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THE SPECIFICS OF THE SATIRICAL LANGUAGE IN KAZAKH LINGUISTICS ON THE EXAMPLE OF GUMAR AKHMETCHIN'S STORIES

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Аннотация

Бұл ғылыми жұмыс Ғұмар Ахметчиннің «Көзі сынық тебен» деген әдеби шығармаларының мысалында сатирикалық шығармалардың ерекшелігін зерттейді, кейін оқып зерттеген лингвистикалық элементтердің көмегімен аударманы жасауға тырысамыз.

Аннотация

Данная статья определяет особенности сатирических литературных текстов на примере рассказов Гумара Ахметчина с дальнейшей целью перевода рассказа Гумара Ахметчина на английский язык, основываясь на изученных лингвистических элементах.

Abstract

The article determines the features of the Kazakh literary satirical texts on the example of the short stories by Gumar Akhmetchin with the further intention to translate a story by Gumar Akhmetchin «Needle with a broken eye» into English basing on the study of the used linguistic elements.

Түйінді сөздер: *экспрессивті құралдар, сатира, парехеза, әдеби шығарма, аударма, үш тілде сөйлеу, стилистика.*

Ключевые слова: *экспрессивные средства, сатира, парехеза, художественное произведение, перевод, трехязычие, стилистика.*

Key words: *expressive means, satire, parekheza, literary work, translation, trilingualism, stylistics.*

1. Introduction.

The relevance of the article is determined by the fact that by 2020 most part of Kazakhstanis should acquire and speak three languages. To support the language policy of our government we are to find extra ways to learn these languages more intensely. One of such ways is reading English and Kazakh literature. The present article presents the preliminary results of the research work intended to study English and Kazakh satirical texts because a correct interpretation and comprehension of such texts makes a person mentally developed and contributes to the sphere of language proficiency.

The aim of research work is to determine the Kazakh literary satirical texts' features on the example Gumar Akhmetchin's storybook and to translate a story by Gumar Akhmetchin «Needle with a broken eye» into English basing on the study of the used linguistic elements.

Objectives:

1. To study the linguistic literature related to the problem of our work;
2. To read and to study Kazakh satirical literary texts;
3. To find out and classify expressive means in the stories of Gumar Akhmetchin «The burden of forgetfulness»;

4. To explain the meaning of expressive means and summarize figures used in Kazakh satirical literary works.

The object of study is Kazakh literary texts with elements of satire.

The subject of study includes the linguistic, lexical means of satire in Kazakh literary texts.

We proposed the following hypothesis: If we know expressive means well, we can adequately translate into English satirical books by Kazakh writers.

Modern life is unimaginable without satire. A necessary consequence of satirical art is laughter. Laughter as a reaction to the satire may sound muffled or openly, but always remains the foundation of satire, it is capable of detecting discrepancies between appearance and essence, form and content. This artistic satire is different from direct criticism kinds of personal and social disadvantages.

In English and Kazakh languages there are many stylistic devices and the authors skillfully use them to show the diversity and wealth of the world in both languages.

As a result, there are difficulties in understanding satirical stories due to the use of various stylistic devices and expressive means which authors apply to more accurately characterize the personages they are describing.

At the beginning of the science work the main aim was to learn expressive means in “Animal Farm” by George Orwell and to compare them with stylistic devices in GumarAkhmetchin’s stories. During the work process the fact that Kazakh stories have a big potential was found because the author uses a lot of stylistic devices in his stories published in the storybook “The burden of forgetfulness”. The result of research work was taking part in an international science conference “StudiaTranslatorica” and publishing the article “The Satirical Prose ByGumarAkhmetchin” in a conference’s digest. Now the research work’s aim is to translate one Kazakh story into English and popularize it for English speaking readers. Kazakh literature might be interesting for foreign auditory.

2. The specifics of the satirical language in Kazakh linguistics. Features of satirical texts in Kazakh literature.

Stylistics of the Kazakh language has its own characteristics, so the specificity study it is based on concepts such as linguistic synonymy, transposition, expression.

