transformations may lead to interpretation, lack of equivalence between SL and TL. Thus, translator should provide equivalent and adequate translation.

Key words: translation, translation transformation, translation equivalence, translation adequacy, gonzo text, gonzo style, linguistics, interpretation.

Introduction. Translation practice has longtime history and it is an integral part of modern linguistics. People were engaged in translation practice since ancient times, as soon as the first tribes, speaking in different languages, were formed. Interpreters served as a bridge between representatives of different languages and cultures, ensuring their communication. Translation performs not only a linguistic function, for the implementation of intercultural communication, translation performs a number of other functions such as social, cultural, psychological, etc. Because translator, uses not only linguistic units, but also takes into account the situation, the participants in the communication, their cultural and psychological characteristics.

The development of translation theory allowed the world to read the great works of authors such as Shakespeare, Tolstoy, and translation practice was studied by many scientists and contributed to the development of the science of translation theory, such scientists as Retsker Ya.I., Komissarov V.N., Barkhudarov L.S., Revzin I.I., Rozeintsweig V.E., Schweitzer A.D. and others. "Translation is a means to ensure the possibility of communication between people speaking in different languages" [1, 36] - such a definition was given to the translation by the great scientist, translator V.N. Komissarov in 1990 in the textbook

"Theory of Translation". We believe that this description is completely correct and accurate. Moreover, along with V.N. Komissarov many other scholars who have studied translation have given their own definition to the term "translation".

Research materials and methods. One of them was L.S. Barkhudarov, who understood "translation as the process of converting a speech work in one language into a speech work in another language. Translation deals not with language systems, but with specific speech works" [2, 27] - thus, the author specifies that translation deals specifically with speech works. However, in our opinion, this specificity is not correct; in fact, the translation covers many more aspects of linguistics in addition to the linguistic work. Thus, the author narrows down the number of subjects that the translator, in turn, must take into account in translation process. If the translator transfers only speech works only in the target language, he runs the risk of making an inadequate translation, thus the recipient may not understand the full meaning of the original. Retsker Ya.I. Russian scientist gives the following definition: "Translation is an exact reproduction of an original by means of another language while maintaining the unity of content and style. This differs translation from retelling, in which it is possible to convey the content of an original language, omitting minor details and not

worrying about reproducing the style. The unity of content and style is recreated in translation on a different linguistic basis and therefore will be a new unity inherent in the target language” [3, 1] - and he separates translation from retelling, but nevertheless its definition considers translation at the language level. Based on the above definitions, translation is linguistic science. Let's consider a little the history of the development of translation, translation is one of the ancient professions. Any communication between representatives of different languages and cultures requires translation. Any person who knows these languages could act as a translator in this situation. Thus, translators ensured communication between the two cultures. Despite this, translation considered as separate science much later. The theory of translation developed within linguistics, thus scientists initially used a linguistic approach and gave a linguistic definition. All works that in one way or another related to translation followed the main principle literal translation, in other words word-for-word translation, including such sacred books as the Bible. The translators tried to translate every word of the spoken or written message, thereby transmitting the message to the reader in the target language. These authors considered the translation from a linguistic point of view, and this is natural. However, within linguistics, there are separate areas of linguistics, which, if absent, can become a factor in unsuccessful and inadequate translation. L.S. Barkhudarov notes, “There is a close connection between the theory of translation and such linguistic disciplines and trends, such as psycholinguistics, communicative syntax, linguistics of the text. They have passed from the study of language as an abstract system to the study of the functioning of language in speech” [4, 25] - from this statement it follows, that every nation is unique, respectively; the language of each nation is also unique. Despite the fact that all the languages comply with a certain system, each language has its own. We agree that many languages are related and have the same roots. However, every people have its own history, social position, communicative characteristics in any century, they make their own adjustments in a certain period in history and the development of the language of the given people. In this regard, the translator must take into account the peculiarities of source language and the target language systems, as well as their psycholinguistic, syntactic and communicative directions of linguistics.

