

упоминания имени центральной фигуры произведения – в двух версиях перевода, этот показатель идентичен оригиналу, что сохраняет некий стержень произведения. Несколько иная ситуация с показателем другого, важного, согласно концепции Алексеевой, параметра: степенью сохранности лексических повторов. Наиболее значимые для композиции произведения повторы содержатся в первой и третьей строфе оригинального текста. В первом случае это повтор имени богини Дианы, а во втором – циклическое перечисление ее эпитетов при помощи союза «и» (в оригинале: «que», который употребляется постпозитивно). В переводе М.А. Амелина, повтор не сохраняется вследствие синтаксической перестройки структуры строфы.

1 строфа:

Dianae sumus in fide
puellae et pueri integri:
Dianam pueri integri
puellaeque sanamus. (Catullus)

Под опекой **Дианной**
девы, отроки чистые,
так ей, отроки чистые
девы, мы воспеваем: (М.А. Амелин)
Нам **Диана** – помощница,
Девы чистые, юноши,
Девы, юноши чистые,
Воспоем же **Диану!** (В.А. Соснора)

3 строфа:

montium domina ut fores
silvarum**que** virentium
saltuum**que** reconditorum
amnum**que** sonantum: (Catullus)
чтоб горам дать хозяйшку
и лесам зеленеющим,
потаенным ущелиям
и ручьям говорливым. (М.А. Амелин)
Чтобы стала хозяйкой гор,
И лесов зеленеющих,
И щелей меж утесами,

И звенящих потоков! (В.А. Соснора)
Подобные изменения стилистической окраски лексики в переводе, вероятно, вызваны необходимостью передать образы стихотворения в

целостном комплексе произведения. Если в качестве объекта анализа брать исключительно компоненты произведения, не принимая в расчет внутренней связи между ними, то полученная модель лексики произведения в переводе достаточно сильно отличается от таковой в оригинальном тексте. В таком случае, можно утверждать, что содержательные параметры лексического уровня в тексте Катулла в значительной мере не сохраняются в выбранных для анализа переводах, в результате искажения стилистической окраски лексики, и изменения ее общей структуры, что отражается на словаре произведения. Однако, в данном случае необходимо брать в расчет характер произведения в целом. Как отмечается многими исследователями творчества Катулла, в частности, М.Л. Гаспаровым, оригинальный текст — это хвалебная песнь или ода богине Диане [2, с 155]. Таким образом, умышленная архаизация лексики, ее стилизация под традиции русского стихосложения в жанре оды оправданно задумкой переводчика передать целостный характер произведения и его содержательные параметры в комплексе. В таком случае, степень отражения содержания во многом зависит от подхода к переводу и изначальной цели. В одном случае это сохранения отдельных компонентов и их эквивалентная передача, в другом – сохранение всего комплекса содержательных параметров, что можно наблюдать лишь в контексте.

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AN ISSUE OF THE MUTUAL RELATIONS BETWEEN MONGOLIAN AND CHINESE LITERATURE

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ВОПРОС О ВЗАИМООТНОШЕНИЯХ МОНГОЛЬСКОЙ И КИТАЙСКОЙ ЛИТЕРАТУРЫ

SUMMARY

According to the facts recorded historical sources we can be able to see more clearly how was formed the epic from the myth and the writing literature – from the epic. On the specific material, attracting a large number of works, the author shows the poetics of Mongolian literature, such its components as genre, plot, style, visual means.

АННОТАЦИЯ

По фактам, зафиксированным историческими источниками, мы можем более четко видеть, как формировался эпос из мифа, а письменная литература – из эпоса. На конкретном материале, привлекая большое количество произведений, автор показывает поэтику монгольской литературы, такие её составляющие, как жанр, сюжет, стиль, изобразительные средства.

Key words: myth, bensen tale, heroic epic, recite epics, oral literature, poetry, eulogy, written literature, short story, novel, relation and affects.

Ключевые слова: миф, сказка бенсена, героический эпос, декламация эпосов, поэзия, панегирик, письменная литература, проза, отношения и аффекты.

In 2008, the enlarged session of academic council at the Mongolian Academy of Science (MAS)'s Institute of language and literature made the direction for the in-depth and detailed study of relationships between oral and written literature, including mutual relations for Mongolian and Chinese literature that occupied bigger place in their studies.