In the composition of expressive stylistics of the Kazakh language consists of functions and semantics of words and phrases resistant, their aesthetic features, as well as antonyms, paronyms and trails.

In the system emotional, phraseological, lexical units of the Kazakh language play a unique role stylistic expressive intonation, rhythm, repetition of sounds, parts of speech.

Kazakh language, expressive style not only the wealth of the population in a comprehensive study of science related to language, behavior, traditions, customs, faith, and cultural relations with other peoples understanding of the concept of aesthetic tastes, being the national body of the definition, the national language is the basis for the development of culture.

In the works of academicians Kaidarov, Kazybekov, Aigabylov research on Kazakh monosyllabics sound patterns phonology accordance with sounds, the sights and sounds of exchange etc. were discussed of phonetic phenomena and laws in detail.

Alliteration in Kazakh language is the repetition of identical or similar consonants in the poem, giving it a special sound expressiveness.

Paroemion is an alliteration taken to an extreme where nearly every word in a sentence begins with the same consonant. For example:

- 1) *Төбелер түгел өртеніп бара жатқандай,
Осынау өрттен өзі бір рахаттақандай.*
- 2) *Бүрісіп қыста, бүк түсіп жатушы еді олар,
Батырдай бейне басына жүрген бақ қонбай.*

The **assonance** is the repetition of vowels. In the basis of assonance are usually the only drum sounds in unstressed position the vowels often change. So sometimes define assonance as the repetition of impact or slightly reduced unstressed vowels. For example:

*Шым ете түсті өн бойым,
Көзқарасыңды байқап қап.
Бөлініп кетті демде ойым,
Жас көңіл қалай жай таппақ.*

Paronomasia.

Is a stylistic figure, consisting in a comic or shaped convergence of words, which because of the similarity in sound and partial matches morphemic composition can sometimes wrongly, but most often used pun in the speech. For example:

*Жүректің шыңырауында қоздайтұғын,
Шыбыны бар кеудені қозғайтұғын,
Аяп кетіп, сипадың сен бетімнен,
Аумайтұғын сияқтымын жетімнен» (Қоянбекова С., 2008, 28 б.).*

Expressive means is specific words with a variety meanings of style consist of different emotional impact. They help to express of a person feelings are used for transmitting imagery and for beauty of speech.

For example, if we compare the word «бала» and «қала»we will notice the impact imagery and the words «шаһар», «бүлдіршін», «бөбек». Expressive techniques help Kazakh language for transmitting of thoughts and emotions to strengthen their importance and artistic images. Expressive means are used in the artistic literary style, conversational style and publicist style. They are rarely used in official business style.

Expressive coloration occurs in certain words and turns of phrase, and syntax. Sometimes expressive means are found in other functions of Kazakh language.

Some suffixes in the Kazakh language alone serve to transfer values: respect, irony, sarcasm, ridicule, reproach, insult: *әкетай, агажан, Мәке, Секе, апай, ағай, ағайынсымақ, туыссымақ*. Such words are important for understanding as having the qualities of exposure, imagery, art.

Alliteration and assonance are based on the repetition of mostly consonants. Alliteration is a repetition of the same consonants in the same word or nearby. Alliteration is a stylistic device which is able to enhance the coordination of sound, the mood of the author according to the context in stories, poems and prose works.

Paroemion is an admission of direct alliteration when repeated sounds used one by one word. For example:

*Төбелер түгел өртеніп бара жатқандай,
Осынау өрттен өзі бір рахаттапқандай.
Бүрісіп қыста, бүк түсіп жатушы еді олар,
Батырдай бейне басына жүрген бақ қонбай (Қоянбекова С., 2008, 53 б.).*

In addition to the effects of alliteration we often found assonance – a harmony of vowels within a word, and it serves as a phonostylistic tool. Consonant sounds in Kazakh obey of vowel harmony and take more attention to the language of the speech, but not to the aesthetic sphere. But assonance repetition gives to reader melodious voice, a combination of size, helping the reader to accept the text in a particular emotional state. Assonance used with alliteration and amplifies sound familiar style resulting layers are repeated and to the stylistic influence of the text:

*Шым ете түсті өн бойым,
Көзқарасыңды байқап қап.
Бөлініп кетті демде ойым,
Жас көңіл қалай жай таппақ (К. Ахметова).*

In this case, the repetition of syllables is polyphonic. One type of repetition of the polyphonic sound made the **parallelism**. Sound parallelism is met with similar sounds symmetrically arranged in rows of poems, phrases, expressions. For example:

*Білмесең, ей, кімсана, даламын мен,
Көргенде кең даланы баламын мен (Қоянбекова С., 2008, 28 б.).*

The association takes on special significance in the two cases:

1. The attractants are similar in sound the same, but different sequence of sounds. For example:

*Бір ән бар бүгінгі ұрпақ естімеген,
Сонау бір соғыс жылы естіген ем.*

2. Attractants differ only in one or two sounds. For example:

*Мәңгі сені әлдилеп, аялайын,
Жүрегімнің шуағын аямайын (Қоянбекова С., 2008, 55 б.).*

Such a combination of sounds that build «**квaziомонимы**» (such figure is absent in English) – words used in a certain context, similar-sounding but totally different in their meaning. That phenomenon called **parekheza**. This is a type of polyphony. While the forms of the words are the same, but, firstly, they differ in sequence, for example: *естімеген – естіген ем*, and secondly, differ in one or two sounds:

*Жүректің шыңырауында қоздайтұғын,
Шыбыны бар кеудені қозғайтұғын (Қоянбекова С., 2008, 21 б.);
Аяп кетіп, сипадың сен бетімнен,
Аумайтұғын сияқтымын жетімнен (Қоянбекова С., 2008, 18 б.).*

In the case of discord attractants differ only by vowels:

*Қылығың жарасатын назым едің,
Назым едің, не деген нәзік едің (Қоянбекова С., 2008, 5 б.).*

Parekheza can also be used to transmit opposite meanings, serving as a basis for the construction of the pun in interrogative sentences.

The repetition of sounds in literary works can be used to transmit images of heroes. Authors pass the emotional mood of their characters by the aid of alliteration is subjected to sharp criticism for the expression and transmission of feelings of love:

*Мал мен бақтың дұшпаны,
Кеселді пысық көбейді.
Күшік иттей үріп жүр,
Кісіден кеммін демейді.
Қу тілменен құтыртып
Қызмет қылған кісісің,
Құрытуға таяйды.
Қылып жүрген өнері:
Харекеті – әрекет.
Өз оңбаған антұрған
Кімге ойлайды берекет? (Қоянбекова С., 2008, 55 б.).*

Alliteration sounds [к] and [қ] in this text is the best technique for the transmission of images of short-minded people.

The **metaphor** is a type of trail. It is used for describing situations and things which have with same qualities. «In nature there is a metaphor mystery» Aristotle said. In the word art there are some symbolic metaphors with emotional significance. In the verses of Abai along with metaphors “жастықтың оты”, “жүректің көзі”, “дүние есігі” there is traditionally used: жан азығы, табиғат-ана, өмір-өзен, өмір сыбағасы, асау толқын.

Metaphor used for the transmission of expressive speech:

«Қолына алып шашақты сан мың найза,

Жауынгер күн келеді жалаулатып» (a day is a hero);

«Қасқа бұлақ, қасыңнан неге кеттім?! Не деген жалайдаған **көбелекпін?**» (Қоянбекова С., 2008, 28 б.). (I'm a butterfly).

3. Background information about the author.

Gumar Akhmetchin is a satirist and poet, and a member of the Union Kazakh Writers and Journalists. Director of Kostanai oblast's Kazakh Writers' Union. He was born in Chelyabinsk in 1941. His parents moved to Auliekol district of Kostanai region in 1947.

Gumar Akhmetchin graduated from Al-Farabi Kazakh National University the Faculty of Journalism. His books were published in different times.

He got a sign «Figure culture of the Republic of Kazakhstan» and a sign of Kostanay region club of patrons «Kazyna» award.

