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Ономасиологические аспекты номинации. Виды номинации

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В статье рассматривается теория номинации в ономасиологическом аспекте. Обсуждаются основные идеи зарубежных и отечественных ученых. Ономасиология признана активно развивающейся отраслью языкознания. Таким образом, в статье отражены становление ономасиологии как науки, ономасиологические подходы и ее основные задачи. Кроме того, рассматриваются три основных типа номинаций, а именно лексическая номинация (по слову и фразе), пропозитивная номинация (по предложению) и дискурсивная номинация (по текстовой номинации), даны подробное определение и примеры. Также в статье рассматриваются проблемы первой и второй номинаций, парадигматические типы номинаций, синтагматические типы номинаций. Обсуждается и проиллюстрировано, как отличить номинацию по аспектам внутренней и внешней формы.

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Onomasiological aspects of nomination. Types of nomination

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The article considers the theory of nomination in the onomasiological aspect. The main ideas of foreign and domestic scientists on this issue are discussed. Onomasiology is recognized as an actively developing branch of linguistics. Therefore, the formation of onomasiology as a science, onomasiological approaches and its main tasks are reflected in the article. In addition, there are three main types of nominations: lexical nomination (by word and phrase), propositive nomination (by sentence) and discursive nomination (by text nomination). This article deals with the problem of the first and second nominations, paradigmatic types of nominations, syntagmatic types of nominations. How to differentiate the nomination based on aspects of internal and external form is discussed and proved by examples.

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HANDLING STYLISTIC PROBLEMS OF TRANSLATING FOLKLORE TEXTS

This article is dedicated to the study of folklore translation problems, namely stylistic problems that a translator may face when working with these types of texts. The main focus of the article is on the translation of folk tales. The authors give a brief and general description of this type of folklore, explain the relevance of the issue in question, dwell on the linguistic and other features of folk tales, identify some of the most common stylistic problems that a translator may face when translating folk tales from Russian into English. The article also proposes solutions for some stylistic translation problems. The material of the research is the folk tales of the peoples residing in Kazakhstan. The comparative analysis is based on the texts of these folk tales in Russian and their translations into English that were made by the authors of this article.

Key words: folklore, folk tales, fairy-tales, translation, stylistic problems of translation.

INTRODUCTION

Interest in folklore studies has been on the rise in Kazakhstan of the recent years. Partly, this is due to the state policy which encourages multiculturalism and interethnic amity.

Currently, much is being done in the field of studying Kazakh folklore. This is done from different perspectives: content and linguocultural analysis, translation and cognitive studies, etc. Folklore of ethnic minorities residing in Kazakhstan is studied too, but not on such a large scale, for many ethnicities have assimilated almost completely, stopped using their native tongues and now have Kazakh or Russian as their first language. Therefore there are very few authentic sources here that can be subject to analysis, and few specialists know these languages well enough to read these texts in the original. But for existing translations into Russian and some other languages done in the Soviet times, much of this layer of ethnic culture might have been lost for good, and people would have never been able to acquaint their children with the folklore texts of their forefathers. That is why it is important that these texts be translated into as many languages as possible to promote cultural awareness.

Translation of folklore, as well as any other literary texts, is a very difficult task, that is why it has always been an object of interest for translation theory. In this context, we can even speak about a separate type of literary translation: folkloristic translation. This type of translation imposes specific requirements to the principles of choosing equivalents, rendition of poetics, style and rhythm [1, 20]. The translator has to take into account not only linguistic characteristics of the text, but also its pragmatic and stylistic peculiarities. Though translation of folklore texts is not a new issue in linguistics and translation studies, today it is still an object of controversy. Different translators may translate one and the same piece differently, as translation is a creative process. This, sometimes, may be the cause of arguments, since a particular case may contradict a traditional theory. In many cases, depending on the context and some extralinguistic parameters, generally accepted approaches and techniques may fail, and the translator has to decide what is the better way of rendering a folklore piece relying on his/her own experience, intuition and personal preferences. This often happens when one translates poetry, jokes, sayings, stylistic devices, speaking names, contaminated speech and the like. In this article, an attempt was made to consider some of stylistic peculiarities of folklore texts that may cause translation problems. To this end, there were analyzed some texts of folk tales of ethnicities residing in Kazakhstan and their translations into English taken from the book “Folk Tales of Kazakhstani peoples” [2]. Such research methods as pre-translation analysis, comparative analysis and transformation analysis were the key ones used in this paper.