The study of mutual relations for Mongolian and Chinese literature requires great deal of power and hard work as the history of intellectual thinking development which covers a period of hundreds of years of history. We would briefly mention the facts recorded historical sources. According to ancient Chinese history writings, 'language and tradition of Xianbei tribes are similar to Wuhuan'. In this way, Wuhuan are ancient communities, the ancestors who spoke Mongolian tongue as same as Xianbei tribes did. Thus, it's clear that even other tribes such as Muyun, Toba, Tugukhuni and Yuivini which are similar with Xianbei and Wuhuan, the ancestors who spoke cognate languages. And this is further confirmed by scientists' studies. [The history of Mongolia. 2003.1. p-249]

Our ancestors, after Muyun, Toba and Tugukhun had conquered the Northern Chinese and formed the Yan and Yuan States, used to also obtain Chinese education and achieve a great success. Historic chronicle noted that Tugukhun people had good education in writing and culture of learning. Observing the discussions by the kings and princes of Tugukhun at that time, you find out that some of them had Chinese education and knew the Confucian doctrine quite well.

Xianbei, Muyun and Toba are the people who love poetry, songs and music. The two songs they sang were preserved in the ancient Chinese translation and survived to our time. Here are some lyrics of a song for their herders translated into Mongolian from Chinese language below:

In the bottom of the mountain Iny (Muna-E.E) The sky is turning blue like grass in the spring

In the river-basin Chele The steppe is vast and edgeless

There are nomadic palaces-ger Wind blowing grass to whirl

Among the wide steppe like the sky above. While one is grazing livestock and sheep.

[The history of Mongolia. 2003.2. pp. 281-282]

"Chinese scripts were used extensively by the Khitan nobility, especially the Khitan aristocrats. Since the beginning of the twentieth century, China has developed a number of different forms of literature. There are more poems, eulogy and lyrics written in literature. Khitan poetry had a variety of forms such as poems for rejoicing, poems for reconstruction the country and engraving on the stone monuments... During the Khitan period, they did a lot things to

compile the official historic chronicle of the Nation, following the Chinese customs." [The history of Mongolia. 2003.3. pp. 374-375]. From these perspectives, there is a clear trace of the interconnectedness of military, economic, and socio-cultural sphere Mongolia and China being neighbors over the centuries history. In this context, the oral and written values of culture are also a process of integration and development, surely influencing to each other.

The study of interdependence between Mongolian and Chinese literature in writing is a separate issue and is a complex problem requiring time and effort. About this we can find in the conclusion by Ya. Ganbaatar, the researcher, "Chinese literature has a rich ancient history, and has been around for over 3,000 years of folklore and written literature, which is diverse in style, form and size... However, Chinese art of fiction has not been developed in special ways and distinguished or far from others, but in the contrary has been deeply linked with other ethnic, cultural literature, developing mutual profound effect." [Ganbaatar.2006. p-11] The researcher discusses in his article that Chinese literature has a strong influence on Vietnamese, Japanese and Korean literature, not solely in Mongolian. It is a proof that socioeconomic and cultural relations are inevitable in human history.

"As neighbors, the people of Mongolia have been actively read literature translated from Chinese, since ancient times. It was recorded even in the history that writers, the wise men of Khitan period Mongolian empire during the VII-VIII century had been translating from Chinese classical literature anthology... However, since the Middle Ages, especially the Chinese Renaissance, translation and printing of Chinese literature became considerably active... Dozens known works including fairy tales of wonders titled as "Liao Jing Great Letter" by Pu Snling, "Jin Ming Pei" or "The Golden Lotus" by Lanling Xiaoxiao Sheng, "Journey to the West" by Wu Cheng'en, "Dream of the Red Chamber" written by Cao Xueqin and "Romance of the three Kingdoms" by Luo Guanzhong were translated very harmoniously by the best translators and metaphrasts of their time..." [Ganbaatar 2006. p-22]

The interdependence of folklore should be related to writing literature, too. The importance of this issue is the *bensen-tale (reciter's tale)* research studies and it will be an important space in the study of Mongolian and Chinese literary relations. Since B.Renchin, the great Mongolian scholar initiated a research on the subject of the bensen-tale studies on the first Mongolian Congress of Mongolists in 1959, other scientists including Ts.Damdinsuren and D.Tserentsodnom had been focused their researches on this direction.

The work known as "The Studies of *Khuuriin Ulger*" (*Fiddler's tale*) by B.Tsogt, a Chinese scientist, took into account the relationship between the origin of the bensen tales and much more their studies.[2011.UB] Based on studies of previous scholars, he made his comments as shown below which are attracting are our interest. The khuur or bensen tales are closely related to the transformation of the forms of life-style of the Eastern Mongolian people, the influence of Chinese ethnic culture and the tradition of Mongolian folklore literature. On the one hand, the musicians or minstrels took the ways to create monster tales and developed the storyteller known as fiddler's tale. In other words, the fairy tale of the monster was directly influenced by the fiddle story conjunction... Once again the horse head fiddle, the musical instrument of Mongols, conjunction became an important part of the tale.[Tsogt. 2011. p-5]

The following example illustrates how the Mongolian epic story influenced the fiddle sounds conjunction. The part of the scene image in the tale for fiddlers comes from direct monster stories. For example, the fairy tale told by Enkh Tsengeltei from the 9th bagh of Bayntokhoi soum, Dornod aimag, describes the birth of Usunde, the hero's character in the fiddler's tale "First part from the history of Tang Dynasty".

