

**ETHNOLINGUISTIC FEATURES
OF TRANSLATING NAMES
OF FABRICS INTO ENGLISH**

**ЭТНОЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ
ПЕРЕВОДА НАЗВАНИЙ ТКАНЕЙ НА АНГЛИЙСКИЙ ЯЗЫК**

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The offered article is devoted to ethnolinguistic features of the translation of names of fabrics from Kazakh into English which always was a hot topic and draws attention of many researchers. There are a lot of available words in Kazakh language that connected with traditions, customs, culture, history, spiritual and material life also which refer to the names of fabrics. This subject is identified by scientific novelty, actuality, as the first time the ways of translating the names of fabrics into English are being investigated.

Предлагаемая статья посвящена этнолингвистическим особенностям перевода названий тканей с казахского языка на английский язык. Эта тема всегда являлась актуальной и привлекала внимание многих исследователей. В казахском языке имеется много слов, связанных с традициями, обычаями, культурой, историей, духовной и материальной жизнью, к которым относятся и названия тканей. Данная тема определяется научной новизной, актуальностью, так как впервые исследуются способы перевода названия тканей в английском языке.

Keywords: ways of translation, fabric, ethnolinguistics, features, realities, lexicon/lexis/vocabulary, national character.

Ключевые слова: способы перевода, ткани, этнолингвистика, особенности, слова-реалии, лексика, национальный колорит.

In scientific-research kazakh language is considered to be referred to the most rich languages in the world and one of the processes is to show its peculiarities, national character, principles, ethno linguistics and ethno-cultural

features to other nations – translation, deliver is translator. German writer Alfred Kurealla said that "Translator should be introduced clearly with the country, life-conditions, style of clothes, customs and traditions, language,

spiritual values, beliefs, history geographical conditions of his work that he will translate". One of the main problematical topics of translating from one language to another is "realies", that is to translate the lexemes that do not possess the equivalents. "Realies are notions that concern to customs and traditions, life-style, history, spiritual and material life of the certain nation" [1, 89-69]. The following words can be concerned and belong to realies:

- national beliefs, religion, customs and traditions;

- life-style, traditional clothes, some types of fabrics, home appliances, dishes, food and meals and national holidays.

The facts that identify the basic of Kazakh language lexis are the names of fabrics such as "sensen, kon, ushtan, kazine, shagi, lanke, torka, makpal, shaiy, paiy, mauyty, bikasap, borlat, lostek, aksak, repes, manat, duriya, patsaiy", also non-expensive fabrics can be among them they are: "lamdik, dike, uldirik, lastik, kenep, shozhim, shydagan, supy, shyt, boz, teptik, anzu, kun-tun, tiben, saldeboz, metketon, tike". Except them there are some names of fabrics that can have no equivalents, they are: "tapta, ushtap, tibek, mana, dyrab, borlat, boyak, buidas, zipuyn, daby, sylan, kasapdar, kalamy and kymkap". These mentioned words can be considered to be as realies, because they are decorated with the historical events and traditional peculiarities, also we can see from them their own national identities and characters, with these qualities they differ from other words. There are some ways that we use to translate the realies. They are "transcription, transliteration, close translation, calque, semi-calque methods, description, explanation, analyzing and so on". In order to choose the ways of translating we should remember the main thing that we should give correct translations of words, phrasal words especially realies that will be translated, and also we should pay attention to their meanings, historical and cultural peculiarities and keep their national characters while translating, because any foreigner who is acquainted with them must be clearly understandable what he or she reads. Also, one of the causes is that in national museums, art galleries and numerous of books and manuals equivalents of our national clothes are

given just by transcriptions, and there is no information besides transcription, and of course it is not enough without saying. [2, 18-128]. *Transcription* was taken from Latin word "*transcriptio*" which means "*copy*". It is about sounds of letters in alphabet from other languages (usually geographical names, scientific terms). For instance, the words in German language *Göttingen*, in English *Management*, in French *Ingenieur* are presented as in phonetic transcription. The mentioned ways are not used in translating names of fabrics.

In Latin language the word *Transliteration* means *trans* (*through*) and *litera* (*letter*). It means that to change letters from one alphabet with other letters of alphabet. If there is any similarity between the sounds of words with the alphabet, then there is no difficulty to change alphabet. If but there is no harmony between the content of sounds and alphabet, then it will be more complicated to write them. The method of *transliteration* is mostly used to translate the geographical realies. These can be belong to them: geographical places, water, names of countries, animals, birds, plants and fabrics. For instance: Moscow, Berliner Zeitung, Al-Farabi, office and others. To translate names of fabrics the method *transliteration* is seldom used. For example, if we translate the name of fabric "*сәтен*" into English as *sateen*, then we can translate the lexeme "*бәтес*" as *batiste*, and the name of fabric "*шегрен*" can be presented as *shagreen*. All the above mentioned words are integrated words in Kazakh language.

