

## ӘДЕБИЕТТАНУ LITERARY STUDIES

[https://doi.org/10.53360/3080-3861-2026-2\(6\)-7](https://doi.org/10.53360/3080-3861-2026-2(6)-7)  
IRSTI: 16.31.41

**M.B. Amalbekova<sup>1</sup>, A.F. Akkaliyeva<sup>2\*</sup>**

<sup>1</sup>Eurasian National University L.N. Gumileva,  
010008, Republic of Kazakhstan, Astana, 2 Satpayev Str.

<sup>2</sup>Shakarim University,  
071412, Republic of Kazakhstan, Semey, 20 A Glinki Str.

\*ORCID: [0000-0001-6466-9967](https://orcid.org/0000-0001-6466-9967)

\*e-mail: [akkali.aizhan@gmail.com](mailto:akkali.aizhan@gmail.com)

### OMISSION AS A TECHNIQUE IN LITERARY TRANSLATION

**Abstract.** The modern challenges in translation studies require a scrutinized attitude toward the background and cultural specifics of the national literature to be translated into more dominant languages. The study aims at discussing classes and gains in translation of psychological and emotive aspects of a national literary work.

In particular, the relevance of omission as a technique is assessed in the Russian-English translation of the novel *The Piebald Dog Running along the shore* by Ch. Aitmatov. Selected linguistic units were analyzed using comparative and descriptive methods to identify cases of omission and evaluate their impact on the preservation stylistic and cultural meanings. Special attention is paid to the process of transferring nationally marked elements, and the author's individual style. The findings demonstrate that omission may contribute to linguistic naturalness in translation; however, excessive use of the technique leads to the loss of cultural specificity and expressive features of the original text.

**Keywords:** literary translation, trasltion technique, omission, national literature, Ch. Aitmatov, *The Piebald Dog Running along the shore* (Пегий пес, бегущий краем моря).

#### Introduction

The fiction by Ch. Aitmatov, at first glance, depicts daily life of the inhabitants of an ordinary, unremarkable Kyrgyz village, but after reading each story, a reader realizes what a deep meaning lies at the heart of each of them. Every story is not just a narration about the life of the Kyrgyz people, but an explication of life philosophy of the Kyrgyz. Every word and image of each hero, as well their behaviors disclose the spiritual culture of the Kyrgyz, and represent the ethno-mental space of the people in the territory of its inhabitation.

The novella *The Piebald Dog Running along the shore* is distinguished by the author's unique manner of narration, intensified with epithets, metaphors, repetitions and juxtapositions which, on the one hand, create a certain atmosphere in the fiction, on the other hand, make a reader anticipate the inevitable tragedy that will happen to a person, as «a human being a hard time between them – between the land and the sea, between the sea and the land. The sea does not like man as he is tied more to the earth» [1].

In the framework of the modern translation theory, the analysis of translation techniques is closely connected with the study of translation shifts and translation universals. M. Baker in her works highlights the importance of corpus-based translation studies and notes that translated texts may demonstrate the features defined as simplification, explicitation, normalization, and levelling out [2]. While G. Toury argues that the existed norms can affect translation decisions at different levels of a text [3].

So, this idea is supported in the works by Chesterman, where it is proposed that recurrent translation tendencies are not simple deviations, and they need functional explanation [4]. A. Mauranen and P. Kujamäki also state that translation universals should be analyzed on the base of concrete textual materials and within specific language pairs and genres [5]. In the work by S. Laviosa we can find the edivence that simplification as a translation technique is one of the most visible tendencies in translated discourse [6].

Omission in literary translation serves not only as a means of linguistic compression but also as a factor in the transformation of the author's idiostyle. In moderation, it contributes to the naturalness of the translation, but excessive use of this technique leads to the neutralization of the national and cultural specificity of the text and a reduction in the functional and pragmatic equivalence of the translation to the original.

According to V. Troshina, omission is a means of eliminating repetitions and redundant constructions that are not characteristic of the target language. The author also notes that the translated text becomes more natural and conforms to the norms of the receiving culture if omission is applied relevantly [7].