4. Analysis of expressive means and stylistic devices in short stories by Gumar Akhmetchin.

We have read and analyzed several stories and found following devices:

Simile.

“...иленген терідей” (Ахметчин F., 2001, 30 б.). Processing of a leather in the Kazakh life requires a lot of physical action steps, knowing that the author uses comparison for describing the characters, experience a variety of troubles now similar to the treated old skin of the animal.

“...сопақ астаудай соры бес елі шот мандайыма...” (Ахметчин F., 2001, 31 б.). The author cites the comparison condition for the transmission of expressiveness of the protagonist, who has experienced many troubles in life.

“...жағалтайдың жұмыртқа сындай тап-тарғыл” (Ахметчин F., 2001, 32 б.) (speckled as an egg tailbone). The author uses a simile to describe the appearance of a young girl.

“...біздің гөй-гөйміздің аяқ жағы майланбаған арбаның доңғалағындай шиқыл дап барып еріксіз кілт үзілгенін өзіміз де сезбей қалдық” (Ахметчин F., 2001, 37 б.). Here the author uses two methods that complement each other simile - майланбаған арбаның доңғалағындай (like ungreased cart's wheels) and onomatopoeia – шиқылдап (creaking).

“...жүні жығылған күркет ауықтай” (as a plucked turkey) quickly or suddenly remove someone from a dangerous or unpleasant situation.

“...құлындай ойнақпап, құнандай кісінеп” (Ахметчин F., 2001, 41 б.) (floricked as foals of an animal or person). To play and move cheerfully, excitedly or energetically.

“...сүзеген бұқадай” (Ахметчин F., 2001, 45 б.) гүжілдеген дауысы.

“...анадан жаңа туғандай өзгерді” (Ахметчин F., 2001, 46 б.). “Шошқаның ішегіндеі шұбалтын” – long like a pig's gut, something that is too long.

“Мысықтың тіліндей” – like a cat's lung, something that very small and tiny.

“Қыл үстінде қылпып отырған торғайдай” – like a sparrow on a thin wire, somebody that unstable.

“Қызыл түлкідей жылтырай бастады” – become bright as a red fox, to look better and healthier.

Alliteration.

“...иленген терідейкөрген теперішті, тартқан таудай тауқыметті, әбден жанкешті болған жансебіл хал-аужайымды...” The author uses the repetitive sounds "t" and "g" to transfer extremely difficult physical and moral trials, experienced by somebody.

“Жиналыста да жұбымыз жазылмайды”, “қуанышымыз қойын – қонышымызға сыйма” – the author uses the repetitive specific sound for expression of gladness.

“Қосақтала шыққан қоңқылдақ қорсылымыз” (our common grunt). An animal, especially a pig makes a low, short guttural sound. The author uses two stylistic devices such as **alliteration** and Onomatopoeia “қоңқылдақ қорсылымыз” the repetitive specific sound for transfer comic situation.

“Шындарыңды айтпасандар мойындарыңа шылбыр салып, шыңғыртып отырып шыңырауға саламын, түрмеде бастарыңды шірітемін, кәззиптар!” (If you do not tell the truth, I'll put you on a chain, so that you begin to squeak, your heads will rot in this prison!). There is a repetition of the sound "sh" here.

“Сен биыл нешеге келдің осы? – деді ол маған келген бетте қысық көздерін қиықтата түсіріп”.

Impersonation.

“Аузын айдаһардай кере қарыс ашқан ажал” G. Ahmetchin successfully uses techniques of personification of death here. In her face we see a dragon that opens its huge mouth.

“Жігіттің жүрегі дүрс-дүрс соғып, аттай тулап кетті”. The author compares the heart of the young man with the horse.

Pun.

“...қол-ит, гастр-ит, тонзилл-ит...”. In this example, the author skillfully introduces a pun into the speech of the narrator about disease, pun’s name comes from the word gastritis; Gr. “gaster” stomach + -itis, Greek. “colon” rectum + itis, “tonsilla” armor. tonsils + itis deliberately separating their completion - um, representing them as annoying clingy dog - in Kazakh language, the word "ит" (a dog) has mostly negative meaning.