MAIN PART

Correlation of language, culture and ethnos is an issue that is studied with the help of several sciences, including philosophy, ethnic linguistics and cultural linguistics. Cultural and ethnic linguistics alongside with social and other branches of linguistics are closely connected with such non-linguistic sciences as cultural studies, ethnography and some others [3, 59]. Folklore is a

collection of stories, myths, songs, tales, and even quotes. It is a description of culture, which has been passed down from generation to generation verbally. Today, many of folklore pieces exist in the written form.

In folklore texts we can find both universal truths and unfounded beliefs and superstitions widespread in some cultures. There exist various forms and types of folklore, including folk songs, ballads, folk tales, proverbs, charms, riddles and some others [4]. Some of these types are universal for all or many cultures; others have some peculiar features differing them from similar types. For example, in Kazakhstan and some other Central Asian countries there is a song competition known as *aytys*, in which akyns (Kazakh bards) sing improvised songs on a variety of topics. Usually this singing is done to the accompaniment of *dombra*. Naturally, these folk songs are different from Celtic ballads, Mongol folk songs or other types of folk songs wide-spread in other parts of the world.

Folklore aims to convey a moral lesson and provide important and useful information in an easy way for the common people to understand. Folk tales and songs give the audience prompts about how they should act and behave in some hard situations of their life. It is the best means to pass on living culture or traditions to future generations. In the modern academic world, folklore is also a good source to study history, language development, cultural anthropology, etc.

In all probability, one of the most wide-spread types of folklore is folk tales. This folklore type has been popular in all times both among children and adults. Folk tales, as a rule, teach the audience some moral and wise lessons that may have a universal character or be related to the given ethnicity/culture only. Mentality of the people, their mode of life, beliefs, superstitions, traditions, - all this is often revealed in folk tales and is a sustainable depository for academic research even now.

Speaking about folk tales people often call them fairy-tales. This terminological interchangeability is true only partially and is rather confusing if we look on it from the academic perspective, since there are differences between the two terms that are important to know. The basic difference is that folk tales are oral traditions and they have no accredited author, whereas fairy-tales are written (folk) tales credited to some author(s). Initially, folk tales were written for common people and had a wide appeal, whereas fairy-tales were originally written for aristocratic audiences. Another difference can be observed in the content: characters of folk tales, either animals with human characteristics or people, are generally placed into settings with human scenarios, where magic is rarely or never used. In fairy-tales characters often include mythical and otherworldly creatures and their plots are based on some magic or mythical scenarios [5]. The latter distinguishing feature is rather debatable, however, since in most cultures there are their own magic or mythical creatures that are often found in their folk tales. Thus, for example, in Norwegian folk tales we can often find trolls, in Russian tales we often read about the three-headed evil dragon Gorynych, in German tales there are witches, dwarves and other characters having to do with magic.

Folk tales are, undoubtedly, an integral part of any given culture. Culture is the learned system of knowledge, behaviors, attitudes, beliefs, values and norms that are shared by a group of people [6, 28]. One of the basic tasks of the translator is to introduce this fragment of culture to the representatives of another one. Folk tales were most commonly created in a simple language understandable to all representatives of a given culture and speakers of a given language: badly educated or uneducated common people of all ages and social positions, children, middle class, etc. Despite this seemingly simple language, folk tales are not that easy to translate. The translator has to keep the same style and the same atmosphere as the one created in the source text, bring home to the reader the implied ideas and so on. Some words may have peculiar connotations or contextual meanings that the translator should also take into account. Any language unit is not a semantic constant with the pre-set meaning, but a variable dependent on the context [7, 85]. Lexical and grammatical means of the language in many cases are the easiest things to render into the target language, whereas rendition of the style and pragmatics may be a hard task to solve.