Different languages have different roots and do not always have similar language constructs. This is where the problem of untranslatability in translation arises. When this difficulty appears in translation, we use compensation. According to

V.N. Komissarov “compensation is a method of translation, in which the elements of meaning lost during the translation of the unit of SL in the original are transmitted in the translation text by some other means, and not necessarily in the same place of the text as in the original” [2, 185] - thereby, the translator compensates for the missing linguistic structure or the unit of the language with another existing in the target language. However, not all language systems are eligible for compensation. In such cases, translator uses translation transformations. According to L.S. Barkhudarov, “Translation transformations are qualitatively diverse interlanguage transformations made by a translator, so that the text of the translation with the maximum possible completeness conveys all the information contained in the original text, subject to strict adherence to the rules of the TL” [4, 149] - thus translator uses different types of translation transformations in order to convey the full meaning of the text contained in the original. We have reviewed many terms used in translation. These terms were introduced by scientists in order to develop translation activities and develop new methods and techniques for translation. The theory of equivalence and adequacy are evaluative concepts. With the help of the theory of equivalence and adequacy, we are able to assess the quality of the translation and the level of correspondence between SL and TL. The translator replaces untranslatable language constructions and units in the TL by using the methods of translation compensation and transformation.

One of the significant advances in the linguistic aspect of translation is the development of the theory of equivalence. Many Russian and Western scientists studied and proposed their theory of equivalence, including V.N. Komissarova, L.S. Barkhudarova, L.K. Latysheva, A.L. Schweitzer. One of these authors was E. Naida, who in her book "Towards the Science of Translation" proposed two levels of equivalence - formal and dynamic [6, 15]. According to E. Nida, “formal equivalence is oriented towards the original text and its purpose is to provide the possibility of direct comparison of multilingual texts” [6, 18] - by the word “comparison”, the author means the achieving translation equivalence through all linguistic units, including “... parts of speech in translation, the absence of articulation or rearrangement of the original sentence members, the preservation of punctuation, breakdown into paragraphs, as well as the application of the principle of concordance” [6, 21] - thus the translator must literally transmit every word and punctuation mark to the target language to achieve formal equivalence. We should note that all translators have been guided by these principles

since the inception of translation activity. Moreover, as we have already mentioned above, one of the holy books the Bible was translated into 2000 languages based on this principle.

The second level of equivalence, according to E. Nida's definition, "dynamic equivalence is focused on the reaction of the recipient and should strive to ensure equal impact on the reader" - in this case, the translator is guided not by the transfer of linguistic units, but by the meaning of the message. This can be achieved by "adapting vocabulary and grammar to such an extent that the translation sounds like the author would write it in another language" [Nida, 1964] - the translator sets himself the task of conveying the meaning of the message, and reproduce those emotions and convey that effect messages included in the original to the reader or listener in the target language. E. Nida considers, the goal of "dynamic equivalence is designed to perform the main function of translation - a full-fledged communicative replacement of the original text" [6, 48] - while the translator can avoid literalism and translate the text in his own way using those linguistic units in the language translations, he considers appropriate.

J. Catford in his monograph "Linguistic Theory of Translation" [7] proposed his own version of the equivalence of translation - "connected" and "unrelated". Another theory was proposed by the scientist J. Newmark in the book "Approaches to Translation" [8]. There he offers "semantic" and "communicative" levels of equivalence. Croatian scholar V. Ivir proposed "correspondence" and "translation" equivalence. All these equivalence theories have similar characteristics and the principle of division. This was mentioned by the Russian translator-linguist V.N. Komissarov, "these dichotomies were new terminological titles, into which the subject of the ancient and already prosy discussion about the contradictions between the literal (literal) and idiomatic (free) translation" was covered, between the orientations to the "letter" and "spirit" of the original was " [2, 54]. In turn, V.N. Komissarov offers five levels of equivalence, namely the level of linguistic signs, the level of utterance, the level of the structure of the message, the level of describing the situation and the level of the goal of communication. We would like to note that many post-Soviet translation schools are guided by the Komissarov's theory of equivalence. Regarding the theory of equivalence, V.S. Vinogradov believes that "equivalence is the preservation of the relative equality of content, semantic, stylistic and functional-communicative information contained in the original and the translation" [9, 18] - thus, when translating the original text, it is necessary to obey

certain rules and preserve the content and correctly convey the meaning of the message. Yet there were scientists who criticized this theory of equivalence. Among the scholarly critics of equivalence theory were Snell-Hornby, Gideon Turi, Werner Koller and others. In their opinion, "the theory of equivalence is a relative concept and it is nothing more than an ordinary similarity" [10] - we consider, the equivalence of translation is extremely relevant and an indicator of how well the translation corresponds to the original. Correspondence between original language and target language can be achieved in several ways. Dynamic and formal equivalence of E. Nida, or five levels of equivalence of V.N. Komissarov. Of course, we should not forget the works of other scientists in the development of the theory of equivalence; however, they are similar to the theory of E. Nida.

