This article represents theoretical problems of the anthropocentric paradigm. Considering anthropocentrism as person in the Universe center as a basis of all events and its reflection in language, the author investigates its functionality in relation to speech activity. Moreover, it is an attempt to shed light on ways of research of the modern language personality and four various directions of the anthropocentric paradigm. In the article a term anthropocentrism is used as a principle of research of "the person in language", and it is more concrete "than the person in phraseology". Phraseology research on the basis of the principle "in language" leads the person to development of the new direction, i.e. the anthropocentric phraseology. In the article it is also submitted the analysis of phraseological units in the anthropocentric paradigm on the basis of M. Auezov's novel "Way of Abai".

Characterizing the direction of an anthropocentric paradigm in the field of phraseology, the author distributes them in groups and reveals their correlation to psychology of person, the characteristic of an emotional state and traits of character.In particular, personal qualities of the person are assessed on examples, and there is analyzed the relation to environment, a place in society and collective. From the point of view of the anthropocentric paradigm the article considers the specifics of transfer of phraseological units in a literary translation. To translate phraseological units from one language into another is one of the most difficult tasks. It is not enough to transfer complete meaning of the idioms in the translation; a translator should try to convey national spirit of the fixed phrase.

Key words: anthropocentrism, language personality, linguistics, phraseological unit, literary translation.
Introduction

Nowadays linguistics has been manifesting its concisely identified anthropocentric direction. It is defined by its high level of its regard to human. Actually, the literary text, like a language, is considered to be an intellectual and a creative world of human, and therefore it is identified as one of the directions of the anthropocentric paradigm.

According to scientists, this notion is started with Socrates’ teaching in the Antique Greek philosophy. Afterwards anthropocentrism took its definition with Protagoras’ statement “Man is the measure of all things”. In the dictionary the term anthropocentrism is explained as (Greek Anthropos – human being, Latin Centrum – center) man is the center of the universe, its reflection in language, and origin of all phenomena, and language by its nature is considered to be the one and only tool which makes people understand each other. Currently there are several ways of investigating the language person-
tion, communicative linguistics, is characterized by the interest to human and its relation to the process of communication. The third direction is considered to define the role of human and the process of cognition in the cognitive organization on the data of different fields of science. There isn’t a concise name for the fourth direction of the anthropocentric direction. It is directed to identify how human language exists.

The principle of language personality or the anthropocentrism which is defined above has been thoroughly investigated in recent years in foreign linguistics. At the end of the XIX century Baudouin de Courtenay in his seminal work “Phonology” (1899) established the anthropophonics as an independent field of science by his investigation of the sounds which human produces during the speech. Moreover, representatives of Moscow semantic school N.D. Arutjunova, B.A. Serebrennikov, E.S. Kubryakova, A. Vezhbitskaya, Yu.D. Apresyan, V.M. Alpatov made the anthropocentrism their topic of research.

Thus, in formation of the anthropocentric paradigm the linguistic problem is defined by person and his place in the culture, because the main attention in culture and cultural tradition is paid to the language personality which is featured by its various sides. Language is the one and only tool which establishes the relation between humans by its nature. Language functions as “a mirror of the national culture and its protector” at the same time. It is known that language is a tool which gives the opportunity to human to transmit their knowledge to others. Through language human uses their knowledge with various aims. Language is the material form of the human thinking function and a great tool of Firsty, it is obvious that Actually the nature of language is explained by two preliminary functions: communicative and expressive (that is functions of expressing thoughts) functions. They are reflected in language by a line of reasoning. In the process of communication there occurs thinking, and by reasoning there starts relation between human world and thinking about the world. In the “Language and human world” of N.D. Arutjunova there considered the phenomena starting with text and its meaning, ordinary processes and anomalies, and ending with logical structure of the discourse and its stylistic features, preliminary functions of the common language and complex processes. Moreover, it is defined the main types of the lexical meaning of a word, its logical and communicative functions and their role in the text [1]. It follows that a translator’s principal duty is complete transferring of full content of an original, as factual resemblance of an original and translation version is very important. Fixed phrases are units which indicate national-cultural coloring of people; this is a reason that it is quite effortful to translate them. To find an applicable substantial closeness between potential equivalence and real parity of an original and translation version is one of the primal tasks of a translator. Both science and research methods are developing due to the flow of time. To distinguish, to differ phraseological units are rather complicated task for a translator.

**Literature review**

At present we can identify three scientific paradigm in linguistics: the comparative-historical paradigm (which is peculiar to linguistics of the XIX century and based on the comparative-historical method); the systemic-structural paradigm (the main attention is paid to a word) and the last one is the anthropocentric paradigm. Within the scope of the given scientific paradigm researchers’ attention is shifted from the object of cognition to the subject of cognition, that is they consider human inside the language and language inside human. Thus, in the contemporary linguistics the anthropocentric idea of the language is considered to be one of the main scientific directions. From the point of view of the given paradigm, human perceives the world by “acknowledging himself, his theoretical and material functions in the world” and this gives him the right “to make the anthropocentric line of things which define his spiritual significance, reasons of his actions, hierarchy of interests in his mind”.

In recent years there are many articles and research works devoted to the problems of phraseology and its different aspects. In particular, in this line we can name works of such researchers as E.F. Arsent’eva, E.Yu. Kharitonova, E.P. Mološtova, A.M. Garifullina and etc. Particularly, the great attention is being paid to works the main topic of which is “human factor in language” or language personality. Researchers are naming it the direction of anthropocentric paradigm of investigating the contemporary phraseology.

**Results and Discussions**

The majority of linguists completely agree that the anthropocentrism is the dominant object in phraseology. The lexis and phraseology of a certain foreign language should be obtained at the high level in order to be used correctly in speech. Phraseology consists of rich vocabulary and it is considered
to have a complete nominative function. Therefore considering all parts of linguistics as its research objects gives the opportunity to identify phraseology as a field of linguistics which investigates complex features of the language. The phraseological system of a language is consistent and diverse phenomenon which gives the opportunity to study the language from different sides [2, 171].