... *Ter tushmeliin tursun ni*

1. *Turukhduu tuvugtei* 2. *Garakhdaa gaitai* 3. *Khuiten tumur goliig* 4. *Khunii ulaan zurkhiig*

Tuniger avakh durtai, Gaval avakh durtai, Khulduu umsuud garch, Gartaan bariad garch.,

(... *Usunde*, the hero is described as the (1) *extraordinary from birth, who likes to cut off heads of enemies, is reflected (2) as cause misfortune that loves skulls, (3) who has boots made of metal, and is illustrated (4) as fiercely as holding bloody heart within his hands, who, in dealings with gods and superhuman forces, turns into thousands of appearances ...*)

In the epic story "Shilen galzuu baatar khuu" ("The crazy warrior- hero Shilen") by D.Tserensodnom describes Shilen, the hero as

He was born as cause misfortune As a warrior who loves to skull while attacking He's been unlucky since born As a boy who loves to cause misfortune

He was born as a boy Who holds the steel sword in his He was appeared holding crazy enemy's heart Within his hand He was appeared with cold metal Wearing as his boots

... From the above comparison, we can make sure that the Usunde hero's character in the fairy tales spoken by Tsengeltei comes from the image of the Crazy boy-hero Shilen ... According to Dr.Chen Gan Lung (Dulaan), such illustration inherited from the tales of monsters through epics story, expressing the fairy tale's hero as fierce one instead of straight character in epics. Mongols had appreciated and enjoyed the role of the hero in 'Bensen-tales', the style of storytelling absorbing the heroic character in the epics stories. [Tsogt.2011. pp 175-177]

The relationship between storytelling - 'Bensen-ulger' or epic folk tales - 'Fiddle tales' is a clear example of the interaction between Mongolian and Chinese literature. Let's try to clarify the issue of mutual influence in terms of the general theory of the literature

of how to fit the cultural thinking of the whole world's nations and regional cultural intelligence of the people.

Whether or not oral or written literature, whether it is a species or a long-term nature, it has been getting rid of, reuniting and having new expedient content. It has been imperative for development human's thinking and social evolution. As for the idea of the development of the epic we consider, the epic poem itself has also overcome this development process. As for the idea of the development of the 'bensen-tale' that we consider comes from epic poems, the epic itself has also overcome this development process. According to Vladimirtsov, the Russia's famous Mongolist, it is clear that the epic comes from the ancient myths and there are interactions between myths and epics in writing literature sphere, too.

In this case, firstly, the specifics of epic poems and their artistic denouement were made by most scientists. Russian scientist Ye.M.Myelyetinskii, a famous theorist, for example, said "One of the main themes of the Turkic-Mongolian folklore in the Siberian countries is the battle of the monster and the devil's witches, which are often associated with heroic marriages, which are similar to the types of story's utterance. This is a story about a hero who seeks revenge against monsters, because they put an obstacle in his way, while he is going to get married, fight against marriage as one of the opponents, they began to be the enemy of his father-in-law, and also about a hero who is going to take revenge of these for the threat of the destruction of the motherland of the father-in-law, to steal his wife and her sisters and the murder of his father. And then the hero enters among the devils as a guard for the enemy king of hell in order to fight for his abducted brothers, sister, father and other relatives. " [Myelyetinskii. 1863. p.271] There is another describe by S.Yu.Neklyudov, the scholar below. "Being impeded by the darkness and rebelled against the heaven, he was born. However, 'the perfect powerful man', the character of the heavenly beings linked to the second part, since there is no subject to be impeded by the ground. There are even more negative facts.

While Khan, the Darkness first was fighting against the Sun, the Moon and the hero Rabbit in the Sky, he ignored his younger brother's help, but regained his powers lying down on the ground for a while and immediately defeated his enemies. In this episode there could be a reflection of the "power from the ground" motif. Such motive illustrated in ancient heroic legends widely, includes in Russian myths of Ilya Muromets, being well adapted. From the point of view of typological research, the Mongolian epic episode above is composed mainly of an adaptation method that is close to use [S.Yu.Neklyudov, 1984. p-106] Thus, S.Yu.Neklyudov had been trying to analyze the heroic epic's feature as well as to confirm relations of similar phenomenon in regional and whole world sphere.