A. Amirova notes that excessive use of omission can lead to the loss of culturally marked elements and the national character of the work. [8].

Also, the author repeatedly note instances where omission helps avoid overloading the text with details that could hinder comprehension for foreign readers. For example, shortening lists of names or explanatory constructions makes the narrative more dynamic.

The negative effect of omissions manifests itself in the loss of cultural realities, emotional and evaluative components, national character, and elements of the author's idiostyle. Such losses are especially noticeable when translating works rich in ethnocultural vocabulary, such as the texts of M. Shakhanov and Ch. Aitmatov, as the author supposes. Domestic scholars, who studied the features of literary translations in the framework of national literature, prove this idea in other works [9, 10, 11].

Within the course of our study, we consider how the linguistic features of the national literature are presented in translation and reveal the losses and gains when omission is applied as one of the translation techniques in translating national literature.

### **Materials and Methods**

As it is mentioned above, the studied literary work was written by well-known Kyrgyz writer Chingyz Aitmatov, whose distinguished style of depicting characters' images deserves readers' and literary critics' attention.

*The Piebald Dog Running along the shore* by Ch. Aitmatov, first published in 1977, is dedicated to the Nivkh writer and publicist Vladimir Sangi, and this explains the appeal of Ch. Aitmatov to the marine theme, the description of arduous and often dangerous work of sea hunters. But despite the fact that Ch. Aitmatov's life had never been connected with sea and he was likely to know about sea hunters from books and live communication with V. Sangi, the plot of the story and the whole narration plunge us into the depths of the sea, make us feel the smell, taste and greatness of marine element and be immediate participants in the events described. The novella was translated into English by Alex Miller, who introduced its title as *Piebald Dog running along the Shore*.

The methodology of the research implies several stages. At first, by the comparison of the texts of the original Russian source text and its English translation the cases of lexical, syntactic, or stylistic omissions are identified. Secondly, the role of the omitted elements was determined through stylistic analysis. Third, the effect of omission on the communicative and aesthetic function of the translated text was analyzed and the frequency and types of omission were determined.

Besides, statistic analysis provided a more comprehensive understanding of the translation techniques relevance.

### **Results and Discussion**

The novel starts with description of endless and irreconcilable struggle between sea and land, opposition of day and night.: ...po vsemu frontu sushi I morya shla izvechnaya neukrotimaya bor'ba dvukh stikhii – susha prepyatstvovala dvizheniy morya, more ne ustavalo nastupat' na sushu; i vpred' byt' tomu, vse dni I vse nochi, poka prebudut zemlya I voda v neskonchaemom vremeni. Vse dni I vse nochi... [1].

The given passage is transmitted into English literally without omitting or adding lexemes: *...all along the battlefront of land and sea, the everlasting, implacable opposition of two elements was being fought out: the land was obstructing the movement of the sea, and the sea never wearied of assailing the land; ...and so it shall be, all days and all nights, as long as earth and water abide in unending time. All days and all nights...* [2].

The description of this opposition covers a half of the whole page, where lexeme *land/earth* is exploited 6 times, while *sea/water* is used 9 times, *day* – 5 times. All of them are preserved in the translation except of 1 lexeme *night*. In the sentence: *ne spal on etoi noch'u* it is omitted. (*eshche odna noch' protekala. Noch' nakanune vykhoda v more. Ne spal on etoy nochu' Pervyi raz v zhizni ne spal*) ... - *Yet another night was passing. The night before putting out to sea. For the first time in his life he could not sleep*).

Actually, the translator succeeds in transforming the passage having kept all stylistic devices, used by the author. Still, there are few transformations such as omitting (see the example above). Not only sentences, but also certain words, assigned to significant stylistic role are being omitted.

Let us consider some cases of irrelevant omissions in translation on the example of description of water in a cask, which is the most demanded item in the boat.