Hyperbole.

“...төбелері көкке жеткендей мәз-мәйрам”, “...жерден жеті қоян тапқандай жайраң қағысып бізге жылы қабақ таныта бастады”. The author uses hyperbole to transmit sudden change in the behavior of the police, who changed his tone and joyfully on his face continued dialogue with the detained teenagers.

“Мыналардың мойындары ырғайдай, биттері торғайдай болыпты ғой”. The author successfully matched phraseological unit to compare the condition of children those not ate, drank in a few days, they in exhaustion, miserable state.

“Көзілдірікті біреуі жуырда Чехославкияға барып келгені жайында ауызының суын ағыза әңгімеледі”; “Сол Бақи шақырып тұрған соң зәрем зәртүбіне кетті”; “Ауылдағы жалғыз мектептің жалғыз директорының көрінген адамды іздеп, өкпесін қолына алып, жүгіріп жүруі, керек десең, әбестік болады”.

Irony.

«Мемлекеттік тілге жаппай көшітік» деп,
Бәркімізді аспанға атып жатырмыз...».

Here the author uses the expression to transmit a sense of great joy, but the joy is deceptive.

Parekheza.

“Өліп-өшіп”. By changing a single consonant letter "л" – "ш" the author sends excessive force ша people to do something with zeal, with all their soul.

“Жалма-жан”; “Бұрынғыдай әкей-үкей араласты ғымыз үзілген жоқ”; “Қызылды-жасылды қарындашпен айқыш-ұйқыш сызыла беріпті, сызыла беріпті”; “Әрине, мен ол кезде пошташылық қызметтің жай-жапсарына, сыр-сипатына, үш бұрышты тілдей қағаздың мән-мазмұнына терең үңіліп зердеге түйетіндей дәрежеде емес едім”.

Onomatopoeia.

“Бүгін ұтылып отырған Көржік пен Қыжым балапанын қара құстан қорғаған тауықтай безек-безек етіп, қыт-қыттай береді”. The author ridicules characters who realize about his defeat in the game and create noise and panic, trying to divert the attention of opponents.

“Жігіттің жүрегі дүрс-дүрс соғып, аттай тулап кетті”. The author uses the onomatopoeic sound of a strong heartbeat, describing thus the intense excitement of a young man.

Metaphor.

“Мына көзілдірікке мен көп сен еқоймаймын”. The author criticizes the character using the metaphor “glasses” about a man who tries to show himself in a favorable light, wearing glasses, he wants to look intelligent, all-knowing man.

5. Summary.

The reading role in the process of learning a foreign language as an improving means of language skills and as a source of information dictated by today’s challenges. The main objective of work was to find, analyze and explain used expressions’ meaning by the author in Kazakh language.

In the practical part, we made stylistic analysis Gumar Ahmetchin’s satirical stories, provided background information about the author. We have made special emphasis on the interpretation of stylistic and phonetic methods used by author in Kazakh language.

Expressive means in a clear and accessible manner was tried to show. We read author’s literary works in the original, selected and analyzed sentences, which include stylistic and phonetic devices; we studied the classification of expressive means and determine the purpose and objectives of the methods that the author used in Kazakh language.

Working on the researchwork's theme, the fact that the possession of stylistics and lexicology of the English language is impossible without an explanation of meaning and words' value and expressions that are difficult for understanding was concluded. That is why Gumar Akhmetchin used expressive means in his works in stylistic purposes for more exact and brighter expression of thought.

Research work is intended for Kazakh and English-speaking students with intensive study of English, for home reading work, broaden people's mind and improve the culture's level. We suppose that expressive means explanation, which Gumar Akhmetchin used in his storybook "The burden of forgetfulness", will popularize it for foreign readers who interested Kazakh literature, customs and traditions.

In present work studying the literature, which is most commonly associated with the subject of scientific research, was attempted. There was trying to study and analyze satirical texts, and on the results the statistical method was used for analyzing the quantity of expressive means.

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