The majority of phraseological units consist of characteristics of human behavior and emotional states, human psychology. We can consider its regardness to human by dividing them into several groups:

a) personal characteristics of human;

b) assessment of traits of a person in the environment, his place in the collective and society.

Personal characteristics of human usually consists of semantic group of phraseological units which define the inner world and appearance of a person. Phraseological units which define appearance and figure, age and height, health and common physical state of a person: in the Kazakh language – а в б а ж, мешок с соломой, пустая голова, дурная состоя, без головы, пенкий берёзовый, медный тяжёлый, ни безя ни медя (ни кукаrekа), петитий дурак, дубина без коря, порода не вздумает, богом убьёт другую, глаз навит (на нем), знает (мать) толком; пять пальцев, рука набита, золотые руки, из молодых наж головушка, мастер на все руки, знает, как свои стреланый воробей, травленый (старый) волк, проложил, золотая чаша, гресть лопатой деньги, вставать на ноги, молочные реки и кислотные берега, ползут, не входят, в цене, из ряда выхожащий, на своем месте, варист в глазах, рукой не достанешь', с больших бухв, без рода и племени, грех стона, ника не годны, не в чести, низкою пробы, пятое пальцы, рука не достанет, в голову, глуп как пробка, глуп как сивый мерин, мянкинняя башка.

And phraseological units which mean social status of a person in the society and his financial state: in the Kazakh language – агаш бельсени, адал суу жемен, адам сркак, абар мүзidi, карда жоргала, табанын жалай, агасган түүн түүн, асылдын сыйыгы, көпти коряк, жоли улкен, сүт бетинде чамак, көн көз, саидын тасында, атагы дарда, ортан кольдак, кара явыйем, айзынан аж маа алакан, торт түлги, даёлётин салети саан, эр мүзийи катаракда, өри шинде марга; in the Russian language – важння птица, выщее пробы, не обесков в поле, высоко летят', не локом шит, белая кость, далекое место, под солнцем, перет в гору, бол'шяя рука, птица высокого полюса, в цене, из ряда выходит, на своем месте, варист в глазах, рукой до достанешь', с бол'шою буквой, без рода и племени, грех стона, ника не годны, не в чести, низкою пробы, пять пальцы в телеге, птица неувысокого полюса, на широкую ногу, молочьние реки и кислотные берега, ползают, не входят, в цене, из ряда выхожающий, на своем месте, варист в глазах, рукой не достанешь', с больших буков, без рода и племени, грех стона, ника не годны, не в чести, низкою пробы, пять пальцы.

The given phraseosemantic variants describe a person from different sides. Investigation of language personality at the intersection of different languages in phraseology gives the opportunity to acknowledge a certain nation’s world view and data of phraseologisms with associative and emotional elements. In addition, many researchers’ paid great interest to this topic. Moreover, phraseological fund is the reflection of the national culture, projection of human worldview and world acceptance. National stereotypes and reflected in phraseologism which is known as a spirit of a nation give the opportunity to acknowledge a mental feature of a language. Next we are going to analyze examples from M. Auezov’s novel “Way of Abai” by the comparative method.

M. Auezov used phraseological units to identify clearly his characters’ images. We can mention the following types of that usage. M.Auezov sometimes used simple aphorisms of people without any changing, but according to the personages’ actions, characters the author occasionally apply fixed phrases, vary and brighten them. He introduced a change into lexical-grammatical structure of the phraseological units. The national and cultural features put in the phraseological unit often becomes the difficult phenomenon throughout the translation.
of a figurative steady turn from original language into language-analog. The phraseological picture of the world occurring in consciousness of one language community does not always coincide with attitude of another community. To search an acceptable option of understanding in case of contact of different cultures the translator resorts to methods of the descriptive interpretation. Undoubtedly, problem of interpretation of phraseological units from one language to another is very significant and complicated task. The content of phrasal verbs, the potential of its form is great. In this regard, it is important to recognize them as the source of ethnocultural truth, to study phraseological expressions as a clear potential of its form is great. In this regard, it is important to recognize them as the source of ethnocultural truth, to study phraseological expressions as a clear

Table 1 – Examples from M. Auezov’s novel “Way of Abai”

| Original                                                                 | Translation of L. Sobolev                                                                 | Translation of A. Kim                                                                 | Notes                              |
|-------------------------------------------------------------------------|------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|------------------------------------|
| Qunanbaj ağa sultan boldy da, özgelerinii qatarynan ozgyndap ketti. Onda äkimdik bar. Syrta da, ułyqqa da jaqyndyq bedel bar. Āri qoly uzyn, maldy. Söże jürük, minez benen iske de algýr. Oşynyń bär öz ortasyq bosymen basyp jyqa beryşe seęp bolatyn [3, 22]. | Stav aga-sultanom, Kunanbaj podnjalšja nad vsemi. Vlast’ v ego rukah. On svužan s vnešnim mirom, s chystymi vlastjami, oni s nim čitajutsja, cjenjat ego. Krome togo u nego dlinnye ruki, – on bogat. On za slovom v karman ne lezet, umet deržat sebja, vnušitelen, uporen, nepreklonen v dostiženii celii. I, lovkno primenjaš-k obstojatel’stvam, on podavljat vseh vokrug sebja [4, 21]. | Polučiv ot russkih vlastej svoe naznačenie, Kunanbaj srazu vyrvalsja iz rjadov pročih vladitelej i upravitelej, podnjalšja nad vsemi. Teper’ u nego v ogromnom kraju – vsja vlast’ v rukah. Obzavelsja druž’jami sredi russkih činovnikov v gorode. Kunanbaj bogat, mog tvorit’ čto emu ugodno, ruki u nego razvazjazany. Nikto ne možet sranåti’sja s nim v delah, u nego železnaja hvatka. I k tomu že on obrazovan, krasnorečiv, obладает silnym, trezvym umom. Vse čto pozvoljaja emu imeť bol’soe vlijanie na ljudej, i on samyj pervyj sredi svoih v nego razvazjazany. | Qoly uzyn– is used in the meaning of a rich, wealthy and sufficient person, the opposite qolyqysqais said regarding poor, impoverished and penniless person. Söże jürük, minez benen iske algýr.– in this case the writer uses the occasional usage in order to express his thoughts laconically. Because there are phrases in the plain language as sôzgebatyr, iskepaqyr which describes a person who is keen on useless words, but doesn’t take actions. The writer modifies the phrase and uses it in the positive meaning. And translators try to give the meaning by phrasal collocations like vlast’ v ego rukah, dlinnye ruki, za slovom v karman ne lezet,ruki u nego razvazyjan. It is an effective method. |
| Böjeı – qalyń jigitkeň adamy. Buryn ortalarlyny Qenğirbaиń teris aşy, myqtı bi shyqqan el[3, 22]. | Voxtjotja by Bożej, si djašipopravujutst onuKunanbaj. On izvjiljat’nogorodaZhitek. IzZhiteka v svoevremjavy šestjokiuiiprjamjyvlastitel’ Kengirbab [4, 21]. | Počtennyj Božej, sidjašij po pravuju ruku Kunanbaja – vožak mnogojčlinennogo roda Žigitek, v prošlom iz žigitekov proshodil sam moguštevstvennyj vlastitel’ Kengirbab, pravissj železnj rukoju[5, 31]. | Teris aşy– in the Kazakh notion is used in the meaning of a stubborn and disobedient person. Using phrases like stojkij i uprjamjy vlastitel’, proshodil sam moguštevstvennyj vlastitel’the translators simplified the phraseological meaning by lexical units. The image in the text is faded and it is lost the national and ethnic peculiarity of the phraseologism. |
Conclusion