Rus.: *Vot bochonok nash s vodoi. Naschupal? Zapomni, chto by ne sluchilos', vtsepis', no ne razluchaisya. Esli chto, luchshe nam pogibnut' chem ostat'sya bez nego* [1] –

Eng.: *That's our water cask. Have you found it? Remember that whatever happens, you must look after that cask. Hold on to it, grip it tight but don't part with it. If anything happens, we'd do better to perish than be left without it* [2]).

Rus.: *Nabrannaya v bochonok voda byla khplodnaya, svetlaya – v rodnike nabirali, kak raz na obratnom ot morya sklone Pegogo psa. Tam samaya luybimaya voda, vseгда chistaya, vkusnaya. Letom travami napoloskavshimisya pakhnet I syroy zemlei* [1].

Eng.: *The water had been drawn from a spring on the inland side of Piebald Dog. That was the place for the best water, always clean and fresh. In summer, it used to smell of steeped herbs and moist earth* [2]).

From 5 epithets (*kholodnaya, svetlaya, samaya luybimaya, chistaya, vkusnaya*) used by the author to underline and intensify the properties of water, in the process of transmitting only 3 remained: *the best* (*лучшая*), *always clean* (*чистая*) and *fresh* (*чистая/ пресная*), while adjectives *kholodnaya* and *svetlaya* have been omitted. Besides, it is not accepted in English to characterize water as *luybimaya* (*loved*), *vkusnaya* (*tasty*) since in academic discourse water is referred to as liquid without color, taste and smell, so, all these epithets are replaced by neutral adjectives. Thus, English reader has to render water as just the best, clean and fresh.

What linguistic means in English are suitable to transfer the occasional usage of an active past participle *napoloskavshimisya*, moreover, preceded with inversion (*travami napoloskavshimisya*)? In translation the participle clause is transferred neutrally, as *steeped herbs*, where we comprehend the meaning, but miss an image, implied by Ch. Aitmatov.

The alteration in taste of water has been already felt by the end of the first day of hunting when first seal was caught:

Rus.: *Kirisk pil vnachale zhadno, a pod konets medlenney I togda oschutil, chto voda uzhe pripakhivaet nabukhshim derevom* [1] – Eng.: *Kirisk drank eagerly at first, and more slowly towards the end. He noticed that the water already smelt of wood* [2]).

In translation the adverb *togda* (then) is highlighting how insignificant the change in taste was initially, as Kirisk felt it only when he started to drink water slowly. In original text it also underlined by occasional verb of non-perfect tense category *pripakhivaet* (having a smell of). In Russian explanatory dictionary there is a verb with a similar meaning *popakhivat'* denoting 1. 'to emit a smell time by time', 2. 'to smell bad' [12]). As it is impossible to render the meaning of occasionalism in English, it is transferred through word combination *smelt of wood*. The attribute *nabukhshii*, emphasizing the time when water in the cast kept longer to adopt the taste of wood which consequently makes water rotten, is also omitted in translation.

Eng.: *After the heavy storm, sailing in a thick fog and having eaten yokola in hunger, Kirisk is still feeling a taste of rotting water in his mouth* [1]. Active present participle *protukhauyschii* indicates that the process of water rotting is still taking place. (*tukhnut'* - 'becomes rotten and emits bad odor' [12]). English-Russian dictionary presents the verb '*tukhnut'* as become rotten [13]. In translated version the particle *protukhauyschii* is transmitted as 'going bad' (This time there was an aftertaste of water going bad [2]).

In a while, when Organ atkychkha has passed away the water in a cast becomes worse:

Rus.: *Voda byla zatkhlaya, s nepriyatnym zapakhom I gnilym vkusom* [1].

Eng.: *The water was bad, with an unpleasant smell and a rotten flavor* [2].

The passage is translated without any losses, but adjective *zatkhlyu* is translated as bad, that in Russian means '*plokhoi or vrednyi*' [4], though there are other equivalents in English to '*zatkhlyi*' as musty or mouldy [4].