Several participants are involved in the translation process, such as addressee - translator - addresser. It should be taken into consideration that the success of the translation depends on the translator, more precisely on his professional training. The translator plays an intermediary role in this process. However, he makes his own adjustments. In a translation process, a translator must take into account not only the linguistic aspects of the text, but the whole situation, all its social, psychological and cultural aspects. If necessary, supplement or correct the translation to make it adequate and equivalent in relation to the original text. Each translator is individual and has the right to choose his own translation methods. Nevertheless, he should not forget that the translation must be identical with the original in meaning, purpose and function. If you make great changes to the original, then there is a possibility of obtaining an interpretation of the original text. I. Levyi believes that "the incommensurability of the linguistic material of the origin and the translation leads to the fact that there can be no semantic identity in expression between them. Therefore, a linguistically correct translation is impossible, and only interpretation is possible" [11, 66] - in this case, what we get on the TL may be an adequate text, but not equivalent in relation to the original text. Such works in the form of interpretation often differ in all of the above aspects, so it makes no sense to call it a translation.

In translation, besides the theory of equivalence, there is also the concept of adequacy. Adequacy theory is highly valued as well as equivalence theory. Often, translators are faced with such a problem as all the language units of the SL and TL coincide, but the meaning of the original and the translation does not match, or the translation does not sound correct. This problem occurs due to

the lack of adequacy in translation. It is necessary to take into account the fact that the equivalence is used for individual units of the language SL and TL, however, the adequacy of the TL can be assessed by a full-fledged, complete text, and not its individual units. In this connection, we understand that both separate parts of the text and a full text can be equivalent, and only a full text can be adequate.

Research results. Developing the topic of interpretation and translation, we note that nowadays there are no any types of measures of the amount of permissible transformation and compensation, or control of the translation quality. Barkhudarov L.S. argued that "the translator has to resort to various transformations, he needs to make a large number of compensations in order to restore the original balance of the transmitted information and the means of its linguistic expression" [5, 42] - taking into account the linguistic, cultural and social characteristics of each language and people, translators cannot be guided by a certain criterion for assessing the quality of the translation, since there are no generally accepted criteria as such. The lack of generally accepted criteria is easily explained by the variety and personality of each language. Etkind E.G. believes that "there is not and cannot be a universal criterion for assessing the correctness of a translation to the origin. Correctness is a variable concept that changes depending on what type of poetry the thing being translated belongs to" [12, 39] - each translation is unique and individual in its own way. The main critic of the translation is its reader. Some translators try to adapt the translated text to the culture of the people of the target language, while other translators, on the contrary, try to preserve the cultural, social and psychological characteristics of the people of the source language. To prove this theory, let's explore an example, we are considering Thompson Hunter's novel "Fear and Loathing in Las Vegas", published in 1971, was translated into Russian by several translators. Alex Kervey published the first translation in 1999. In his translation, Alex Kervi tried to preserve the culture and convey the spirit and tone of that time, and used the literal translation of some American words, like "hitchhiker", "Okie kid", etc. Obviously, the translator tried to convey the American writing style and retained such phenomena that are inherent in the American people. However, he was criticized more than once for such a translation, and one of the critics was another translator, Timofey Kopytov. He says, "In particular, I don't confuse a chronic topic with a rema and don't put shoes on the hero in sneakers" [16]. There, we understand that not all readers encourage and use similar methods of translation, it is more convenient for them to read

the adapted type of translation, as was done by Timofey Kopytov a little later. In turn, he used the method of pragmatic adaptation and nevertheless translated all the words and adapted them for the Russian-speaking reader. For example, he translated "hitchhiker" as "hitchhiker", and "Okie kid" was translated as "unfortunate redneck" [16].

Thompson Hunter published "Fear and Loathing in Las Vegas" in 1971 in the United States. The novel is written in the gonzo style. Gonzo text is a type of text in which the author uses the subjective style of first-person storytelling, in which he acts as a participant in the events that he describes. The gonzo text has its own stylistic and linguistic features, as the author often uses free vocabulary, humor, sarcasm, irony, jargon, slang, etc. Such a text contains a huge number of details, detailed descriptions of the author's actions in reality, which often is not important in the presentation of the main idea, while the story is written necessarily from the very beginning of the event to its end. This technique helps the reader to independently verify the accuracy of what is presented.