To render the style properly, the translator, first of all, has to analyze the vocabulary used in the text. Most of folk tales were written centuries ago, therefore the lexicon used in the translated version should be of the same strata, wherever possible and appropriate. As a rule, in folk tales one can find a lot of words belonging to non-neutral, primarily literary, vocabulary. These are common literary words and collocations, poetical words, archaisms and historisms. Colloquial words are found in folk tales very rarely, and those few one can find there are usually dialectal words. Let us consider briefly some of such groups of words.

A) Common literary words are “refined” words that are not normally used in every-day life. They are used mainly in writing to produce the effect of loftiness or formality. Common literary words, as a general thing, cause no translation problems: they either have literary equivalents in the target language that are appropriate for the situation, or are substituted by their neutral synonyms. For example:

ST: *Что тебе нужно, путник?* – TT: *“What do you need, wayfarer?”*

ST: *Зачем пожаловал?* – TT: *“Why have you come?”*

In these examples taken from the Belorussian tale “Andrey, the wisest of them all” («Андрей всех мудрей») we see the use of such common literary words as *путник* and *пожаловал*. Both of the words in Russian are out-of-date today and are used only in literature. In folk tales their use does not seem out of place, just the opposite: it imparts to the text the flavor of old times. So the translator tried to preserve this flavor in the target text where possible. In the first case (*путник* – *wayfarer*) the translator succeeded in finding a one-to-one common literary equivalent in English. In the second case (*пожаловал*) the task seemed rather difficult, so the translator preferred to use a neutral synonym (*have come*).

B) Poetic words. They constitute a very insignificant layer of literary vocabulary. They are mostly archaic or highly literary words whose purpose is to produce an elevated effect. The use of poetic words and expressions is not limited to poetry only: they may be used in prose as well. These words create a special elevated atmosphere of poetry in a prosaic text. Folk tales, however, are not very rich in poetic words, though a certain amount of them is found in some very solemn and elevated fragments. For example:

ST: *А когда начинала одолевать дремота, умывался холодной росой и прогонял сон.*

TT: *If he felt drowsy, he washed his face with cold dew to drive away slumber.* (Balkar tale “The Golden Bird”)

In this example, the Russian sentence sounds very elevated and poetic. This effect is reached partly due to the word *одолевать*. The translator decided to preserve this effect in the target text not by finding a similar equivalent for each lexical unit, including *одолевать*, but by using a poetic word in another part of the sentence (*slumber*). Thus, the translator compensated for the loss of a poetic word in one part of the sentence and managed to preserve the effect created in the original version.

Poetic words in terms of their designation and use are close to common literary and archaic words. Very often it is difficult to distinguish one group of words from another with complete certainty, especially for a non-native speaker.

C) Archaic words. These are moribund words, already partly or completely out of circulation, rejected by the living language [8, 32]. Almost in every folk tale there is a certain amount of archaic words. The problem is that not every archaic word of the source language has an archaic equivalent in the target language. Most frequently the translator fails to find an appropriate archaic equivalent and has to use either a neutral or a literary and bookish synonym. Confer:

ST: *Остался Федул домовничать.* – TT: *Fedul stayed to do the housework.* (Russian folk tale “Fedul and Malanya”)

ST: *И тогда отец, узнав об этом, рассвирепел ещё пуще.* – TT: *When his father knew it he became even more furious.* (Tartar folk tale “The son of a bai”)

ST: *Соглядатаи прибежали к падишаху и рассказали об увиденном.* – TT: *The spies came running to the Padishah and told him what they had seen.* (Uyghur folk tale “The Padishah and his son”)

As it is seen from the examples above, Russian archaic words were changed for neutral in English. The reason is that in English there are no archaic words with the same meaning, or they are so obsolete that the reader in English may not recognize and understand them, which is not good either, since today the major recipients of folk tales are children. If they do not understand the text, they will lose interest and may give up reading it. This is unacceptable, since folk tales were written to be understood by everyone.