The completion of water rotting is depicted in the sentence:

Rus.: *Vypiv ostatok okonchatel'no prognivshei, zatkhloy vody, on ostalsya lezhat' tam, u pustogo bochonka* [1] – Eng.: *After drinking the remains of the completely bad water, he stayed lying there, by the empty cask* [2].

In the previous context where water is described, verb and present participle (*pripakhivaet, protukhauyschii*) are used at the beginning, followed by compound nominal predicate with linking verb in the past form (*byla zatkhloi*). In the last example the lexemes '*ostatki, okonchatel'no*' play a big role as they indicate the soon coming end to hero's life, and the translator preserved them in the target text. But, by omitting the second adjective '*zatkhloi*' in the given sentence, the translator destroyed the gradation of rotting process used by the author (*prognivshei, zatkhloi*) replacing grading set of adjectives with one adjective *bad*, which we consider as a gross simplification, as there are both equivalents existed in English of '*zatkhlyi*' (musty, mouldy [11]) and of participle *prognivshii* (rotten, decayed [11]).

As we mentioned above, the author often uses repetitions as stylistic means e.g.:

Rus.: *To byl tuman. To byl Velikiy Tuman, bezmolvno, bezrazdel'no I nezyblemo pokoiyshyisya v tu poru nad vsem prostranstvom okeana. Velikiy tuman, perezhival svoe velikoye otsepenenie* [1]. The lexemes *tuman* and *velikiy* are repeated triple times, as well as the verb *zhdali* in the sentence:

Rus.: *Zhdali, upovali, nadeyalis' nepokazhutsya li zvezdy na nebe. Zhdali s chasu na chas. Zhdali poyavleniya vetra* [1].

In describing the episode when Emrayn decides to leave the boat to keep the remained water for his son and by doing this to prolong his life, the phrase *Vremya zhit' u otsa istekalo* are replicated on two pages of the novel [1]. All the given examples of repetitions are translated into English without omitting:

Eng.: *It was the mist. It was the Great Mist, silently, indivisibly and unshakeably hovering at that time over the entire expanse of the ocean. The Great Mist was under a great spell... [2]; They waited, yearned, hoped for the stars to appear in the sky. They waited hour after hour. They waited for a breeze... [2]; The father's time was running out [2].*

Still, there are a few examples when such repetitions are missed by the translator, e.g.:

Rus.: *Tol'ko by pobystree eto svershilos', bystree by vernut'sya nazad, k zemle, tuda, k Pegomu psu, bystree, bystree potomu chto ochen' khotelos' pit' I est', nevyinosimo khochetsya pit' I est', I chem. Dal'she, tem ostree khochetsya pit' I est'....* [1]. By repeating the adverb *bystree* (quicker) 5 times, and compound predicate *khochetsya pit' I est'* 3 times, the author creates and intensifies the tenseness of situation. Also, the tension is enhanced by semantics of adverb *bystryi* denoting 'happening, taking place at high speed; rapid' [3]), followed by its comparative form with *by* as well as each compound predicate preceded with gradable adverbs *ochen', nevyinosimo, tem ostree*. While translated, the last three adverbs and word combination:

Rus.: *I chem dalshe tem ostree khochetsya pit' I est.*

Eng.: *It only it would happen sooner, then the sooner they could go back to land and Piebald Dog, because he was very hungry and thirsty, and was getting hungrier and thirstier all the time* [2]).

It definitely decreases the intensity of the plot of the source text, so the target text might be perceived in a more emotionally reserved way because of these omissions.

There are some other examples of unreasonable omissions:

Rus.: *Vpered i je, pryamo pered nim, na plotnom temno-sinem nebosklone yarko vysvechivalas' odinokaya luchistaya zvezda* [1].

Eng.: *In front, directly ahead of him, on the dense, dark-blue horizon, a radiant star was shining* [2])

In the sentence the adjective *odinokaya* (lonely) is omitted in translation, which possesses a key meaning in the plot of the story, as the very star is depicted as a savior of the boy:

Rus.: *A glaza ne spuskal s putevodnoy zvezdy, po kotoroy on pyl. Ya lublyu tebya, zvezda moya, zvezda moya. Ya proshu tebya ne ukhodi, stoy na meste, ne ugasay. Ya plyvu k tebe* [1].