The gonzo text is used primarily in American journalism. Although from the beginning of the XXI century, it has entered to the environment of post-Soviet journalism. The term gonzo was first used in journalism in the early 1960s. In English, it means "crazy", "out of mind" [14, 1]. Relatively speaking, we can say that gonzo journalism is "crazy journalism". To some extent, this definition is right for this genre. "Gonzo journalism is a branch in journalism, known for the fact that all journalistic material under this banner is written in the genre of subjective, emotionally colored reporting. The author himself is not only a direct participant in any event, but often completely gets used to the image of main hero" [14, 3]. The author describes the event as a reportage. Thus, the gonzo text becomes clear, the stage-by-stage description of the event makes it dynamic and the maximum amount of details makes it informative. A properly written gonzo text should give the reader the effect of presence and participation. Since the author not only presents a fact about any event, but also lets the reader understand his attitude to this event, shows his reaction.

Discussion. Analyzing Thompson Hunter's writing style, one can notice that it is expressive, he often uses emotionally colored expressions, phraseological units, stylistic diminished vocabulary, a large number of cultural references, realities, various epithets, metaphors, hyperboles and comparisons. Thompson Hunter's individual style of writing causes a number of difficulties in translation, and translators are forced to use

translation transformations in order to preserve the individual style of the author in TL, to make an adequate translation in Russian and understandable to a Russian-speaking reader.

When translating emotionally colored vocabulary, translators used different lexical transformations. one of the methods of translation was - tracing. For instance,

Goddamn animals – чертовые твари

Poor bastard – бедный ублюдок

Rotten stuff – гнилой продукт

Poor fool – бедный дурак

Screamers – визгуны

Laughs – хохотуны

Alex Kervy has saved lexical meaning of the following words in translation “goddamn” - чертов, “poor” - бедный, “rotten” – гнилой. Russian translation sounds equivalent to the meaning in English. We believe that the word “poor” - «несчастный», should be translated differently in Russian but it has similar meaning - несчастный ублюдок, несчастный дурак. According to the phrase “Rotten stuff” - «гнилой продукт», sounds not adequate. In context, it sounds as:

“There is nothing in the world more helpless and irresponsible and depraved than a man in the depth of an ether binge. And I knew we’d get into that rotten stuff pretty soon” [14, 5p].

«Ничто в мире не бывает менее беспомощным, безответственным и порочным, чем человек в пропасти эфирного запоя. И я знал, мы очень скоро дорвемся до этого гнилого продукта» [15, 39].

This translation is equivalent to the source text. However, instead of the word «гнилой продукт», we offer to use «дрянь или гадость», which suites more to the gonzo style.

In the novel, the heroes often abuse drugs, and "Screamer and laughs" is one of the drug types. The translator used the calque method. "To scream" - from the verb to scream, scream, "to laugh" - from the verb to laugh, smile. The names in English were also chosen, most likely from the effect that these drugs cause when used.

In addition to calque, the translator used the method of contextual correspondence when translating emotionally colored words. Let's give an example,

What the hell are you yelling about? – Какого хрена ты так орешь?

Hot damn! – Черт возьми!

Hell! – Черт!

Shit, look at him! – Хрена лысого, да ты взгляни на него!

God, hell! – Господи, мать твою! [15]

As we can see, in this passage, the translator avoids direct translation and used expressions that

are more understandable to the Russian-speaking reader. The method of contextual matching was used to convey the emotional content of the situation in which the heroes of the novel found themselves. In our opinion, the translation sounds adequate, but not equivalent.

In this novel author often uses English phraseology. For example,

For good or ill –живым или мертвым

Let's get right to the heart of this thing – Давай конкретно разберемся, с чувством, толком, расстановкой.

We would have to drum it up on our own – Придется нам самим выкручиваться, как угря. [15].

Analyzing the translation of phraseological units, we understand that the translator used an alternative of English-language phraseological units in Russian. Of course, the translator's decision is appropriate and the translation sounds adequate.

Also, contextual translation was used in the translation of other types of drugs as:

Uppers – стимуляторы

Downers – транки (транквилизаторы)

Can you grasp that? – ситуацию просекаешь?

Shit, look at him! – Хрена лысого, да ты взгляни на него! [15].

The word “uppers” was translated as «стимуляторы», which means it stimulates, lifts upwards as well as “downers” – the thing that tranquilizer goes downwards.

The context sounds as:

“We had two bags of grass, seventy five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughter” [14, 4].