D) Historical words or historisms. These are names of things or phenomena which passed out of use with the development of social, economic and cultural life of the society, but which retain historical importance. Words of this type will never disappear from the language. Unlike archaisms, historical terms have no synonyms in the modern language: they are only names of things and notions which refer to the past of the given nation / culture. Historisms can include words denoting social positions, names of arms, vessels and vehicles, old musical instruments, etc.

Historisms are found in folk tales very frequently. When these texts were created, most of the historical words were still in circulation and were known to everybody living in a given country. In the course of time, most of them passed out of circulation, and today a lot of people, especially children, may fail to understand their meaning, not to mention representatives of other cultures. Thus, coming across a historical word in a folk tale the translator has a dilemma: is it better to preserve the historism or change it for another word, better known to the contemporary reader? Actually, there is no precise answer to this question. Historical words in the text are necessary to preserve the atmosphere of a certain epoch, to impart a special flavor and coloring typical for old times. If they are omitted in translation, the effect will be destroyed. Therefore, it is often recommended that historical words be preserved in translation (usually in a transcribed or transliterated form). If the historisms are significantly culturally – or time-bound, the translator should give a commentary, explaining their meaning. When the text of a folk tale is overloaded with historical words, and this hinders comprehension, the translator may give up some of them, using descriptive translations or analogues. Of course, this can be done only in those cases when these historisms do not play some crucial role in the text. Below are given some examples of historical words found in the analyzed folk tales and their translations into English.

Kazakh folk tales:

ST: *юрта* – TT: *yurt*;

ST: *бай* – TT: *bai*; *a rich man*;

ST: *визирь* – TT: *vizier*; translator's commentary: *viziers are high-ranking political advisors or ministers in the Muslim world.*

Russian folk tales:

ST: *сени* – TT: *porch*;

ST: *изба* – TT: *house*; *izba*; translator's commentary: *izba is a traditional Russian countryside dwelling*;

ST: *гусли* – TT: *gusli*.

Korean folk tales:

ST: *хваран* – TT: *hwarang*; *a warrior*

Mongol folk tales:

ST *бадарчи* – TT: *badarchi*; *a pilgrim monk*

ST: *нойон* – TT: *noion*; translator's commentary: *noion is a feudal lord in Mongolia.*

As it is clearly seen from these examples, translation of historical words depends on the particular situation and context and is done in several ways: 1) transliteration or transcription; 2) transliteration or transcription followed by explication (descriptive translation); 3) transliteration or transcription followed by translator's commentary (it is usually given either at the bottom of the page or at the end of the book); 4) finding analogues (*сени* – *porch*); 5) description. Sometimes one and the same historical word is translated with the use of 2 or more ways within one text. For example, in the Kazakh folk tale "Aldar Kose's wonderful fur coat" the word *бай* is translated in 2 ways in different parts of the text: *bai* (primarily in the beginning of the tale) and *rich man*. The

latter variant was used throughout the text more often, since the word was necessary here to emphasize the fact that the man was rich, not to show that he lived in a certain historical epoch.