Eng.: *But he never took his eyes off the guiding star by which he was steering. «I love you, my star.. Please don't go away, stay where you are, don't fade. I am heading for you»* [2]).

In the previous context of the story there was a passage where the author described the moment when the fog is clearing and the boy is watching the stars sparkling in the sky and does not know which of them his saviors are: *The boy looked at the silently shining stars and wondered, «Which of them are guardian stars?»* [2]). So then according to the plot, he could see the lonely star that turned out to be his guiding one and saved his life.

In the next passage of the plot, where is described how Kirisk saw the stars on the sky for the first time during these days and then fog again enveloped the boat, the adverb *sнова* (again) is used in next two following each other sentences, which expressed the meaning of repetitiveness (*sнова* – one more time, again [3, c.166]); the very repetition of the lexeme creates the atmosphere of desperation in the given context, since the hero does not know how long the fog lasts.

Rus.: *Vskore lodka снова попала в обширный полосу тумана. I vse skrylos', снова izchezla vidimost'* [1]),

Eng.: *The boat soon ran into a broad band of mist again. Everything disappeared and visibly fell* [2].

While translated, the adverb is omitted, and it weakens the expressiveness of the plot. Thus, the meaning of the second sentence without the adverb *sнова* out of the given context can be implied as if the situation happens for the first time and no feeling of desperation is exposed.

Rus.: *Kirisku teper' bylo bezrazlichno* [1])

Eng.: *Kirisk no longer cared* [2].

In the same passage there is another adverb *teper'* in the sentence, which intensifies the tension of the situation together with the previous adverb *sнова* as everything is again found in fog, no water, no food is available, no strength to manage the boat, the hero does not know where to float and what expects him, but such a stylistic element of exaggerating expressiveness is omitted.

In the following example we see that lexemes *veter*, *zvezda*, *volna* are omitted before proper names of Organ, Emrayin, Mylgun in the passage of the story when Kirisk has an imaginary talk with his peers and suggests calling them as wind Organ, Emrayin star, waves akimylgun:

Rus.: *A khoresh'ya budu zvat' tebya veter Organ* [1] – Eng.: *Or would you like me to call you Organ?* [2].

Rus.: *ya budu zvat' tebya zvezdoi Emrayina* [1] – Eng.: *I will call you Emrayin* [2],

Rus.: *Ya budu zvat' vas –volny akimylgun* [1] – Eng.: *I shall call you Mylguns* [2]). Although the omitting of common nouns do not interrupts semantic structure of the text, it would be more advisable to save the author's intention.

These lexemes are translated only in the sentences:

Rus.: *Ya vseгда budu znat': vy idete po vetru Organa I zvezde Emrayina; Pomogite mne akimylguny* [1] – Eng.: *I shall always know: You go by the wind Organ and the star Emrayin; Help me, Mylgun waves* [2].

Sometimes in the text there are examples of whole sentence omission. By the plot, Kirisk is talking with wind, begging it not to change the direction [1], and in translation, the second sentence is omitted.

Rus.: *I budu vseгда tebya tak nazyvay' – veter organ* [2];

In the passage depicting the talk of the main character Kirisk with the star some part of sentences are also omitted: *Ya proshu tebya ne ukhodi, stoy na meste* [1] – Don't go away, star, and don't fade [2]. Still, it is rather modulation of the source context lexemes than just a mere omission: cf.: *ne ukhodi –don't go away, stoy na meste – don't fade*, while, the omitted part the sentence *ya proshu* (*I beg you*) does not carry a big pragmatic load.

## Conclusion

The unique composition of the novel revealing psychological and natural phenomena in nature demands proper transposition techniques to save its specific images.

So, here we considered the peculiarities of translation of the novella by Ch. Aitmatov into English on the example of the only technique as omission, since from theoretical aspect the analysis of any techniques is important.

The omission in most cases did not affect much the pragmatic essence of the work, but still, in certain examples its usage was not relevant.