Phraseological units are closely connected with the history, culture and traditions of the nation. In order to translate them a translator should deeply know speech manner of a particular nation, their national identity and tradition of using the language, and the origin and ways of formation of a certain phraseological unit and understand other features very well. It is obvious that mutual understanding between representatives of different language and culture or lingo-culture takes place not only at the linguistic but cultural and language levels. Knowing phraseological units not very well can lead to misunderstanding, this can not only make the communication complicated but also it doesn’t give the opportunity to acknowledge the image of the world, especially the image of language. And translation of phraseological units requires accuracy and skillfulness of a translator.

Undoubtedly, the writing and translation of a work of art must be treated with great responsibility. And the responsibility for translating an epic novel, which has a rich national character, embodying all the values and hardships of the son’s fate, the history of the nation, should not be less than the responsibility of writing it. M. Auezov assumed such responsibility for the translation of the epic about Abai and his time into another language. This was a reflection of the writer’s attitude to creativity, to Abai. In general, the phraseology of M. Auezov’s works reflects the history of the era in which the poet lived, national traditions, national character, and originality. Therefore, when analyzing phraseology in the work of M. Auezov, we know a lot of extralinguistic information about the nation. Although they look like microforms, they become a complex single macro image at the text level.

Skillful use of phraseology by M. Auezov in the context of events and situations that underlie it can be regarded as a special linguistic potential, a special phenomenon. This is obvious from the fact that the phraseological units used by him are used in the context of an unlimited contribution to expanding horizons and replenishing the treasury of the Kazakh language. In translated versions, the author’s thought is sometimes equated semantically, and sometimes superficial and weak. All this requires an in-depth study of each context and lexical elements of the translator, as well as experience of special research and translation.

We tried to cover the translation of phraseological units of M. Auezov’s novel “Way of Abai” in this article. None of the translators could find in English and Russian languages appropriate phraseological units that would be similar to the author’s phraseology. This is due to the fact that it is extremely hard to translate M. Auezov’s novel “Way of Abai” into foreign languages.

References

Aрутюнова Н. Д. Язык и мир человека. М.: Языки рус. культуры, 1999. – 895 с.
Лескина С.В. Фразеологизмы как средство отображения языковой картины мира в рамках антропоцентрической парадигмы (на примере русского и английского языков) // Филологические науки. Тамбов: Грамота, № 2 (4), 2009, С. 170-172.
(на русск. яз.).
Ауэзов М. Абай жолы: Роман-эпопея. Бірінші кітап. Алматы: Жазушы, 2013. – 376 бет.
Ауэзов М. Путь Абая. Роман. Том I. Алматы: Жазушы, 2006. – 616 с.
Ауэзов М. Путь Абая. Пер. А. Кима. Алматы: ИД Жибек жолы, кн.1., 2007. – 470 с.
Воркачев С. Г. Лингвокультурология, языковая аличность, концепция: становление антропоцентрической парадигмы в языкообразии // Филологические науки, № 1, 2001. с. 64-72.
Худенцова, О. Особенности фразеологических единиц с флористическим компонентом (семантический функциональный аспект) автореф. Канд.дис., 2009. – 213 с.
Дадебаев Ж. Абайдың антропологизмі. Алматы: Қазақ университеті, 2014. – 238 бет.
Тараков А.С., Azimbayeva I.K., Abdullayeva Zh. Translation problems of phraseological units (on the basis of M. Auezov’s novel «the Way of Abai») Mediterranean Journal of Social Sciences MCSER Publishing, Rome-Italy, Vol 6 No 4 S2 July, 2015 (ISSN 2039-9340, Scopus). – 370-374 р.
Zhaporova A. Translation the Kazakh Poet Abay. Journal of Language and Literature. ISSN:2078-0303, Vol. 7. November, 2016
Gurevitsch P.S. Anthropocentrism as philosophic position. Philosophical anthropology. – M., 2001. – 160 p.
Ivanov Vyach. Bс. Linguistics of the third millennium: Questions to the future. – M.: Languages of Slavic culture, 2004. – 208 р.
Kubrijakova E.S. Evolution of linguistic ideas in the Second part of XX century (paradigm analysis) //Language and Science of the end of XX century: Collection of articles. – M., 1995. – P. 144–238
Stepanov, S. Y. Methods and Principles of Modern Linguistics. Moscow: Nauka, 2009. – 313 p.
Croft, W., Cruse, A. Cognitive Linguistics. Cambridge: Cambridge University Press, 204. – 376 р.
Anthropocentric paradigm of phraseological units in the literary translation