E) Dialectal words or dialectisms. These are words used in certain localities where people speak a certain dialect of the language. Dialect is a variety of language spoken by an identifiable regional group or class. It is distinguished from other varieties of the language by differences in vocabulary, pronunciation and grammar. A dialect is distinct from the standard language but has rules and usages consistent enough to mark the dialect as an established practice [9, 44]. In literature dialectal forms are used not often, usually only in the cases when the author wants, for some reason, to attract the reader's attention to the character's being a dialect speaker. In folk tales dialect forms are found very rarely. In most cases, when one comes across a dialectism in a folk tale, it is not a dialectism proper, but an obsolete word. It might have passed out of general use some time ago, but was preserved in some localities, entering dialects spread there.

Translation of dialectisms is, probably, the most difficult task the translator has to solve when dealing with rendering stylistically-marked vocabulary. Dialectal words of the source language cannot have equivalents in the target language. For example, if you come across the Ryazan dialect of the Russian language in a text, you cannot translate it using the Liverpool or Newcastle dialectisms. The idea and the effect of the original text will be fully destroyed. On the other hand, if the translator fully ignores the use of dialectisms in the source text and uses only neutral synonyms, the effect may change too. So, depending on the situation and context, it is recommended that dialectisms in the folk tales be rendered by archaic or other stylistically-marked words.

CONCLUSION

The analysis of different folk tales showed that the effect produced in the original text is reached, to a great extent, due to the use of stylistically-marked vocabulary. Words belonging to this group of the language word-stock help to create a particular atmosphere of former days in certain cultural environment. Translation of folk tales, as well as other literary texts, demands preservation of the same effect in the target language. This task creates a lot of difficulties for the translator, since in some cases it cannot be solved: some words have no equivalents or analogous lexical units in the target language, some may have some shades of meaning that can distort the original idea, others have several regular and/or occasional equivalents and it is hard to choose the best one. The analysis showed that translators facing the problem of rendering a stylistically-marked unit usually resort to one of the following techniques:

1. try to find an equivalent in the target language having the same properties as the word in the source language;
2. neutralize the stylistically-marked word of the source language by using a neutral word of the target language; this technique is used only when there is no other way to convey the meaning of the original text or there is fear that the original effect might be distorted;
3. compensate for the loss of the original stylistically-marked word by using a stylistically-marked word of the same register in some other part of the sentence/extract;
4. borrow the lexical unit by transcribing or transliterating it;
5. use description in order to convey the essential meaning that can be incomprehensible to the reader; this can be resorted to as a separate translation technique (descriptive translation) or can come together with some other technique. Descriptions are also used quite often in translator's commentaries.

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Фольклор мәтіндерін аударудың стилистикалық мәселелері

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Аталмыш мақалада фольклорлық мәтіндерді аударудың кейбір мәселелері, атап айтқанда, мәтіндердің осы түрлерімен жұмыс істейтін аудармашылар кездестіретін стилистикалық мәселелер қарастырылады. Мақалада авторлар басты назарды халық ертегілерін аудару мәселелеріне аударады. Авторлар фольклордың осы түріне жалпы сипаттама беріп, мәселенің өзектілігін түсіндіреді, халық ертегілерінің лингвистикалық және басқа да ерекшеліктерін талқылайды, халық ертегілерін орыс тілінен ағылшын тіліне аудару кезінде аудармашы кездестіретін кейбір кең таралған стилистикалық мәселелерін анықтайды. Мақалада аударманың стилистикалық мәселелерін шешу жолдары де ұсынылған. Зерттеу материалы ретінде Қазақстан халықтарының орыс тіліндегі ертегілері және олардың осы мақаланың авторлары орындаған ағылшын тіліндегі аудармалары қолданылды.

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Стилистические проблемы перевода фольклорных текстов

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В данной статье рассматриваются некоторые вопросы перевода фольклорных текстов, в частности стилистические проблемы, с которыми приходится сталкиваться переводчику, работающему с данными видами текстов. Основное внимание в статье уделяется переводу народных сказок. Авторы дают общую характеристику данному типу фольклора, разъясняют актуальность рассматриваемого вопроса, отмечают лингвистические и другие особенности народных сказок, выявляют некоторые наиболее распространенные стилистические проблемы, с которыми может столкнуться переводчик при переводе народных сказок с русского языка на английский. В статье также предлагаются решения для подобного рода стилистических проблем перевода. В качестве

материала исследования выступают сказки народов Казахстана на русском языке и их переводы на английский язык, выполненные авторами настоящей статьи.