The analysis of omission as a translation technique applied in the translation of the literary work *The Piebald Dog Running Along the Shore* by Chingiz Aitmatov demonstrates that it acquires ambivalent and complex nature.

The study has shown that the most significant losses occur in cases where the translator omits epithets, repetitions, intensifiers, occasional lexical formations, and symbolically important nouns. In these cases we observe the deviations in aesthetic and pragmatic structure of the text, which may lead to the problem of preserving the original style of the fiction.

Thus, omission can be treated as one of the presentations of simplification as a translation universal. However, in literary translation, this technique might affect the preservation of the author's idiostyle.

## References

1. Aitmatov Ch. Pegii pes, begushchii kraem morya [The Piebald Dog Running Along the Shore] // Rannie zhuravli. Povesti. – Alma-Ata: Zhazushy, 1988. – P. 283-344.
2. Aitmatov Zh. Piebald Dog Running Along the Shore [Electronic resource]. – Available at: <https://cloud.mail.ru/public/CrJL/Dh7CuQkf8> (accessed 24.01.2026).
3. Baker M. Corpus linguistics and translation studies: implications and applications // Text and Technology: In Honour of John Sinclair / ed. by M. Baker, G. Francis, E. Tognini-Bonelli. – Amsterdam; Philadelphia: John Benjamins, 1993. – P. 233-250.
4. Toury G. Descriptive Translation Studies and Beyond. – Amsterdam; Philadelphia: John Benjamins, 1995.
5. Chesterman A. Beyond the particular // Translation Universals: Do They Exist? / ed. by A. Mauranen, P. Kujamäki. – Amsterdam; Philadelphia: John Benjamins, 2004. – P. 33-49.
6. Translation Universals: Do They Exist? / ed. by A. Mauranen, P. Kujamäki. – Amsterdam; Philadelphia: John Benjamins, 2004.
7. Troshina V.D. Ispol'zovanie priemov dobavleniya i opushcheniya pri perevode khudozhestvennogo proizvedeniya [The Use of Addition and Omission Techniques in Literary Translation] // Vestnik Vyatskogo gosudarstvennogo gumanitarnogo universiteta. – 2014. – No. 7. – P. 90-93.
8. Amirova A. Metod perevodcheskogo opushcheniya v perevode knigi M. Shakhanova i Ch. Aitmatova «Plach okhotnika nad propast'yu» [The Method of Translation Omission in the Translation of the Book by M. Shakhanov and Ch. Aitmatov «The Hunter's Lament over the Abyss»] // Polish Journal of Science. – 2020. – No. 26. – P. 22-25.
9. Akkalieva A., Dzhartybaeva A., Amalbekova M. Reprezentatsiya istoricheskoi pravdy v khudozhestvennom perevode (na osnove perevodov proizvedenii na angliiskii/kazakhskii yazyki) [Representation of Historical Truth in Literary Translation (Based on English and Kazakh Translations of Literary Works)] // Izvestiya KazUMOiMYa imeni Abylaikhana. – 2024. – No. 4(75). – P. 337-351.
10. Dildabekova A.K. Russkii kak yazyk-posrednik v protsesse perevoda s kazakhskogo na drugie yazyki [Russian as an Intermediary Language in the Process of Translation from Kazakh into Other Languages] // Vestnik Rossiiskogo universiteta druzhby narodov. Seriya: Teoriya yazyka. Semiotika. Semantika. – 2017. – Vol. 8, No. 4. – P. 1228-1236. DOI: 10.22363/2313-2299-2017-8-4-1228-1236.
11. Zhumay N., Baissydyk I., Maracz L. Sposoby perevoda emofrazeologizmov na angliiskii yazyk v povesti O. Bokeeva «Aypara ana» [Ways of Translating Emo-Phraseological Expressions into

English in O. Bokeyev's Story «Aipara Ana»] // Iasau Universitetinin Khabarshysy. – 2025. – No. 4(138). – P. 90-105.

