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### **Transferring problems of speech characteristics to character translation (on the image of Kabanbai Batyr in K.Zhumadilov's dilogy Daraboz)**

**Abstract.** *The article deals with the problems of translating the speech characteristics of the main character Kabanbai Batyr in K.Zhumadilov's dilogy Daraboz in Russian and English. The transfer of speech characteristics to the main character in the historical novel Daraboz is one of the main translation difficulties, since readers recognize the hero of the novel through his speech. The main speech characteristics of Kabanbai Batyr include: use of proverbs and sayings, as well as use of individual stylistic techniques such as comparison, phraseological units, and metaphors. The purpose of this article is to identify the type of translation transformation in Kabanbai Batyr's replicas, to preserve in translation the author's image in the statement of the main character of Daraboz dilogy. In the practical part, a comparative analysis of the original and the translation was used, identifying the causes of semantic shifts leading to the transformation of the speech image. Conclusion of the experimental work is a minimal overload of the translated text with lexical additions and explanations, as well as an unacceptable semantic distance from the original, since the preservation of the historical image of speech is important. The translator needs to preserve the integrity of the images and the emotional attitude of the main character to others, to convey the features of speech that indicate the social status of the characters, their educational level and personal characteristics. As a result, when translating speech characteristics, such translation transformations as literal translation and semantic translation were used. When translating phraseology, sometimes a change of imagery was made. The problems of translating the historical novel seem to us very interesting and worthy of further study.*

**Keywords:** *Kabdes Zhumadilov, Daraboz, literary translation, character's speech characteristics, translation transformations, lexical additions and explanations, comparative analysis, emotional attitude.*

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**Introduction.** Nowadays, interest in historical novels has begun to increase, as the works of modern authors have become increasingly translated. Transmission of the characters' speech characteristics is one of the main translation difficulties, since readers recognize the characters of novels through their

speech. This study is based on the material of K.Zhumadilov's dilogy Daraboz translated by Z.Bulanova and Astana-Personnel LLP. The problems raised in the novel are very relevant – the unity of the people, patriotism, territorial unity, internal and external relations of the Kazakh Khanate. The author

describes the fate of the noble and fearless Karakerei Kabanbai Batyr, who seeks to unite all six Alash and three zhuzes, to return the Kazakh land conquered by the Oirats. In the conversations of Kabanbai Batyr, it is clear that he belongs to the high social strata of society and his speech is distinguished by special literacy and expressiveness. The character uses various layers of vocabulary, also using artistic and visual means: comparison, proverbs and sayings, metaphors, phraseological units.

When working with speech characteristics, the translator may face various difficulties. According to A.Y.Fetisov, the translation of the characters' speech is a problem for several reasons. Firstly, each character's speech is individual. Secondly, when translating a dialogue, the translator needs not only to convey the artistic features of the characters' speech, but also to preserve the usus of the oral discourse of the translating language [1, 248].

Reproducing the author's speech in translation, the translator 'lays' the author, shares with the reader his verbal plasticity, transmits his intonation. But when working with dialogue, the translator already deals with the 'polyphony' of characters, while it is necessary to make sure that each character is recognizable, full-voiced and expressive in the translating language to the same extent as in the original language [2].

**Literature review.** The difficulty in conveying the character's linguistic traits has long been viewed as a type of "deviation from the norm." The lexical component of speech, including dialect, jargon, professionalism, argot, and slang, which deviate from the norm and relate to the vocabulary used by a specific group of people who differ in specific characteristics, is given attention in S.Vlakhov and S.Florin's work, *Untranslatable in Translation* [3].

However, it's also crucial to pay attention to 'individual' departures from the norm, which researchers characterize as 'liberties' in children's spoken language, broken speech, communication in a language other than one's own, and phonetic aberrations like lisps, tongue-ties, stuttering, etc. Such aberrations have never received much attention, and there is no already prepared system of translation approaches for them, although the fact that

working with them necessitates major text alterations [4, 25–28].

Additionally, every native speaker has their own distinctive idiolect, or way of putting words together in speech. A greater usage of particular morphology units, lexicon units, syntax stamps, cliches, the use of puns, a propensity to combine styles, and individual structuring of sentences are only a few examples of individual traits. The conversational practices of family members, a circle of friends, or another social group may include such abnormalities, as suggested by S.A. Arutyunov [5].