"Although it reflects on the ancient world of humanity, the life of a very ancient generation has kept a small scale, but the Buryats epic poems have long been transformed from different forms to creative thinking" [Vladimirtsov. 1924.p-15]

"Various of myths passed far from India through Tibet certainly affected ways of thinking for the

nationals originating from Mongolia. For instance, The character and utterance of a Buryat epic poem which is much more in its volume than Iliad, spread from Tibet passing through Mongolia. That was the famous Geser Khan born in Tibet, whose majesty boomed throughout, then spread to Tibet, Ladakh, Amdo, Mongolia, China and Manchu. [Vladimirtsov. 1924.p-16]

“In the last years, the Manchu-Chinese government tried to make Mongolia feudalist and develop feudalism or steppe country of feudalism, where there are officials are lineal descendent, and this was a great success in some places” [Vladimirtsov. 1924.p-26] In this regard, unity of views for the scientists researched the bensen-tales or fiddler’s tales and their origin, and the scholars studied mutual relations between epic poems and writing literature and their source of development is considered to be the theoretical formula that means literary cultural value is changed in the context of the time situation and created new fresh forms of things irrespective of nationality, boundaries, languages, lifestyle and cultural traditions, but preserves the fundamental content of the traditional form to some extent. “Even the classical works of epic poem keep still the fundamental of myths. However, these classical writings of epic poems had developed as a result of people, who preserve the epic tradition as well as strengthening the state and changes, making a big step to separate and become free from mythological thinking. Unlike their ancient form, they are based on historical events and are distinguished from ancient forms by making it through the mysteries of the author in non-mythical history. [Myelyetinskii. 1976.p-276]

Next generation of literary culture’s development or formation of new species, expanding cultural thinking is the natural phenomenon that is inherent in the process, which is eventually occurring before. And from this point of views, we can be able to see more clearly how was formed the epic from the myth and the writing literature – from the epic. The result is still the question of what came to be called differently ‘The Secret History of the Mongols’(SHM) known as the oldest survived literary monument, considering its various cultural elements. Here we can be found few evidence. For instance, according to V.V.Bartolid, the scientist “In our remembrance, this interesting literary monument should be included in the heroic epic work”[Bartolid. 1963.p-91], and B.Ya.Vladimortsov “this is the most interesting sample example of epic poems in the steppe country”[Vladimirtsov. 1920.p-94] G.Bilguudei, the Mongolian scholar explained myths and epics directly influenced written literature “... legend or mythical tradition was the most essential matter for creation the idea of the writing work ... , Clearly, the traditions of the epic are within the general traditions of oral literature, it has been indirectly implicated in writing literature..., SHM demonstrates the ancient tradition of creating a biography and activities of the people like Chinggis Knaan who played a significant role in the history, following heroic epic design.” [Bilguudei.2000.p-144]

The well-known theorist D.S.Likhachyev, Russia, saying about the interaction of the nations' culture, traditions and dramatic changes, “In the world, any tendency and movement has its historical role, its

history and purpose” [Likhachyev.1987.p-156], he made theoretical conclusions that are directly related to the relationship between the Mongolian epic and the ‘bensen tale’. Mongolian literature does not repeat any of foreign historical events, paths, and tendency or directions, but the development path has its own historical features, and this unique characteristic explains why has emerged as a special category of tales called ‘bensnii’.

The researcher R.Narantuya noted, “... When was started creating the manuscript of epic poems, the motives of the legends of previous epics fell apart in several parts, as well as connected with the stories about the marriage of the epic and were changed as an unfamiliar and perfect look, pointing to the new meaning of the expression... while Bayad and Durvud storytellers were reciting Khan Kharankhui in detail as various episodes, they composed the part of Khan Kharankhui’s birth basing on resources that were familiar with origin of the myth, resuming and integrating piece of fragments.” [R.Narantuya.1999.p-71] The study provides evidence of the real fact that a new category is formed from a different category in the epic Khan Kharankhui. The way to compose, coordinating the subject matter based in the historic period by Kh.Sampildendev accurately defined as: “The ancestral form of the epic expressed the fight for wife against heroes who had come to revenge, so that the plot ends with victory over the heroes. However, there was added new episodes described as they not only won heroes such as The Land’s Black, the Black Rock’s black Coat and the Queen Chingelin, but also took away the values such as servants, homeland, horses or livestock, moving into their home and merging to own land, after it was understood by M.Parchin as a battle with the foreign aggressor. [R.Narantuya.1999.p-85]