References

Arutjunova N. D. (1999) Jazykimircheloveka. M.: Jazykirus.kul'tury, 895 s. (in Russ.).
Auezov M. (2006) Put’ Abaja. Roman. Tom I. Almaty, Zhazushy, 616 s. (in Russ.).
Auezov M. (2007) Put’ Abaja. Per.A.Kima. Almaty, ID Zhibekzholy, Kn.1.470 s. (in Russ.).
Auezov M. (2013) Abaj zholy: Roman-jepopeja.Birinshi kitap. Almaty, Zhazushy, 376 b. (in Kaz).
Croft, W., Cruse, A. (2004). Cognitive Linguistics. Cambridge: Cambridge University Press, 376.
DadebayevZh. (2014) Abyidyn antropologizmi. Almaty: Kazak universitetі, 238 b. (in Kaz)
Gurevitsch P.S. (2001) Anthropocentrism as philosophic position. Philosophical anthropology. – M., 2001. – 160 p.
Hudencova, O.V. (2009) Osobennosti frazeologicheskih edinic s floristicheskim komponentom (semantichestki funkcional’nyj aspekty) avtoref. Kan.dis. 213 s. (in Russ.).
Ivanov Vyach. Bc.(2004) Linguistics of the third millennium: Questions to the future. – M.: Languages of Slavic culture, 2004. – 208 p.
Leskina S.V. (2009) Frazeologizmy kak sredstvo otrazhenija jazykovoj kartiny mira v ramkah antropocentriceskoy paradigmy (na primere russkogo I anglijskogo jazykov)// Filologicheski nauki. Tambov, № 2 (4), S. 170-172. (in Russ.).
Stepanov, S. Y. (2009). Methods and Principles of Modern Linguistics. Moscow: Nauka, 313 p.
Tarakov A.S., Azimbayeva I.K., Abdullayeva Zh. (2015) Translation problems of phraseological units (on the basis of M. Auezov’s novel “the Way of Abai”) Mediterranean Journal of Social Sciences MCSER Publishing, Rome-Italy,Vol 6 No 4 S2 July (ISSN 2039-9340, Scopus). 370-374 p.
Vorkachev S.G. (2001) Lingvokul’turologija, jazykovoj alichnost’, koncept: stanovlenie antropocentriceskoy paradigmy v jazykoznanii// Filologicheski nauki, № 1, S. 64-72. (in Russ.).
Zhaparova A. (2016) Translation the Kazakh Poet Abay.Journal of Language and Literature. ISSN:2078-0303, Vol. 7.November, 2016
Kubrjakova E.S.(1995) Evolution of linguistic ideas in the Second part of XX century (paradigm analysis)//Language and Science of the end of XX century: Collection of articles. – M., 1995. – P. 144–238.
Poetic proportionality, semantic accuracy, and the reality of translation are constantly the subject of discussion and criticism. Translation reading and interpretation of poetic works become the basis of discussion in many studies devoted to the current problems of translation and interpretation. Such a dispute has been going on for a long time. There is a clear disregard for the accuracy of wording in many works on translation, which is reflected in the results of the works. Not always the reasonable use of such expressions as imitation, improvisation, profanation, alteration and paraphrasing, literalism and “shelmontism”, not always well-thought-out foreignization and domestication, changing and adjusting complicate the situation and aggravate translation activities, negatively affect the result of work.

A review of the existing scientific and critical literature on the improvement of literary translation shows that there is a general desire to form effective and more efficient methods of the translation analysis of a poetic text. Search for the ways and means to achieve the fullest possible adequacy of the content and form of the original and translation text. The history of translation also knows extreme points of view, and they should be taken into account. There was a time when those who worked hard to attain accuracy in translation by all means were often accused of literal perception and superficial understanding of the original. Therefore, the issue of preventing literalism in translation is still on the agenda today. Literal translation often leads to a distortion of the conceptual content and aesthetic impact, gives the impression of affectation and inconsistency of thoughts and actions. An obvious desire to make a written translation of a literary work look not like a text from another language, but rather like a text written in a target language comprehensible for the translator and familiar to his readers is not always appropriate.

**Key words:** poetic text, translation, pre-translation analysis, text units.
The specifics of the translation analysis of poetic text and discourse

Introduction

Modern Kazakh society, which has taken a firm course of integration into the world cultural and economic space, is in dire need of highly qualified translators with all the basic competencies. The solution of these tasks is connected with many organizational issues. It appears that it is necessary to pay worthy attention to the concept of anthropocentrism in the training of personnel for this field. We should recognize the language personality as a system-forming support and power. In a rapidly changing environment, translator must be an internally mobile person and have an ability to self-actualize. Therefore, it is worthy to form and improve the spiritual, humanitarian, and professional potential of the translator. Ingrained learning principles, outdated translation technologies should become a stepping-stone for more complex innovations. In this regard, one of the most significant and relevant research topics of modern translation studies is the problem of translating a poetic text. The relevance of this topic is conditioned by the growing scientific and practical interest in it, a deeper understanding of its necessity and propriety, especially in written translation. The translation analysis of literary work is considered as a mandatory and most important stage of translation activity, so the development and implementation of new technologies and approaches to improve the quality and levels of translation are obvious. The formation of the necessary knowledge, skills and abilities in the translation analysis of a text is one of the main priorities in the professional training of specialists in translation. However, so far, the edu-
cational components of this process, the consistency and efficiency of the actions taken, the consideration and alignment of the composition and functionality of the components of translation analysis are the subject of various discussions in translation studies. Many available textbooks do not provide generally accepted and specific guidelines and algorithms for studying this problem. In practice the so-called pre-translation analysis is frequently replaced by an analytical reading of the translated text and its linguo-stylistic research. Certainly, such analytical work on the object can contribute to improving the quality of translation, but the scope, composition and possibilities of targeted translation analysis are much broader and deeper, because it is focused on recreating the text by means of another language and culture. Based on this, it should be assumed that the term “pre-translation analysis” requires methodical and practical clarification, specification of meanings and functions, ordering of the boundaries of use, parameters and system of actions taken. In addition, in theory and practice, there are many problems related to the determination of the specifics of various types of texts translation, which is also important for the translation version of the text. The belonging of texts to a certain functional style usually determines their typological differentiation. Certainly, such justification clarifies, defines and multiplies the possibilities of literary translation. This approach is also reflected in the productivity of the translator’s work. Thus, it is logical to take this concept as central in determining the strategy and tactics of translation. Unfortunately, it should be recognized that there is still no single, accepted and supported by many people attitudes and approaches to pre-translation analysis as a mandatory and specific component of a holistic translation analysis of text and discourse. Although the importance of this kind of research is also related to the fact that a systematic and purposeful study will increase the level of bilingual communication and make translation more equivalent and generally accepted. Good preliminary analytical work with the written text will help to avoid some mistakes and omissions in the translation. This determines the topicality of the theme of the article and its scientific and practical significance.