12. Slovar' russkogo yazyka [Dictionary of the Russian Language]: v 4 t. – Moscow: Russkii yazyk, 1982.

13. Anglo-russkii, russko-angliiskii slovar' [English-Russian, Russian-English Dictionary]. – Bishkek, 1995. – 672 p.

**М.Б. Амалбекова<sup>1</sup>, А.Ф. Аккалиева<sup>\*2</sup>**

<sup>1</sup>Л.Н. Гумилев атындағы Еуразия ұлттық университеті,  
010008, Қазақстан Республикасы, Астана қ., Сәтпаев к-сі, 2  
<sup>2</sup>Шәкәрім университеті,  
071412, Қазақстан Республикасы, Семей қ., Глинка к-сі, 20 А

\*ORCID: 0000-0001-6466-9967

\*e-mail: [akkali.aizhan@gmail.com](mailto:akkali.aizhan@gmail.com)

## КӨРКЕМ АУДАРМАДАҒЫ АЛЫП ТАСТАУ ТӘСІЛІ

**Аңдатпа.** Қазіргі аударматанудағы өзекті мәселелердің бірі – ұлттық әдебиеттің тарихы мен мәдени ерекшеліктерін ескере отырып, оларды басқа тілдерге сапалы аудару. Мақалада көркем мәтіндегі әртүрлі тілдік бірліктерді аудару барысында қолданылатын тәсілдер қарастырылып, авторлық стильдің ерекшеліктерін жеткізудегі олардың рөлі талданады. Зерттеудің мақсаты – ұлттық әдеби шығарманың психологиялық және эмоциялық мазмұнын аударуда қолданылатын аударма трансформацияларының қызметін және олардың көркемдік-эстетикалық әсерді сақтаудағы маңызын анықтау. Атап айтқанда, мақалада көрнекті қырғыз жазушысы Шыңғыс Айтматовтың адам мен табиғат арасындағы өзара қарым-қатынас мәселесіне арналған шығармасының орыс және ағылшын тілдеріндегі аудармаларында алып тастау тәсілінің қолданылу ерекшеліктері қарастырылады. Талдау нәтижесінде аталған тәсілдің мәтіннің мазмұнына, эмоционалдық реңкіне және ұлттық-мәдени ерекшеліктерінің берілуіне ықпалы бағаланады.

**Тірек сөздер:** әдеби аударма, аударма тәсілі, алып тастау, ұлттық әдебиет, Ш. Айтматов, «Пегий пес, бегущий краем моря» новелласы.

**М.Б. Амалбекова<sup>1\*</sup>, А.Ф. Аккалиева<sup>\*2</sup>**

<sup>2</sup>Евразийский национальный университет имени Л.Н. Гумилева,  
010008, Республика Казахстан, г.Астана, ул. Сатпаева, 2

<sup>1</sup>Шәкәрім университеті,  
071412, Республика Казахстан, г. Семей, ул. Глинка, 20 А

\*ORCID: 0000-0001-6466-9967

e-mail: [akkali.aizhan@gmail.com](mailto:akkali.aizhan@gmail.com)

## ОПУЩЕНИЕ КАК ПРИЕМ ПЕРЕВОДА В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ

**Аннотация.** В современном переводоведении вопрос более глубокого изучения культурной и национальной специфики литературных произведений, переводимых на языки международного общения остается актуальным. В статье рассматривается проблема применения переводческих приемов при передаче различных языковых единиц художественного текста, а также анализируются стилистические средства, формирующие авторскую индивидуальность произведения. Цель исследования заключается в выявлении особенностей передачи психологических и эмоционально-экспрессивных компонентов национального художественного текста средствами перевода.

Особое внимание уделяется приему опущения и его роли в русско-английском переводе романа выдающегося киргизского писателя Чингиза Айтматова, посвященного философскому осмыслению взаимоотношений человека и природы. В статье оценивается влияние приема опущения на сохранение смыслового содержания произведения, его эмоционального воздействия и национально-культурного своеобразия.