Following B.Renchin and Ts.Damdinsuren, the bensen tales were studied by D.Tserensodnom, the academic who had collected, published as the research work and analyzed. He considered, “Have to say that the emergence and formation of the fairy tale of bensen was influenced by certain factors of social-cultural change and evolution. Since the middle of XVIII century in not only Mongolia, but in Asia and the East, further in the all world’s literature, the realist style writings described history of humanity’s life fighting have attracted public attention, instead of myths as the poetic expression of outlook imagination, reciting and panegyrist of shamanic praise to honor the magic of the word, torture, horror monster and predator as the abstract imagination to be hit by magic, and myths reflecting mysterious power much more. For the Mongols, they were not distinct from this new trend in world literature, too.\ Tserensodnom.2011.p-701 \

Since the middle XX century some khuurch (fiddlers) have recited stories based on Chinese historical novels, as well as Mongolian writing and oral literature in the bensen tale’s style. For instance, saying that the well-known khuurch in Inner Mongolia Muu-Okhin was reciting the bensen tale called “The boy – Khurelbaatar”, raising the theme of the drama “Golden Eagle” by Tsogtnaran, [Tserensodnom.2011.pp-702-703] he made conclusions about the basis that would be followed by world-class literary theory on the origin,

development and meaning content of the bensen - fairy tales using the evidence fact presented the unique character of his nation. And this is the main direction and concept to follow and consider continuously in our generation.

According to the research and evidence inference from above scientists, it's clear that the specified genre known as the bensen fairy tale, the folklore used in form and content and based on Chinese historical novels and historical events not only has become a unique place in the relations between Mongolian and Chinese literature, but nowadays it has been developed, passing through generations. Anyway, there should be demonstrated a proof that artistic things within the bensen fairy tale exist in art and artistic thinking of our generation, inheriting either directly or indirectly.

The formation of the bensen fairy tale began in the XYIII-XIX centuries, which is associated with the period of the drug war of China and its consequences began to populate more and more Chinese immigrants on Mongolian lands, especially in the eastern directions. From here had began intense of interpreting or paraphrasing Chinese historical novels, the literary works into Mongolian language and the process of reciting the historical literatures, while spreading them with Mongolian semantic content.

There is a very interesting bensen-tale known as "The Golden Horse Story" told by the epic reciter Damiran in the treasure-house at the university of Bon, Germany. The question is that the story ends with victory by the hero related to Mongolia. In general, there is almost no such kind of work where the hero of the Mongolian side wins at the end of the story of fairy tales similar to this plot. So that this work was translated into the Cyrillic script and presented a short description to readers. The deepening of this study will help to highlight the issue of the relations between the Mongolian & Chinese literature, which is creating a great white space in our literature studies.

The description, poetic features, and language composition of a certain literary work can be seen in the same way of poetics methods that we are literally using today, we think so. Although it is not clear what ways, direct or indirect have reached, it is the true proof that Mongolians' thinking of art creativity has been continuously running. The description in the novel "Golden Horse" is the first form of defining description come to Mongolian modern literature, passing through Chinese written literature. "In this time crowds were admired that the teacher who arrived here, is more than five feet tall, color or appearance of his face is blackish, he has long lips, large ears and cut nose, too; his yellowish eyes are dazzled like light-fingered one; he is wearing black clothes, upper flap of which is yellow and wearing colored belt, putting on Din Yung Shuai as his shoes and holding Chan dgun, a flag ..." Such an illustration can be seen in many of literary of the twenties and thirties in the 20th century, and it is evident that the opportunity to learn more and use the new Mongolian literary works, including the story and the novel is Chinese classic written literature and the bensen fairy tales derived from it. Another sample of such description can be found in the novel "The Rejected Girl" by Ts.Damdinsuren ... "Rich Bold is about in his forties, destitute of hair, with a paunch,

bearded, red eyed, and although he has an upright character, his cunningness is too much. He never wears clothes better than tussah silk and has no good gowns. His wife Dejid, is around 40, quick tempered, harsh tongued, with a malevolent disposition and very mean...[Damdinsuren.1998.p.8-9] Such traditions can be derived from Chinese sources, but it is more likely to be influenced by the bensen tale enriched of Mongolian oral literature based on the content and plot of Chinese written literature in the areas Dornod and Khulunbuir where the author was born and grew up. Here are some of the many styles in the literature poetics, such as role, description, style of thinking, poem make-rime, and harmonized rhythms that are rich in the Mongolian folklore and the contemporary written literature.