The poetic text as a subject of translation is multilayered and multicomponent. The most controversial and topical issues of the theory and practice of poetic translation are related to the search for criteria of its equivalence and the specification of evaluation and levels parameters. Literary translation is a creative self-sufficient value; it is designed to solve both pragmatic problems of the cognitive, communicational and informational aspects, as well as intellectual and creative tasks of a historical and cultural, artistic and aesthetic nature in a variety of guises. In this context, the thesis of that both original and translated literary texts are related to the search for criteria of its equivalence and the specification of evaluation and levels parameters. Literary translation is a creative self-sufficient value; it is designed to solve both pragmatic problems of the cognitive, communicational and informational aspects, as well as intellectual and creative tasks of a historical and cultural, artistic and aesthetic nature in a variety of guises. In this context, the thesis of that both original and translated literary texts enrich and multiply any literature, become a certain wealth and an organic part of it, is relevant and in demand. In addition, the samples of national literature and culture that have the honor of being translated into other languages, are themselves “enriched” internally and externally. Certainly, translation as a secondary communicative and purposeful interlanguage interpretation is qualified as a recreation, adjustment, transformation, foreign-language embodiment of a poetic text in another language. All these actions are carried out in the process of literary translations, that is, a communicative in intercultural aspect cross-linguistic paradigmatic group of poetic texts, closely connected and “guided” by the original, that is, the source text is created.

Thus the purpose of this research is to reveal the specifics of the translation analysis of poetic text, to analyze the existing schemes and plans of the translation analysis of text and discourse. The issues of pre-translation poetry analysis and implementation of interlanguage paradigmatic of texts of this type remain the most discussed and controversial ones. The issues of determining the levels of equivalence, the validity of translation transformations, and the criteria for evaluating translations are considered very important. Literary translation is a high self-sufficient value, the pragmatic tasks of the cognitive and informational nature, as well as the creative tasks of both historical and cultural, and artistic and aesthetic order in a variety of sources are solved in it. In this regard, we should not forget the thesis that any national literature is enriched and multiplied not only by “its own” original, but also by “another” translated poetry. In addition, the national culture, the artistic compositions of which are worthy of foreign-language transformation, also recognizes itself as “enriched”. It should be assumed that discourse is a coherent text in combination with extralinguistic, pragmatic, socio-cultural, psychological, and linguoculturological factors. In addition, discourse is actively studied as a social interaction in a linguistic form, an organized communicative action. We should admit that by literary translations text is not just adjusted to another language system, but also into another culture and environment. Thus, an intertextual communicative, interconnected and mutually conditioned paradigmatic series of poetic texts is created, which is prestigiously headed by the original text. For a long time in translation studies, there
have been and are still disputes about the accuracy, equipollence, and equivalence of poetic translation. The result of a blatant disregard for accuracy is not a translation, but imitation, ad-libbing, profanation, alteration, adjustment, and supposedly free translation, that is, a purely subjective reading of the original. Thus, poetic translation in the proper sense of these words requires accuracy. However, those who are extremely zealous in achieving it by any means, are not rarely reproached with primitivism. Literal translation often leads to distortion of the language, creates an impression of tension, artificiality. Therefore, it is desirable that the translation looks not like a translation from another language, but like a text that is communicatively equivalent for its readers. At the same time, translation diligence in various adaptations of the original to a foreign language environment is fraught with consequences. While in the translated text, where organicity, naturalness, and lack of tension prevail, it is sometimes difficult to find out the origin and naturalness of the original. Krylov’s fables do not seem to be translations from the works of La Fontaine. The translations of these fables in the Kazakh language, carried out by Abai, are different, they are rather poetic adjustments than translations. Of course, the preservation in the text of the translation of the image of the original author with his vision and sense of the world, tastes and preferences should be welcomed.

The desire to ensure that the translated text gives the impression of being written in the translator’s native language is not always justified, because this can develop the opposite trend, where a reader is offered a translation from a certain language that has the features that may look strange in the language of translation. In this regard, it is recommended to refer to the well-known statement of Zhukovsky that sounds as “the translator in prose is a slave, the translator in verse is a rival” (Zhukovsky, 1960). In the “light” of the latest translation theories, both of them are at the same time “slave” and “rival”, and the “rival” must strive not to win, but to draw. This poetic norm meets the requirements of the accuracy of the translation, that is, to make it neither worse nor better, but as in the original. A professional translator will not allow himself to indulge his own or modern reader’s tastes. However Newmark believes “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned” (Newmark, 1988: 70).

In the words of Khalida H. Tisgam “the task of the translator is not to express what is to be conveyed but to find the intended effect upon the language into which s/he is translating in a way that leads to produce the echo of the original, even though it is impossible to be able to create a replica of the original text. In other words, what should be preserved are the emotions, the invisible message of the poet and the uniqueness of the style in order to obtain the same effect in the TL as it is in the SL” (2014: 522)

**Material and methods**

Based on the aim of the present study the works of different foreign and domestic scholars devoted to the problems of translation, particularly of poetic texts were reviewed and analyzed.