«У нас в расположении оказалось две сумки травы, семьдесят пять шариков мескалина, пять полос промокашек лютой кислоты, солонка с дырочками, полная кокаина, и целый межгалактический парад планет всяких стимуляторов, транков, визгунов, хохотунов» [15, 37].

As we have mentioned above the author used an individual writing style and very often used epithets, metaphors, similes and hyperbole. There is an example for epithets,

Fabulous Mint 400 – легендарный «Минт 400»

Grim connection – неумолимая параллель

Метафоры:

A whole galaxy of - целый межгалактический парад

Depth of an ether binge – пропасть эфирного запоя

Гиперболы:

This is a very ominous assignment – with overtones of extreme personal danger...- это очень опасное предприятие – можно так вляпаться, что и костей не соберешь...[14, 35]

The translation of the above epithets and hyperboles was made by the calque method. Note only the example with "A whole galaxy of - целый межгалактический парад " - in this case, the translator slightly altered the construction of the sentence, if translated literally, it would have turned out "a whole galaxy of something ...", and the translation "целый межгалактический парад " - very appropriate contextual addition. The word "парад" - explains the subsequent list of narcotic substances that are discussed further

The novel describes many places and names some of the modes of transport. In the process of translation, they did not cause much difficulty, and the translator used the methods of calque, transcription and commenting. Let's give an example,

Polo Lounge of the Beverly Hills Hotel – Поло Ландж в отеле «Беверли Хиллз» - переводчик использовал метод транскрипции.

Vincent Black Shadow – «Винсент Блэк Шэдоу» - название мотоцикла.

This realia is not translated, because translator decided to save the name, then explain its meaning. Thus further it becomes clear to the reader the meaning:

- не выйдет. Где мы сможем раздобыть «винсент блэк шэдоу»?

-что это?

- Роскошный байк, - просветил я его. – у новой модели двигатель – две тысячи кубических дюймов, развивает двести лошадиных сил за четыре тысячи оборотов в минуту, силовая магниева рама, два сиденья из пенорезины и общий точный вес – двести фунтов. [15, 27]

Horatio Alger – Горацио Элджер.

Except transcription method, translator often used the method of calque:

“One toke over the line, Sweet Jesus... One toke over the line...” - «Одна затяжка унесет тебя. Дорогой Иисус...Одна затяжка унесет тебя...»

Sympathy of the Devil - Симпатия к Дьяволу

Manson Family – семья Мэнсона

Singapore Slings - Сингапурский Слинг. [15]

Among the examples of English-speaking realities, the Russian-speaking reader may not understand some words. To make it easier for the reader to understand the text, the translator gives a footnote with a comment below the text. For instance,

Семья Мэнсона – Чарльз Мэнсон (род. 12.11.34) – «военнопленный системы» за убийство Тейт – ЛаБианки, которое осуществили члены его «семьи», приговорен к пожизненному заключению. Поэт и музыкант

Сингапурский слинг – напиток из рома, коньяка и др. с лимонным соком, водой и сахаром.

Горацио Элджер – писатель, «поставщик массового чтива для американцев» в конце прошлого века. [15]

Conclusion. Thompson Hunter often uses realias in his novels that relate exclusively to American culture or even the 70s of the twentieth century. A Russian-speaking reader may not fully understand what is discussed and why these realias were mentioned in the text; to explain the situation, translators write comments in the form of a footnote under the text.

Summing up, the linguistic aspect of translation is an important branch of modern linguistics. Since the language and culture of each nation has its own characteristics and is individual, it is not possible to draw up some generally accepted and universal criteria for assessing the quality of translation. However, the similarity between SL and TL is checked by the level of equivalence. Many authors and scientists have studied equivalence theory. Nevertheless, the formal and dynamic equivalence of E. Nida and five levels of equivalence of V.N. Komissarova is widely used in translation schools.

Each language has its own special linguistic systems and untranslatables in translation. In addition, each author is unique. Thompson Hunter is a bright representative and creator of the gonzo style, the author of the novel “Fear and Loathing in Las Vegas” under consideration, has his own individual writing style. He often uses emotionally colored vocabulary, phraseological units, epithets, metaphors and realias, which causes difficulties in translation. However, translators, using various translation transformations and methods, try to convey the meaning, purpose and function inherent in the TL. Yet, with frequent use, different types of transformation run the risk of becoming an interpretation of the original, but not translation.