... There are huge mountains Sumber ... There is no robbery, Seen as the pillar of the Sky..., Following from hidden places ..., Five kinds of livestock and herd of horses There is no thief Grazed there in the steppe full ..., Covering up its tracks ...,

Current literature theorists, particularly V.V. Bartolid considers this as epic literary work as if there are available the epic formation samples like 'Since Adam was a boy' ('Suin dalaig shalbaag baikhad, Sumber uuliig dov baikhad') in 'The Secret History of the Mongols'(SHM), while if there are artistic description or such features of thinking, it would be considered the written literature's composition, plot and style are derived from the relations between Mongolian and Chinese literature, including written literature formed with folklore.

Passing down through generations, there is inherited the Nation's history, comprehension and the idea of how to protect the history. There is expressed the idea of the Mongolia's Land and Nation who has been known as the Statehood since the Hunnu empire period, as strong as mountains and as clear as pure water, in the novel "The Golden Horse",

... There mountains are high To say about rivers The Hunnu and Sunnu history is Stand like durable in here The water is so pure The mirror of the universe ..., while was illustrating more clearly in the poem by D.Natsagdorj, the great writer, describing the history of his state and nation as well as associating with the time and social status during his life,

.... Home land of our ancestors since the day of the Hsiung-nu

Land of great might in the days of the Blue Mongols

Land we become more accustomed with every passing year

Land where now the crimson flags flutter ...,

Despite the political and ideological ideas, this reflection has been a bridge to the red line of tradition as it preserves the space and time that Mongolians have lived since the Nунnu-Sунnu periods. The following examples illustrate how was inherited the expression of the action coincidence and emotional state in ways of composing in the Mongolian language.

..., Asar deer alhan garakhiin uyes Асар дээр алхан гарахын үес

Khui bolood salkhi Хуй болоод салхи

Khomsgood *irlee* Хөмсгөөд *ирлээ*

Khoit talaas Хойт талаас

Demjis khiigeed *irlee* ..., Дэмжис хийгээд *ирлээ*..., It was the specific way to express particular action adding only the inflectional morpheme '-*laa*' or '-*lee*' to the existing word '*ir*'-(come) for the grammatical meaning of the past tense of the verb '*irlee*' (came) unless the other suffixes such as in '*irev*, *irjee*, or *irsen*'. And this often takes place in folklore and literature, but it is also inherited and abundant in the new literary culture of writing. In other words, the composition was able to express deep meaning by applying the grammatical suffix for expressing of the two inconsistencies by combining the object /winds support/ and subject of the action. It had been rational to use this method or idea of composing in the new Mongolian literature to create roles and expression, interacting with their time and space. In addition, many of these stylistic representations of the composition need further clarification of the relationship between them within the traditional sphere from the linguistic and semantic context. The successful use of this style of composing in "*Khukh daalimban terleg*" ('Blue cotton terleg'), the poem by D. Purevdorj was able to fully reflect, firstly, of the time, second, the emotional state, and of the existence.

... Good horse missed his master Maybe it was. Just looked at him for a while His beautiful eyes were full of tears. I feel that I can't bear it anymore. Wishing to see mine as soon as possible Cotton was taken as blue as the sky Cut terleg was for a loved one.

... For holding the longest lasso pole in an arm Wider armpit was sewn. For the wind flowing from the mountain Cup-shaped sleeves 'hooves' were sewn. For facilitating long rides on the horse back Wider hips were sewn...

In this paragraph the author harmoniously described three mutual relations among the horse, the master and the woman, their traditional perceptions as the tears in the eyes of the horse that missed his owner, the emotional feelings of the woman looking at the horse and the action reflected by emotion while she is sewing the blue terleg-clothes. In addition, for the grammatical stylistic composition these all happened at the same time. For this way of the composing, illustration of the deep meaning and sensitivity is explained within the folk intelligence and Eastern thinking. L.Khurelbaatar, the great Guush (well-known scholar), estimated, reviewing the essentials of the idea in the poem by D.Purevdorj, "Writing the poem, the author has requested a man from the humanity, love from the human world, and behind all of the scene - human beings intellectual enlightenment and thinking mercy as same as oriental outlook on the truth and doctrine of the humaneness in all time..., therefore he did his role in the social artistic thinking." [Khurelbaatar.2005.p-340] He claimed this way, because it was written:

... For holding the longest lasso pole in an arm For the wind flowing from the mountain Wider armpit was sewn. Cup-shaped sleeves 'hooves' were sewn...