Translation studies as a young science seeks to identify the factors that somehow influence translation activities and to explore the various connections and relationships between them. Scientists and specialists are trying to clarify and reconsider certain provisions and attitudes of the theory and practice of translation. One of the complicated problems of poetic translation is that how adequately and accurately such a translation is able to reproduce the macrostructure or recreate the verse forms of the original, namely its metric, rhythm, rhyme, euphony, equimetry. It is natural the translator as a creative person can offer his own version, so different translators have different solutions for translating the same text. A decisive and principled rejection of attempts to preserve the versification features of the original in the translation is possible. Some people suggest: let there be an interlinear translation – something like a free verse, without rhymes and with an arbitrary number of words in each line. Another solution is more popular: to use the traditional verse, observing the configuration of rhymes. As you can see, there are many controversial issues in this area. It is very difficult to prove to a verslibrist translator that his translation is, in fact, not poetic, but prosy. It is not difficult to reproach the transposer of the tonic versification for the obvious deviation from the rhythm of the original. Is it possible to put the blame on the translator-syllabist that he turned to the rhythmic forms of verse. This kind of poetic requirements can be presented to a translator as much as he sees and counts in a foreign-language verse specific properties worthy of translation.

The scientific significance and practical value of the presented problems are also related to the fact that in many works there is an unobtrusive rejection of traditional methods aimed at achieving the accuracy of translations. The preferences are given to interlinear translation, that is, verbatim prose translations, broken down into a kind of poetry lines are
welcome. We regret to note that this trend prevails in our country too. However, in Kazakh poetry, the traditions of accurate translations are still quite strong. Therefore, a thoughtless deviation from them would be a significant translation loss.

It is logical to divide all these problems into three groups in order to achieve real research results. The first of them is connected with the translator’s personality, his professional and creative adaptability, the second – with the peculiarities of the national and author’s thinking and consciousness, and the third – with the peculiarities of the content and form of poetic text and discourse, due to both the structure of the national language and the established literary traditions and laws.

**Literature review**

Poetry is an imaginative expression of a poet’s feelings and experiences and its translation must be a faithful transference of the poet’s ideas (Nair, 1991). Accuracy should be at the focus of a poetry translator and this makes the translator’s fluency of expression indispensably difficult. A number of methods for translation of poetry; namely, phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation were introduced by Lefevere (1992). According to his observations today poetry is translated into prose while in the past most translators translated poetry into rhymed poetry. He adds that some translators translate only the meaning at the price of the form but sometimes translators get help from the poet to create a new work. The use of the term ‘player’ for a poetic translator by F. Jones may clarify the role of translators of poetry. “Player, of course, has other meanings beside’s ‘game participant’. .. poetry translators act out someone else’s words on a new language’s stage.” (Jones, 2011: 5)

Poetic texts are mostly small in volume, in most cases they have strictly regulated architectonics and composition, that is, canonical forms. Words and images in these works differ in emotional-expressive and semantic-stylistic significance, semantic hierarchy. Consideration of all these parameters and factors in translation is the basis for overcoming interlanguage, intercultural, ethnopoeitic barriers and achieving adequacy in recreating the specifics of the image systems of different peoples. Summing up, we can conclude that the problems of poetic translation are caused, defined and related to the specifics of the poetry works, cultural founda-

tions and features of the structure of the national language and speech.

It is obvious that in the process of poetic translation at least two types of speech activity interact with difficulties. The first of them is related to the perception, understanding, interpretation and translation evaluation of the source text, and the second – to the creation of the translated text and its identification with the original. As you can see, the concept of “text” presents itself in the translation process from different sides. Poetic text is multi-layered and polysemantic as an object of understanding, as an object of extracting meaning, as an object of translation transformation. At the same time, each poetic text has inherent and preferably expected properties such as dimensionality, variety and abundance of means of expression, emotivity, affectivity, expressiveness, allusiveness, associativity, addressability, connectedness. If the reader of the translated text is faced with the absence or insufficiency of the intended properties, then this translation naturally cannot be qualified as a high-quality one.

In the translation analysis of a poetic text and discourse, it is important to know that this is a complex system of metamorphic nature, which arises and is formed in the process of generating and forming a plan and intentions on the basis of the aesthetic implementation of the language system and verbal and cogitative activity. In this case, it is necessary to support the very successful justification of the problem of G. Genette, who thus defined the properties and characteristics of language in the process of text composition and text creation, calling such a state poetic (Genette, 1998: 361). H. Gadamer points to the other functions of the poetic text: “in the poem, there are other logical and grammatical forms of building meaningful speech. The ambiguity and darkness of the text can lead an interpreter to despair, but this is a structural moment of poetry” (Gadamer, 1991: 120.). Later, researchers introduced such terms as implicitness and explicitness, suggestiveness.

In the process of translation analysis of a poetic text, such properties and qualities as its original creative linguistic origin and spirituality, intellectual, psychology, anthropology, emotivity of the whole system must be taken into account. The special imagery and energy of a poetic text are noted by many authors. Although there are some statements that raise some doubts. The discourse of a poetic text is characterized by such categories as the actual division of the structure, presupposition, objective modality, constitutionality. A meaningful analysis of the discourse in preparation for translating can be
aimed at studying in an in-depth way the historical and cultural, semantic aspects of background information, and explaining the special phenomena of speech activity. It should also be taken into consideration that poetic text includes at least three structural macro-components – cultural, linguistic and aesthetic one. While the uniqueness of the poetic text system lies, first of all, in its maximum degree of formalization – graphic, discursive, that is, there is a heterogeneity of the plan of expression. At the same time, poetic text as a specific functional and aesthetic system has its own characteristics, among which completeness and energy are distinguished. The completeness of a poetic text is related to the fact that it is the cause, process, implementation and result of the language activity and the language ability of the author as a subject of the society, aesthetics and language (Karaulov, 2007: 5). Thus, the poetic text is a source of linguistic performance: M. Zhumabayev, due to the oxymoronic phrase “sweet poison”, nominates a new emotion that is associated with the tragic motives of frustrated love. Such a linguistic function is especially often noticeable in Abai’s poetry, which should be paid close attention to in the translation analysis of his poems. The presence in the poetic text of a language experiment, a language game, which leads to a certain semantic shift, to semantic difficulties, is also often found in the poetic text and discourse. It can be concluded that the study of the cultural space of the text is associated with such categories of factual nature: the biography of the author, the creative behavior of the poet, the chronology and geography of the poetic text, the socio-historical conditions for the creation of the text, the nearest and extended cultural context. It is appropriate to pay attention to the opinion that a literary text not only reflects reality, but also “generates” reality (Lotman, 1994: 46). Of course, this generated reality is not equal to either concrete propositions or their sum. M.M. Bakhtin, considering the structure of the literary world as an aesthetic object, proposed the concept of architectonics, and in the analysis of the literary text he used the term “composition“. (Bakhtin, 1984: 36-37.). In this regard, there is an undisputed scientific interest in this approach, where the general goals and objectives of preparing for translation activities are outlined, that include “the ability to perform pre-translation analysis of a text, which, on the one hand, includes the task to evaluate the purpose of the original text, the type of this text and the features of the translation strategy caused by these factors, on the other hand, to discuss special problems that arise due to the presence of specific, lexical, grammatical or stylistic phenomena in the source text” (Komissarov, 2002: 372). Since the issue of the specifics of pre-translation analysis of a poetic text is relevant for our research, it is reasonable to pay attention to the framework norm of translation proposed by M. Brandes and V. Provotorov (2006). An opinion that defines translation analysis as “an activity that consists in variable re-expression, re-encoding of a text generated in one language into a text in another language” is also of undoubted value (Alekseyeva, 2004: 7). This problem is considered in the works of V.A. Maslov, E.V. Breus, D.I. Ermolovich, L.K. Latyshev, A.A. Leontev, in many textbooks on the theory and practice of translation.