**Ключевые слова:** художественный перевод, техника перевода, опущение, национальная литература, Ч. Айтматов, новелла «Пегий пес, бегущий по берегу».

### Авторлар туралы мәлімет

**Амалбекова Марал Бимендиевна** – филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Қазақстан Республикасы, Астана, e-mail: maraluspen@mail.ru, ORCID: <https://orcid.org/0000-0002-4003-3080>.

**Аккалиева Айжан Файзрахмановна\*** – PhD, доцент, Шәкәрім университеті, Қазақстан Республикасы, Семей, e-mail: akkali.aizhan@gmail.com, ORCID: <https://orcid.org/0000-0001-6466-9967>.

### Сведения об авторах

**Амалбекова Марал Бимендиевна** – доктор филологических наук, профессор, Евразийский национальный университет имени Л.Н. Гумилева, Республика Казахстан, Астана, e-mail: maraluspen@mail.ru, ORCID: <https://orcid.org/0000-0002-4003-3080>.

**Аккалиева Айжан Файзрахмановна\*** – PhD, доцент, Шәкәрім университет, Республика Казахстан, Семей, e-mail: akkali.aizhan@gmail.com, ORCID: <https://orcid.org/0000-0001-6466-9967>.

### Information about authors

**Maral Amalbekova** – doctor of philology, professor, L.N. Gumilyov Eurasian National University, Astana, Republic of Kazakhstan, e-mail: maraluspen@mail.ru, ORCID: <https://orcid.org/0000-0002-4003-3080>.

**Aizhan Akkaliyeva\*** – PhD, associate professor, Shakarim University, Semey, Kazakhstan, e-mail: akkali.aizhan@gmail.com, ORCID: <https://orcid.org/0000-0001-6466-9967>.

*Received 29.04.2025*

*Accepted 27.06.2025*

[https://doi.org/10.53360/3080-3861-2026-2\(6\)-8](https://doi.org/10.53360/3080-3861-2026-2(6)-8)

МРНТИ 17.82.32

**М. Садовска**

Лодзинский Университет,

Лодзь, Польша

e-mail: marta.sadowska@edu.uni.lodz.pl

ORCID: 0009-0007-5199-7524

## СОСУЩЕСТВОВАНИЕ ПСИХОЛОГИИ И СВЕРХЪЕСТЕСТВЕННОГО В ПОВЕСТИ «ПЕСНЬ ТОРЖЕСТВУЮЩЕЙ ЛЮБВИ» И.С. ТУРГЕНЕВА

**Аннотация.** Цель настоящей статьи состоит в комплексном анализе сосуществования психологического и сверхъестественного в повести И.С. Тургенева «Песнь торжествующей любви». Для исследования применим такие методы как: описательный, культурно-исторический и психологический. В работе рассматривается вопрос о том, каким образом элементы мистического и паранормального вплетаются в повествование и становятся не только частью художественной метафоричности, но и важным инструментом раскрытия внутреннего мира персонажей. Особое внимание уделяется символике используемых Тургеневым сверхъестественных мотивов, которые рассматриваются как выразительные средства передачи психологических процессов и скрытых переживаний героев. Новизна исследования заключается в том, что паранормальные элементы произведения интерпретируются не только в традиционном ключе, то есть как отражение мистической природы событий, но и как художественная проекция психических состояний персонажей. Такой подход позволяет по-новому взглянуть на взаимодействие внутреннего и внешнего, реального и потустороннего в структуре повести, а также выявить глубинную связь между психологизмом и мистицизмом в поэтике Тургенева. Проведенный анализ позволяет сделать следующие выводы: психология и сверхъестественное в выбранном произведении Тургенева тесно взаимосвязаны, а таинственное помогает раскрыть внутренний мир персонажей; сверхъестественные элементы усиливают психологизм произведения и углубляют его художественную структуру, а использованные мистические образы (змея, жемчуг, гипноз, и др.) выполняют символическую функцию и объединяют сюжет в целостную композицию.

**Ключевые слова:** «Таинственные» повести, И.С. Тургенев, паранормальное, сверхъестественное, психология.