**Materials and Methods.** Due to the difficulty of interpreting live speech in works from one language into another, as is noted by numerous researchers like G. Yeager, K. Nord, Schweitzer, and others, the issue of conveying the speech features of characters in translations is also important.

The aim of this study is to determine the changes that Kabanbai Batyr's English translation of K. Zhumadilov's *Daraboz dilyo*, by Z. Bulanova and Astana-Personnel LLP, makes to the hero's appearance. This translation is the only one at the moment.

Inclusion of live speech in the text is necessary, at least because it sets the dynamics of the work, helps the character to express himself and reveal his character. Also, the features of speech indicate the type of activity of the hero, the factors that influenced his formation (environment, organizations, literature, etc.).

One of the hardest things to translate is the direct language of the character that has expressive potential for a variety of reasons. First of all, there still exists no organized strategy for its application. Additionally, there are non-equivalent realities of linguistic reality that can only be grasped by those who were raised in that language and culture. Jargon, dialects, occasionalisms, phraseological devices, etc. are all included in this. We also draw attention to the pressing issue of achieving communication effect equality. The original text and the translation are seldom exactly the same [6]. To ensure that the overall perception of representatives of other cultures that comes from a character's speech is consistent with the impact of the original, it

is essential to pay attention to the main speech features.

**Results and Discussion.** The speech of Kabanbai Batyr is very valuable for displaying his persona. A symbol of bravery, aspiration, and reflection, this man was raised in the customs and traditions of the vast Kazakh steppe. He was a fairly ordinary individual whose thoughts and actions were exclusively for the good of his people. His discourse is filled with succinct colloquial expressions, a blend of literary and common words, and the transcendent and the vulgar. He exhibits the accuracy of a Batyr in his thought-expression. All of this is expressed via his speech, therefore how it is rendered in translation determines how well the hero is seen overall.

The main character of the dilogy Daraboz – Kabanbai Batyr – is depicted as a person whose consciousness, way of life and desire to unite the people are subsequently reflected in speech characteristics. Here are examples of several meaning-forming transformations:

*Өлмеген жанға тәңірінің тағы бір таңы атты-ау! [7,4]*

*Ну вот, для всех живущих еще один новый день! [8, 4]*

*Here comes God's dawn for the living! [9, 5]*

The beginning of the second book of the dilogy Daraboz tells us about the area, the life of people after winter. Kabanbai Batyr, on the one hand, is happy about what is happening around, but on the other hand, he is concerned about the situation with the Dzungars and the upcoming battles. We thank the Almighty Kabanbai Batyr sighing says: the beginning of the second book of the dilogy Daraboz tells us about the area, the life of people after winter. Kabanbai Batyr, on the one hand, is happy about what is happening around, but on the other hand, he is concerned about the situation with the Dzungars and the upcoming battles. Thanking the God Kabanbai Batyr sighing says: *Өлмеген жанға таңірінің тағы бір таңы атты-ау! [7, 4]* his first sentence, where he thanks the Almighty for another day. The word *өлмеген жанға* is literally translated as *для неумерших*, while translators make it with meaning-forming transformations – *для всех живущих [10]* – for all the living, thereby

applying the antonym, but preserving the imagery of Kabanbai Batyr's utterance.

The word *тәңірінің* refers us to the worldview of our ancient Kazakh ancestors – Tengrism, and its supreme deity – *тәңір*. The translation was given only in the English version by the word God (Бор), in fact, the ancient worldview of the Kazakhs was essentially Zoroastrian and its traces are clearly traced in the cult of fire, purification and healing rituals associated with water and earth. God (Бор) – is the central figure, the creator of the universe and all living things in it, partially revealing the meaning of *тәңір*.

Kabanbai Batyr uses word formation in his speech -*ау*: “Тағы бір таңы атты-ау!”, is one of the techniques of exclamation sentences in the Kazakh language, and is used to enhance the emotional state of the hero, exclaiming satisfaction with the expectation of the beginning of a new day. The word *таң* (рассвет) in the translation of Z.Bulanova is given as *еще один новый день*, it is a meaning-forming transformation and corresponds to the linguistic picture of the world of the Russian-speaking reader. English version of the translation *таң* (рассвет) – dawn [11] is verbatim, conveying the semantics of the Kazakh word.