**Results and discussion**

The translation analysis of a poetic text should enclose at least three problems that provide comprehension of the various spheres of a poem – non-verbal (culture, aesthetics, spirituality), paraverbal (units of poetic discourse), verbal (proper linguistic). We should not leave the fact out of consideration that a poetic text is a phenomenon of both language and culture, so in such a text, language as a system manifests its main capabilities (nominations and expressions, condensation and accumulation).

The units of the phonetic, morphological, lexical, and syntactic levels of a language undergo a semantic transformation in a given text, that is, they express new textual meanings. Therefore, it is appropriate to state that the text contains content-functional, content-conceptual, and content-supralinear (implied) types of information (Gal’perin, 2001: 27). Another researcher studies poetic text in more detail and identifies the following types of information: visual-denotative, communicative (discursive), subject-denotative, figurative-semantic, deep-semantic (Karaulov, 2007: 46).

At the same time, during the pre-translation analysis, it is necessary to pay attention to the fact that poetic text is a complex system of searching for truth, the interpretation of the world and identity, forms a complex, contradictory, specific author’s picture of the world, creates original poetic meanings and value.

We should remember that in the process of poetic text-making, the units of all levels of the language space are realized both consciously and subconsciously. As a result, there is a process of language game, which is determined by the search for the means of implementing the idea and textual sensemaking.
Thus, they acquire the status of text units, are explicated (expressed), revived (accumulated), and eventually enter into paradigmatic, syntagmatic, and invariant relations. The phonetic level units – textophonemes are actively involved in sensemaking along with morpholexemes. The units of the lexical level – lexemes and textemes – realize poetic meanings. Utterance and microtexts should be referred to the units of the syntactic level, they have a predominant status of linguocultural definition. The views and attitudes to translation analysis are different. The proponents of text linguistics consider translation analysis as a means of providing and acquiring, understanding the meanings of a poetic text in the source language. Language equivalence is considered as the main factor in detecting the author’s thoughts and intentions. The epistemological value of the lexical meaning doesn’t get an attention. In this regard, the concept of lexical meaning as a multicomponent structure can provide a certain service. The significative, denotative, ethnocultural, nominative, connotative, and structural components of lexical meaning in interaction provide the level of translation adequacy. Seminal analysis of the word will allow to detect the degree of interaction and interdependence of the components, which is important in the translation analysis of the text. The followers of the functional approach focus on establishing the points of correspondence between the source text and the translated text. The relations of external and internal text factors in the organization of a communicative situation are revealed. Knowledge and consideration of the basics of the scheme of G. Lasvel, K. Nord and others will contribute to the success of the translation analysis of poetic text and discourse. The plans for the pre-translation analysis of text proposed by I. Alekseeva and Z. Lvoavskaya are related to the communicative approach to translation, where the cognitive and cultural factors are considered as determining the translation activity.

The main purpose of the pre-translation analysis of a poetic text is to identify, detect, establish and interpret textual meanings expressed as the units of cultural, aesthetic, linguistic and spiritual space, as well as the units of non-verbal, pre-verbal and discursive nature. At the same time, it is necessary to pay attention to other units of a text that are involved in the formation of the poetic individual author’s picture of the world.

The object of pre-translation research is the system of a poetic text as a single whole, formally segmented, but indivisible in its structural and semantic part, because all units and levels of the poetic text participate in text formation and sensemaking. The subject of pre-translation analysis is the units of graphic, discursive and linguistic form, as well as the units of cultural, aesthetic and spiritual space of the poetic text. Pre-translation analysis can also include the following types of research: phonosemantic analysis, component analysis. Compiling a thesaurus dictionary of a poetic text is always appropriate. All this contributes to the description, analysis and interpretation of the structural and semantic means of forming a poetic picture of the world, the identification and interpretation of the deep meanings of a poetic text.

An in-depth analysis and discussion of the history and experience of translating Abai’s poems is a topical issue not only for Kazakhstani translation science, as it is required by the ambiguity of the content and the complexity of the national form of his texts, because each reading opens up new facets and mysteries. The analysis of translations of Abai’s poems into other languages shows that the revival of many ethno-cultural concepts and national codes leaves much to be desired. The comparison of the conceptual content and aesthetic organization of the original and the translation of the poetic text and discourse will help to see the roots of the hard-to-grasp experience and “aesthetic impression”. In the scientific and critical works, it is often noted that translators do not have the necessary background information, do not pay due attention to the conceptual content of the original. In order not to repeat these mistakes, modern translators will have to take a more responsible approach to the pre-translation analysis of Abai Kunanbayev’s poetic texts. We would like to emphasize that the translation of Abai’s poems into other languages is a difficult task, so the level of requirements for the professional competence of the translator should be high. Methodologically proper translation strategy and tactics will become the basis for a correct understanding of the meanings and senses of the poet’s poems. We remind you that the quality of the translation of national poetry also depends on a thorough analysis of the ethnocultural component of lexical meaning, the definition of various functions of the national code, and the completeness of the reconstruction of ethnocultural information.