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РЕПАТРИАНТ-ҚАЗАҚ БАЛАЛАРЫНЫҢ ТІЛДІ МЕҢГЕРУ ДЕҢГЕЙІ

Мақалада еліміз тәуелсіздік алғаннан кейінгі жылдарда әлемнің түкпірінен келген репатрианттардың, соның ішінде репатриант-қазақ балаларының Қазақстан еліне оралғаннан кейінгі тілдік жағдайы қарастырылды. Репатриант-қазақ балаларының қазақ тілінің меңгеру деңгейі анықталды. Репатриант-қазақ балалары да этникалық топқа жатады. Тұрып келген елінде басқа тілді меңгерген жас репатрианттар, туған жерінде тілдік кедергілерге тап болып жатады. Қазақ тілімен қатар, орыс тілін меңгеру көрсеткіштері көрсетілді. Мектепте оқып жүрген репатриант-қазақ балаларынан, сауалнама жүргізу арқылы жүзеге асқан жауаптарынан, тілді меңгеру деңгейлерін пайыздық мөлшерімен көрсетілген. Шет елде туылып әрі өсіп келген жас репатриант-қазақтардың қазақ тілін басқа тілдермен салыстырмалы түрде еркін сөйлеп, еркін түсінетінін, сондай-ақ жазу мен оқи алатын дағдылары анықталған.

Кілт сөздер: репатриант-қазақ, репатриант, тілдік жағдай, этникалық топ, тілдік кедергі.

КІРІСПЕ

Қазақстан Республикасының тәуелсіздік алуы, репатриант-қазақтардың өздерінің тарихи отанына жаппай оралуына бастау болды. Әсіресе бұл үдеріс 1992 жылы 26 маусымда «Көші-қон туралы» заң қабылданғаннан кейін ұлғая бастады [1].

Репатрианттар мен бірге, қазақ тілі ғана емес, ата-баба салты, әлемдік өмір, ақпарат, тәжірибе көшіп келіп жатыр. Этникалық қазақтардың жат елде жинаған, игерген мәдени құндылықтары да бізге қажет. Қытайдағы қазақ қытай халқынан, Монғолиядағы қазақ моңғолдан, Ирандағы қазақ ираннан үйренген нәрсесі – байлық, дереккөз әрі қазына.

Көші-қон саясаты және Қазақстанның мемлекеттік ішкі және сыртқы саясат бөлімдері, Қазақстан Республикасы халқының көші-қон үдерісін реттейтін институционалды – негіз болатын басты институттарды қарастыруға болады, олар, жалпы, көші-қон және оралмандар феноменіне байланысты үдерістерге жауапты [2, 162].

Қазақстан Республикасының этникалық қазақтарды тарихи отанына репатриациялау бойынша тұжырымдамасында қазақ қоғамындағы оралмандардың тез интеграциялануын қамтамасыз ету, оралмандар үшін арнайы бейімделу курстарын ұйымдастыру, мемлекеттік тіл ретінде қазақ тілін және Қазақстан Республикасының халықаралық қарым-қатынас тілі – орыс тілін оқыту қарастырылған. Орыс тілі бүкіл қазақ елінде функционалды тіл ретінде таралғандықтан, оралмандардың табысты еңбек нарығына интеграциялануы, сонымен қатар, олардың елдің әлеуметтік және мәдени өміріне енуі қиындық туғызады.

Репатриант-қазақ отбасыларының өз еліне көшіп келуінің негізгі себебі – балаларының тарихи отанында білім алуы, отандық мәдениет ортада қабілеттерін дамытып, одан әрі