The hero's linguistic personality, behavior, and inner spiritual activity are all influenced by Kabanbai Batyr, an expressive and affecting character, expresses his feelings, experiences, and expressiveness in his speeches. This not only gives the speeches of the hero bright color, but it also reflects his inner persona as a military commander. K. Zhumadilov expresses the expressive as well as emotional coloring of speech, heightens the replica's figurativeness, and influences the reader's emotional range by using a variety of artistic and visual techniques like comparison, paremiological units, and stable expressions [12]. Let's analyze some of them:

*Есе қайырғанды қойып, айдаһардың аранына жоңғармен бірге жұтыла жаздаптыз-ау! [7, 6]*  
*И могли еще угодить в пасть дракона вместе с джунгарами! [8, 7]*

*Not to mention taking revenge, we would have been caught in the dragon's mouth together with the Dzhungars! [9, 7]*

The author often compares Dzungars with *aiḍahap* (*дракон*), since the Dzungars consider themselves the successors of the dragon family. K.Zhumadilov gives a special linguistic and cultural image to the word *aiḍahap*, an enemy advancing on the lands of the Kazakhs, a giant predator that devours everyone and everything in its path. Association of Dzungars with *aiḍahap* gives the text a bright, lively and mobile look.

K.Zhumadilov also uses proverbs and sayings to reflect the spiritual appearance of Kabanbai Batyr, his aspirations and ideals, judgments about various aspects of life. The following statements can serve as a vivid example:

*Ер азығы мен бәрі азығы жолда [7, 154]*  
*Пища настоящего мужчины и волка в дороге*  
 [8, 163]  
*Food is on the road, for men as well as for wolves*  
 [9, 126]

In the steppes of Maila, herders found someone else's cattle, after carefully examining it, Kabanbai Batyr began his speech with this proverb and ordered them to buy everything they needed for themselves. Kabanbai Batyr wanted to emphasize the need for constant action, and if one wants to achieve something, exert all strength, be tireless and hardy, act confidently and boldly.

The words *ер – мужчины – мен, жолда – в дороге – on the road* fully reveal its direct meaning and are understandable without additional explanations and additions. *Азық – пища – food* has an interpretation as provisions, food, edibles. The proverb says about the *wolf – бәрі*, since ancient times, the Kazakhs were called wolves, which is equated to a man, since for the first and second only his legs save him from death and starvation. This translation in Russian and English is literal and it will not be difficult for non-native speakers to understand it.

Phraseological units are another often employed artistic and visual tool that lend the speech of the primary protagonist imagery, expressiveness, and brightness [13]. The recipient of Kabanbai Batyr's speech interprets

what he has read very differently by connecting his own thoughts and catching the whole spectrum of images and emotion units that are embodied in the expression. This is made possible by the stable language utilized in the speech. Additionally, this makes empathy stronger. Because of this, reading a piece of literature colored with units of phraseology is considerably more enjoyable and simpler than reading a text that is purely dry and logical [14]. An example is the following remark by Kabanbai Batyr:

*Отқа қарап отырған жоқпыз ғой [7, 47]*  
*Не все же пали духом и стали беспомощными*  
 [8, 50]  
*We are not just sitting [9, 42]*

The expression *Отқа қарап отырған* means to 'do nothing, to sit idle'. In the Russian translation the meaning of inaction was conveyed by a phraseological unit *не пасть духом – 'not to lose cheerfulness, confidence, despair'*, also Z.Bulanova adds an explanation *стали беспомощными*, thereby strengthening the connotation of a stable expression. Astana-Personal LLP translates into English as *we are not just sitting (мы не просто так сидим)*, which in turn means to 'sit idle, fully' and transforms the meaning of the Kazakh phraseological unit.

**Conclusion.** Thus, Z. Bulanova as well as Astana-Personnel LLP quite successfully translate Kabanbai Batyr's linguistic features into Russian and English. Translation transformations, such as generalizations, concretization, and semantic development, were employed to translate different stylistic devices. When translating phraseology, an imagery shift was occasionally made. The socioeconomic class of the characters, their degree of education, and their personal traits must all be conveyed by a translator who works with speech characteristics. The authenticity of the visuals and the emotional realism of the characters must be preserved when communicating their speech features to one another. We find the issues surrounding the translation of speech features to be quite intriguing and deserving of further research.