In the organization of the literary translation process, it is necessary to take into account the features of poetic text, which in general recreates the linguistic model of the world, the life of people and countries in its movement and dynamics of change. The speech organization of meditative texts takes great opportunities to formalize semantic subtle aspects for the transformation with the large com-
The specifics of the translation analysis of poetic text and discourse

prehension of their communication, semiotic, and aesthetic organization. With the help of a verbal image, it’s possible not only “to draw” a picture of nature, but also to present the history of the human character formation, to depict common and peculiar features of the society and personality. In addition, the verbal image can be close to the musical one, so in the process of analyzing the poem, to its compositional and semantic structure. The poetic word is expressively-strongly connected with thought, intention, consciousness and subconsciousness, and therefore, in comparison with other means of creating an image, it is more universally sufficiently achievable. A verbal image that has a number of qualities can be described as a “synthetic” literary image. All these qualities of the verbal image can be identified and presented by the translation analysis of a text and discourse.

Conclusion

Summing up the consideration of the specifics of the translation analysis of the poetic text, we note that a number of features of the poetic works remained outside the scope of the study, including the rhythmic-phonic organization, ethnocultural contexts, literary methods of analyzing lyrical works that can show the specifics of the transformation of its conceptual content in the poetic text. It seems that careful consideration of these problems can improve the level and quality of translation. So, the need to improve the methods of teaching literary translation is obvious and relevant. It is necessary to develop a three-stage structure of translation in more detail, paying attention to the structuring of the phases and sub-phases of the translator’s activity. Translation analysis of text and discourse should be considered as a technology for understanding its meanings and determining the translation strategy and tactics. We suggest to start the translation analysis of a poetic text with identifying culturally significant factors of functioning, paying a close attention to the background information, the literary traditions, the hermeneutical circle and the circle of understanding. Further, it is reasonable to analyze structurally significant components and elements. Then it is necessary to turn to the consideration of the ways and approaches of translation interpretation of the semantics and conceptual content of the poetic text and discourse. Such a systematic approach to pre-translation analysis is designed to increase the level of bilingual and intercultural communication and to ensure the adequacy and equivalence of literary translation. One of the main parameters of translation analysis is the detection of the ways to convey poetic information in the original and the text of the translation, while paying attention to the synsemantics of poetic communication.

Acknowledgement

This research has been funded by the Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan (Grant AP08855683 “Scientific foundations and theoretical mechanisms of knowledge, comprehension and application of Abai studies”)

References

В.А. Жуковский. Собрание сочинений в четырех томах. М.: Л.: Государственное издательство художественной литературы, 1960. – 784 с.
Newmark P. A Textbook of Translation, Hertfordshire: Prentice Hall, 1988, 292 p.
Tisgam Kh.H. Translating Poetry: Possibility or Impossibility? Journal of college of education for women. 25 (2), 2014, 511-524 pp.
Nair K. Translating Poetry: Some Basic Problems. International Journal of Translation 3. 1 & 2, 1991, 90-97 pp.
Lefevere A. Translation, History, Culture: A Source Book. London & New York: Routledge, 1992, 200 p.
Jones F.A. Poetry translating as an expert action: processes, priorities and networks. Amsterdam: John Benjamins, 2011, 227 p.
Женетт Ж. Работы по поэтике. Фигуры. -М., 1998. -328с.
Гадамер Г.Г. Актуальность прекрасного. -М., 1991. – 471с.
Караулов Ю.Н. Русский язык и языковая личность. -М., 2007. -386с.
Лотман Ю.М. Лекции по структурной поэтике. -СПб., 1994. -327с.
Бахтин М.М. Литературно-критические статьи. -М., 1986. -543с.
Комиссаров В.Н. Современное переводоведение. -М., 2002. – 424с.
Брандес М. Провоторов В. Предпереводческий анализ текста. -М., 2006.-224с.
Алексеева И.В. Введение в переводоведение. – М.: Академия, 2004. – 352 с.
Гальперин И.Р. Текст как объект лингвистического исследования. -М., 2001. -294с.
References

Alekseyeva I.V. (2004). Vvedeniye v perevodovedenie. [Introduction in translation studies] (In Russian)
Bakhtin M.M. (1986). Literaturno-kriticheskie stat’i [literary critical articles] (In Russian)
Brandes M. Provotorov V. (2006). Predperevodcheskij analiz teksta. [Translation analysis of text] (In Russian)
Gadamer G.G. (1991). Actual’nost’ prekrasnogo. [Relevance of the beautiful] (In Russian)
Gal’perin I.R. (2001). Texst kak ob’ekt lingvisticheskogo isssledovaniya [Text as an object of linguistic research]. (In Russian)
Genette G. (1998). Raboty po poetichke. Figury. [Works on poetics. Figures]. (In Russian)
Jones F.A. (2011). Poetry translating as an expert action: processes, priorities and networks. John Benjamins PC.
Karaulov U.N. (2007). Russkiy yazik i yazikovaya lichnost [The Russian language and language identity]. (In Russian).
Komissarov V.N. (2002). Sovremennoe perevodovedenie [Modern translation studies] (In Russian)
Lefevere A. (1992). Translation, History, Culture: A Source Book. London & New York: Routledge.
Lotman U.M. (1994). Lekcii po strukturnoj poetike [Lectures on structural poetics] (In Russian)
Nair K. (1991). Translating Poetry: Some Basic Problems. International Journal of Translation 3. 1 & 2, 90-97.
Newmark P. (1988). A Textbook of Translation, Hertfordshire: Prentice Hall.
Tisgam Kh.H. (2014). Translating Poetry: Possibility or Impossibility? Journal of college of education for women. 25 (2), 511-524
Zhukovskiy V.A. (1960) Sobranie sochinenii v 4 t. [Collection of compositions in 4 volumes]. M.; L.: Gosudarstvennoe izdatel’stvo hudozhestvennoj literatury. (In Russian)