Translators used such types of transformations as calque, description, contextual translation, pragmatic adaptation, transcript, comments, etc in translation of gonzo-texts. If the translation method is used correctly, it is possible to translate novels in the gonzo style quite adequately and equivalently.

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ГОНЗО-МӘТІНДЕРДІ АУДАРУДЫҢ ЛИНГВИСТИКАЛЫҚ АСПЕКТІЛЕРІ

Аннотация: мақалада гонзо мәтіндерді аударудың лингвистикалық аспектілері қарастырылған. Гонзо мәтінде автор орын алып отырған жағдайдың тікелей қатысушысы ретінде сол жағдайға қатысты өзінің субъективті пікірін жазады. Гонзо-мәтіннің өзіндік стилистикалық және лингвистикалық ерекшеліктері бар, себебі онда автор ауыз-екі тілді, юморды, сарказмды, иронияны, жаргонды, сленгті және т.б. сөздерді жиі қолданады. Аударма дегеніміз заманауи лингвистиканың бір саласы. Кез-келген тіл белгілі бір жүйеге бағынады, дегенмен әр тілдің өзіндік жүйесі бар. Аудармашы түпнұсқаны аударуда белгілі-бір лингвистикалық қиындықтарға тап болуы мүмкін, оның ішінде автордың өзіндік жазу стилі, туындының жанры, аударылмайтын сөздер, экспрессивті сөздер және т.б. Аудармашы аталмыз қиындықтардан аударма трансформацияларын қолдану арқылы шыға алады. Аударма трансформацияларын көп мөлшерде қолдану интерпретацияға, түпнұсқа тілі мен аударма тіліндегі эквиваленттіліктің жетіспеуіне алып келуі мүмкін. Мұндағы аудармашының басты мақсаты аударманы түпнұсқамен эквивалентті және барабар қылып жасау.

Біз аударма саласында қолданылатын бірқатар термин сөздерге жүгіндік. Аталмыш терминдерді ғалымдар аударматану саласын дамыту және жаңа аударма әдістері мен амалдарын жасау мақсатында енгізген. Эквиваленттілік және барабарлық (адекваттылық) терминдері аударма сапасын бағалауда қолданылатын терминдер. Эквиваленттілік және барабарлық (адекваттылық) теориясы көмегімен біз аударманың қаншалықты сапалы және дәл аударылғанын бағалай аламыз. Сонымен қатар, аударма компенсациясы және трансформациясы аудармашыға аударма тілінде жетіспейтін тілдік құрылымдарды аударуға көмектеседі.

Түйін сөздер: аударма, аударма трансформациясы, аударма эквиваленттілігі, аударма барабарлығы, гонзо мәтін, гонзо стилі, лингвистика, интерпретация.

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ЛИНГВИСТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА ГОНЗО-ТЕКСТОВ

Аннотация: в статье рассматриваются лингвистические аспекты перевода гонзо-текстов. Гонзо – текст – это вид текста, в котором автор использует субъективный стиль повествования от первого лица, выступая в нем в качестве участника событий, которые он описывает. Гонзо-текст имеет свои стилистические и лингвистические особенности, так как в нем автор часто использует свободную лексику, юмор, сарказм, иронию, жаргоны, сленг и т.д. Перевод – это один из отраслей современной лингвистики. Язык подчиняется определенной системе, однако у каждого языка есть своя система. Переводчик сталкивается с разными лингвистическими проблемами при передаче сообщения с ИЯ на ПЯ как уникальный стиль автора, жанр романа, непереводаемое в переводе, экспрессивные выражения и др. Переводчик может использовать переводческие трансформации при переводе, чтобы преодолеть эти проблемы. Излишнее использование переводческих трансформаций может привести к интерпретации и отсутствию эквивалентности между ИЯ и ПЯ. Таким образом, переводчик должен предоставить эквивалентный и адекватный перевод.

Нами были рассмотрены многие термины, используемые в переводческой деятельности. Данные термины были введены учеными с целью развития переводческой деятельности и разработки новых методов и приемов перевода. теория эквивалентности и адекватности являются оценочными понятиями. С помощью теории эквивалентности и адекватности мы имеем возможность оценить качество перевода и уровень соответствия ИЯ и ПЯ. Также с помощью методов переводческой компенсации и трансформации переводчик заменяет непереводаемые языковые конструкции и единицы в ПЯ.

Ключевые слова: перевод, переводческая трансформация, переводческая эквивалентность, переводческая адекватность, гонзо-текст, гонзо-стиль, лингвистика, интерпретация.

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