The method *Close (suitable notions) transliteration* is used to translate the lexis which are without equivalents. The meaning of using this method is to use approximately common meaningful notions and phenomena of two languages. They are called "*close*" because they are not common and suitable with all peculiarities for hundred percent. We have types of materials that can be replaced fabric that are taken from animals and birds that can be approximately translated into English as *skin*, *fur* and *hide*. The reason of it that people who speak English they dress clothes from leather too. Either, if we take the word "masaty" and to make it understandable for English readers or listeners we can give nearly translation of the word

as *one of types of silk*. Linking to the research works we think if we give the word "*торғын*" (as in English *fine silk (the premium, like chiffon or gas)*) with other phrasal words it will be more acceptable. In this case well-known translator-theoretic Rethker I.Ya. mentions that during translating any words we should be careful to use any methods of translation. [3, 89-121]. To translate the names of fabric the ways of calque and semi-calque are often met.

One of the most frequently used methods of translating is calques or partially calques.

Calques – literal translation method. It means to translate accurately the inner meaning of a word or a phrase in the same condition.

For example, the word *kyzhym* is translated into plush, *parsha* - brocade, *makpal* - velvet, *zhibek* - silk, *baz* - coarse calico, *shyt* - calico, *kanep* - canvas, *bomazi* - fustian, *borlat* - thin felt, *shayi* - fine silk, *kyderi* – suede, *lambek* - reed, *pombarkyt* - panne, *yulpa* - fluffy wool are transferred and having determined that fabric names can be translated through calques or partially calques that is the equivalent to exact translation.

One of the most common ways to translate Kazakh fabric names into other languages are description and interpretation due to no more alternatives. For example, the word *san* is translated into skin of a goat removed and it would be much easier for an English native speaker to understand because this word has no direct counterpart. It is important to use these approaches so as many dictionaries have only one-sided interpretation of the word and may lose its ethnolinguistic meaning and peculiarities. Kazakh people understand and know the phrase *ulde men bulde* and it is translated into a foreign language as a set of expensive fabrics by means of explaining which can express a little understanding and help to imagine the word. Here the translator's professional skills should be demonstrated because ethnocultural features attract tourists and foreign guests to visit our country.

"Translation should not be interpreted as an objective form of translator's actions, but rather on the basis of his work experience, as a system of human actions. Translation techniques are activities that can be adapted to existing translation methods and get the most out

of the range" [4]. Central Asian people, including Kazakh people, used to wear garments, produced from a type of orange plant-torn beetle, which was translated into *expensive dense silk made from the fibers of hemp*. *Kompey* is transferred into fabric from camel wool which is given with help of word combinations, because this is reality, which requires definition and interpretation. Some of Kazakh people cannot understand the word "*Bikasap*" and it is translated into English only by description as striped fabric (front silk and from a wrong side simple), the word *kamka* into the dense figured silk fabric weaved by gold or silver threads. It is worth noting that one of the obstacles encountered in translating of some fabric titles is giving a general meaning, such as *manat*, *makpal*, *beren-barkytka* but they are diverse in terms of quality and appearance and it is difficult to translate these words. The only decision that can solve the issue is translator's great deal of knowledge because many examples are the ancient words and for the students who study "Professional English" in the light industry especially "Textile Materials Design" are one of the most important materials.

"Cultural relations has its own laws and linguistic and psychological characteristics, and that the person responsible for intercultural relations intercultural competence, and intercultural competence means that people should be outside the scope of their own culture and other cultures without losing the values of spiritual values, and a person exercising the same access to the competence of intercultural competence and should have intercultural competence means that people outside their own culture and other culture, while not losing the meaning of spiritual values, the ability to substitute glorifies, represents this view, the translation of the people of different culture is connection and gold bridge between many nationalities, an excellent way to exchange and the development of national culture is a reflection of one of the bright" [5,50].

CONCLUSION

Each language has its own peculiarities, because the language is a pillar, a noble treasure and a spiritual heritage of the nation. Using the

language as a universal tool, we get acquainted with the culture of other nations and have intercultural communication through language. There are linguistic and psychological peculiarities of intercultural communication, and for its realization there should be intercultural competence that is culture of humanity, which goes beyond the limits of own culture and does not lose its values, that is why translation is a link between different people's culture, golden bridge, spiritual exchange of values and is one of the brightest manifestations of the pace and the development of national culture.

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