The art style as in the folk song "Undriin chini uvs, undur namgui shuudertei shuu" ("Grass in a hill are dewy either long or short"); the deepest idea that has been conveyed through the description; the tradition of the Mongolian written literature as in the folk song "Nar sarnie gerel olond tugeemel" ("The Sun and

Moonlight spread for all"), and the innovation stylistic meaning opened by the poet through the tradition are as bright as crystal. [Khurelbaatar.2005.p-404]

As noted by the academic Ts.Damdinsuren, "There are not much the literary books as memory, the treasure we have not yet found according to Laufer, and we need to make more effort to collect them. The search and reporting activities are full of expectations. In Inner Mongolia, in 1959, the poetry literature "Altan Khan's biography" was found. We have not known yet there is a such work...[ed.Khurelbaatar.2008.p-15]..., the master Vladimirtsov, ...in his famous book known as .. anthology of Mongolian tales from the Panchatantr..., had taken into account the Mongolian version of the literary work. Since then, the importance of this interesting research started by Vladimirtsov, has not been continued, but forgotten, is a serious shortcoming of Mongolian literature studies. The main purpose of the Mongolian literature studies is to important research how the literary work that translated from Chinese, exists for a while and changes as true Mongolian literature. The researching of the translation literature includes the study of literature translated from Chinese language. Every work that is paraphrased from Chinese and translated from Chinese should not be considered as a translation, and each one needs to be reviewed in detail as apart." [ed.Khurelbaatar.2008.p-22]

There is a history report that during the Qing Dynasty Mongolian intellectuals used to learn extensively from the Chinese 40 chapters' literary work "The wonderful thing" by an unknown translator, and widely spread in Mongolia as the written literature. "Undoubtedly, this work written by Bodoos is very similar to design theme and action development in the story called 'Jian shin ge has come across the golden pearl shirt again' from the collection known as 'Scripture of wonderful things - precocious and nowadays' [Bat-Ochir, L.Tserendorj.1991.p-4] The issue is very deeply and seriously studied and compared to Chinese sources by the researcher Huvisgalt. "The picturesque story" by Dogsomiin Bodoos became a work having Mongolian style appearance that can be easily come to mind, in which were changed Chinese names of persons, places and commodities in Mongolian language and some episodes paraphrased and composed larger in size to be assimilated as well as translated in short form when it was difficult to do. "The picturesque story" is a Mongolian literature composed translating through the Mongolian writers' intelligence and creative work, even though it was closer to the Chinese source for its construction and idea reflected in the literary writing, so that it must be considered as one of the issues in the history of Mongolian literature." [Khuvisgal.2009.p-72]

Another proof of such communication issues were quite wide at the beginning of the 20th century has been seen in the proses written by M. Yadamsuren. His short stories and novels demonstrate how the Chinese classical writing stylistics used in Mongolian literature to achieve success. M. Yadamsuren wrote the story "Uhvargui yariltsaan" ("The Idle Talk") in early thirties and it was mentioned as one of the literary works rejected during the socialism and included in the "black" list of literature since the work seems like non-

fiction, too much reflects reality and fiction identity of the Western capitalist naturalism. In fact, this literary work was written by the author through the Chinese classical prose style and implied sexual matters, so that was happened. The adventure in the story begins with a wife of a man called Wah, a mining researcher, and his wife who has been married for almost ten years, who suddenly became pregnant and gave birth to a son. It was a joy to have a boy in surprise after a long wait, and the baby was given the name "Growing gold" ('Urgamal alt'), so they had a little feast. The rumor of the discovery of a ten pound "growing gold", a mining scholar named Wah, attracted the interest of the mine owner, whose name is Ka from another village. The story composition and Chinese classical writing stylistic form had been identified clearly through the conversation between Ka, the man and Wah's wife. There are two individuals thinking about two different things who believe that they are right in their own, which makes the fiction so interesting, sharp for its utterance and contrasting for its characters, is shown as the new seeking for the poetics. When Ka came to inquire about ten pounds of gold, Wah was not at home and he talked with his wife. It was very interesting in the reality for him, who did not even hear about the gold in heaps formed by pieces of one or two lan (weight measure equal to 37,2 gr) gold, but ten pound gold now, while he was running gold mining business for almost thirty years and asked from the housewife about where was found the gold, where was located the place or landscape, what tools they had been used digging for, and how long did it take. The wife of Wah answers him jokingly, while she is thinking of her newborn son. In the story: ... Ka said, 'Truly miraculously found a unique treasure of joy. I think, the dear householder struggled to make this treasure for a long time, didn't he? Wife: This man is asking for stupidity. I'll make some jokes.

It's been 12 years since the householder of a humble person has been married to take a piece and often had been constantly trying to do...

Ka says: The householder of yours, dear, has keeping in the secret the place discovered treasure from others. The wife decides: This is the word deliberately seek to subject me to try and replied,

Not only my humble householder, but anyone would keep it in secret ... Ka continued: To ask for you fearlessly, dear madam! Do you mind if I look around the place once, where the treasure was found, without touching?