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**Проблема передачи речевых характеристик персонажа в переводе  
(на примере образа Кабанбай батыра в дилогии К.Жумадилова  
«Дарабоз»)**

**Аннотация.** В статье рассматриваются проблемы перевода речевых характеристик главного персонажа Кабанбай батыра в дилогии К.Жумадилова «Дарабоз» на русском и английском языках. Передача речевых характеристик главных героев исторических романов «Дарабоз» - одна из самых сложных переводческих задач, поскольку читатель узнает главного героя романа именно по манере его речи. К основным особенностям речи Кабанбая батыра можно отнести использование пословиц и идиом, а также таких стилистических приемов, как сравнения, словесные единицы и метафоры. Целью данной статьи является выявление вида переводческой трансформации реплик Кабанбай батыра, сохранение в переводе авторского образа в высказывании главного героя дилогии «Дарабоз». В практической части был использован сравнительно-сопоставительный анализ оригинала и перевода для выявления причин смысловых сдвигов, приводящих к трансформации речевого образа. Выводом экспериментальной работы является минимальная перегрузка переводимого текста лексическими добавлениями и пояснениями, а также недопустимое семантическое отдаление от оригинала, так как сохранение исторического образа речи является важным. Для передачи речевых особенностей, повествующих о социальном статусе, уровне образования и личностных характеристиках персонажей переводчику необходимо сохранить целостность образа и эмоциональное отношение главного героя к окружающим. Поэтому для перевода речевых особенностей были использованы такие переводческие трансформации, как дословный перевод и интуитивный перевод. При переводе фразеологизмов иногда использовались образные трансформации. Проблема перевода исторической художественной литературы представляет большой интерес и заслуживает дальнейшего исследования.

**Ключевые слова:** Кабдеш Жумадилов, Дарабоз, художественный перевод, речевые характеристики персонажа, переводческие трансформации, лексические дополнения и пояснения, сопоставительный анализ, эмоциональное отношение.

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**Аудармадағы кейіпкердің сөйлеу сипаттамаларын беру мәселесі (Қ. Жұмаділовтың «Дарабоз» дилогиясындағы Қабанбай батырдың бейнесі мысалында)**

**Аңдатпа.** Мақалада Қ.Жұмаділовтың «Дарабоз» дилогиясындағы Қабанбай батырдың басты кейіпкерінің сөйлеу сипаттамаларын орыс және ағылшын тілдерінде аудару мәселелері қарастырылады. «Дарабоз» тарихи романының басты кейіпкерінің сөйлеу сипаттамаларын беру. Негізгі аударма қиындықтарының бірі болып табылады, өйткені оқырмандар романның кейіпкерін олардың сөйлеуі арқылы таниды. Қабанбай батырдың негізгі сөйлеу сипаттамаларына мыналар жатады: мақал-мәтелдерді қолдану, сондай-ақ жеке стилистикалық әдістерді қолдану: салыстыру, фразеологиялық бірліктер, метафоралар. Бұл мақаланың мақсаты Қабанбай батыр репликаларының аударма трансформациясының түрін анықтау, аудармада «Дарабоз» дилогиясының бас кейіпкерінің авторлық бейнесін сақтау болып табылады. Практикалық бөлімде түпнұсқаны және аударманы салыстырмалы-салыстырмалы талдау, сөйлеу бейнесінің өзгеруіне әкелетін семантикалық өзгерістердің себептерін анықтау қолданылды. Эксперименттік жұмыстың нәтижесі-аударылған мәтіннің лексикалық толықтырулар мен түсіндірмелермен минималды шамадан тыс жүктелуі, сондай-ақ түпнұсқадан қолайсыз семантикалық алшақтық, өйткені сөйлеудің тарихи бейнесін сақтау маңызды. Аудармашы образдардың тұтастығын және басты кейіпкердің басқаларға эмоционалды қатынасын сақтап, кейіпкерлердің әлеуметтік мәртебесін, олардың білім деңгейі мен жеке ерекшеліктерін көрсететін сөйлеу белгілерін жеткізуі керек. Нәтижесінде сөйлеу сипаттамаларын аудару кезінде сөзбе-сөз аударма, мағыналық аударма сияқты аударма түрлендірулері қолданылды. Фразеологизмдерді аудару кезінде кейде бейнелер өзгерді. Тарихи романның аударма мәселелері бізге өте қызықты және әрі қарай зерттеуге лайық болып көрінеді.

**Түйін сөздер:** көркем аударма, кейіпкердің сөйлеу сипаттамалары, аударма түрлендірулері.

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