The wife is thinking 'Let's get it jokes more and more': It would be strange, if you, dear man, were interested. There is nothing much to watch intentionally in the place which is same as others do have ... Ka says: ... Tell me, please. How long does it take to develop and use the land, and what is about the quality of the crop, the soil and the softness or hardness in the area, and whether it is abundant in moisture? Reasoning out herself, He even asked me, thinking that I was committing an immoral act with others. I'll answer this monkey's heart simultaneously..., the housewife tells: The 'land' was first discovered by the owner of the house 12 years ago and it has been used for 12 years since then. The 'land' is not special one, it is same as others do have. In the respectable householder's

opinion, she also has a slightly grainy, soft white soil and is suitable for moisture... Thus, the two honorable individuals had talked to each other for a full day, but they did not realize what they meant. The essence of the writing form and stylistics were used playing the special role that makes the story attractive for readers, develops the adventure and identifies the heroes' character. In addition, as a result of the introduction and use it in the new Mongolian literature, it has been proven that not only the folk, Indo-tibetan written literary traditions and Russian and world classical literary influences, but experiences or lessons from Chinese classical literature have proved to enrich the literary art of Mongolia. The tradition of thinking used in the novels can be found clearly in the literary work "Young couple" written by Yadamsuren.

In conclusion, all this is to be considered as a contributor to the study of the mutual relations between Mongolian and Chinese literature and to keep in mind the young generation of scholars and researchers to develop further in depth.

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УЧЕТ КОГНИТИВНОГО АСПЕКТА МЕТАФОР В ПРОЦЕССЕ ПЕРЕВОДА ХУДОЖЕСТВЕННОГО ТЕКСТА

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PRESERVING THE METAPHOR COGNITIVE ASPECT IN LITERARY TRANSLATION PROCESS

АННОТАЦИЯ

Статья входит в круг проблем перевода художественных текстов с русского языка на английский. Авторы рассматривают сложности перевода такого лингвистического средства, как когнитивная метафора. Особое внимание уделяется характеристике метафоры. Дается характеристика метафоре. Предпринята попытка проанализировать примеры перевода метафор в рассказе В.М. Шукшина «Верую» на английский язык.

ABSTRACT

The article deals with the translating problems of literary texts from Russian into English. Special attention is paid to the difficulties of translation of such linguistic means as a cognitive metaphor. The characteristic of metaphor are analyzed. The authors try to analyze examples of translation metaphors in V. M. Shukshin's story "I Believe".

Ключевые слова: перевод, переводоведение, единица перевода, метафора, когнитивная метафора, типология текстов, образ, мышление.

Key words: translation, practice and theory of translation, the unit of translation, metaphor, cognitive metaphor, texts typology, image, mentality.

Известно, что передача лингвистических средств выразительности на язык перевода зачастую вызывает сложности у переводчиков. Это связано не только с тем, что в переводящем языке отсутствует адекватный эквивалент, главной причиной, на наш взгляд являются национально-культурные различия двух языков, которые ведут к невозможности прямого перевода. Анализ перевода метафоры с этой точки зрения представляется наиболее удачным, так как метафора является единицей и принадлежностью культуры, а концепты, имеющие первостепенное культурное значение, легко образуют метафоры [7].

Многие исследователи отмечают, что при переводе метафор необходимо учитывать тот факт, что, как правило, в каждом языке имеется своя система метафор, которую люди, говорящие на данном языке, зачастую используют в процессе коммуникации. Именно поэтому перевод метафор всегда представляет значительную трудность из-за отражения в них национальных обычаев, нравов, жизненно-бытовой специфики и мышления [3, с.118].

Метафора традиционно рассматривается как вид тропа, в основе которого лежит ассоциация по

сходству или по аналогии. Согласно В.В. Гуревичу «metaphor denotes a transference of meaning based on resemblance, in other words, on a covert comparison» [5., С. 27].

И. В. Арнольд определяет метафору как скрытое сравнение, осуществляемое путем применения названия одного предмета к другому и выявляющее таким образом какую-нибудь важную черту второго [1, с. 124].

Представляется, что наиболее распространенным в лингвистике определением метафоры, является следующее: «Метафора (метафорическая модель) – уподобление одного явления другому на основе семантической близости состояний, свойств, действий, характеризующих эти явления, в результате которого слова (словосочетания, предложения), предназначенные для обозначения одних объектов (ситуаций) действительности, употребляются для наименования других объектов (ситуаций) на основании условного тождества приписываемых им предикативных признаков» [4, с. 177-178].

В области когнитивной лингвистики исследователи рассматривают метафору с другого ракурса.