

UDC 82-14: 347.78.034

IRSTI 17.82.10

<https://doi.org/10.48371/PHILS.2025.2.77.032>

NATIONAL COLOUR OF POET'S LYRICS

Kanapyanov K.¹, Akhmetbekova A.², *Aitmagambetova M.³

¹Toraighyrov University, Pavlodar, Kazakhstan

²Astana IT University, Astana, Kazakhstan

*³Public Foundation TAUAN, Pavlodar, Kazakhstan

Abstract. Literary text translation serves as an important component of cultural dialogue, fulfilling both informational and aesthetic functions. The study investigates the issues related to preserving stylistic originality, individual and ethnic features of M. Zh. Kopeev's lyrics when translating texts into Russian. A modern reader feels the need to see and understand the formal and ideological originality of a source text.

The article addresses the problem by exploring how to reflect faithfully the author's stylistic nuances, including lexical choices, syntactic structures, and psychological subtleties in translation. The main aim is to identify the possibilities for maintaining the national specificity and style of M. Zh. Kopeev's poetic heritage in a target text.

The scientific and practical significance of the research lies in introducing realia into the text, as well as specific national and cultural layers reflected in the figurative and expressive means of the target text. Methodologically, the research employs comprehensive textual analysis and comparative studies to evaluate the feasibility of transferring realia and cultural layers from Kazakh to Russian. Theoretical contributions encompass advancements in literary translation theory, particularly concerning the preservation of national specificity and stylistic fidelity in poetic translations. The study material comprises 80 original poetic texts by M. Zh. Kopeev, along with translations by K. N. Kanapyanov.

The findings highlight the significance of integrating realia into target texts to recreate Kopeev's unique worldview effectively. Ultimately, this study enriches the understanding and appreciation of Kazakh poetic heritage among Russian-speaking audiences, fostering deeper cultural exchange and appreciation.

Keywords: literary translation, realia, national specificity, figurative language means, transliteration, target text, source text, non-equivalent vocabulary

Introduction

According to many scientists, the most difficult issue in the translation of lyric works remains the issue of style transfer. Style is originality in language, composition, ideological composition of a work. The objective is to preserve the stylistic originality, individual and ethnic features of the poetic text when

translated into Russian. In works on the problem of literary translation, researchers in most cases limit themselves to the general formulation of the issue of reflecting the stylistic originality of the author of the original in translation.

The nationality of M. Zh. Kopeev's poetry is manifested in the choice of figurative means, themes, ideas, strophic and metrical bases of the poem. Given the need to preserve the national-cultural or religious information contained in the source text, the task of the translator becomes disproportionately complicated.

The issues of recreating stylistic originality are considered at various levels of the text: at the lexical and syntactic levels, as well as in terms of the transfer of psychologism as a property of the style of the original. This approach, in our opinion, makes it possible to identify the features of the author's style in the use of lexical units of the text (expressive means of the language), in the creation of syntactic constructions (syntactic expressive means).

The growth of translation skills and the requirements of the modern reader to the level of literary works, as well as epistemological prerequisites for the secondary nature of translation compared to the original put forward the problem of faithful reproduction in translation of the individual stylistic features of the original. In order to achieve an adequate, high-quality translation, it is necessary to preserve the national-cultural information contained in the source text during translation.

The problem of national specificity and style of the poetic heritage of M. Zh. Kopeev is closely connected with the individual creative characteristics of the author himself, folk wisdom, actions, temper, way of thinking, customs, traditions of his contemporaries – the heroes of his era and the era itself.

M. Zh. Kopeev drew his strength from the sources of popular inspiration, high impulses of the soul of the people, and therefore was able to achieve the highest intensity, deep psychologism and sacredness of his poetry. He is especially characterized by a refined psychologism, coupled with a philosophical beginning and in combination with a religious tone, and creates a special Kopeev style of his poetry.

These realia and historical conditions of life left their mark on the national specifics of the figurative means of the language of M. Zh. Kopeev's poetry. Realia reflect the language of the people, whose national character is formed as a product of history throughout life under the influence of various factors.

The expressive and emotional function of realia in the general stylistic concept of M. Zh. Kopeev's works: realia are a logical, semantic subject, they should be transferred to the target text (often with the help of transliteration); realia are not a logical, semantic subject, they can be painlessly replaced by adequate words from the language into which this work is translated.

Transliteration is one of the most common methods of realia transfer in the process of translating fiction from one language to another. This "direct use of a real word, or its root in spelling with suffixes of one's own language", has long

been established in the practice of translation and has its own reasons for this.

The translation of literary works was and remains the greatest means of mutual cognition and greater relations of the peoples of the globe. It promotes the strengthening of cultural ties between the peoples of different countries, the cognition of socio-political, economic, ideological achievements, acquaints with customs, traditions, the way of thinking of other people. There is no doubt that with the growth of progress, with the formation of new independent states on the world map and with the strengthening of contacts between peoples of different countries the role of literary translation will gain in importance.

The objective of literary translation is publication. Literary translation both enriches national literatures and contributes to the increase of their various literary types and genres. It is the creative process that distinguishes literary translation from other types of translation. It can be considered a special type, since it requires skills related to the field of stylistic and poetic creativity [1].

The science of translation, the foundation of which was laid by prominent theorists of translation A. V. Fedorov, K. I. Chukovsky, I. Kashkin, Ye. Gachechiladze, M. Rylsky, N. M. Lyubimov, continues its development in the works of Yu. D. Levin, L. A. Ozerov, L. M. Mkrtchyan, G. Solyanov, M. Novikova and others.

In Kazakhstan the first work on translation is an article by S. Seifullin about the drama "Manap" by I. Likhanov. The critical reviews and articles by M. Aueyev about the literary translation of A. Pushkin and N. V. Gogol into the Kazakh language, the article "Pushkin and Abai" by M. Karataev published in the 1930s were instructive and valuable. For the first time in the republic the authors raised a question of preserving the style in translation. The great development of translation studies in Kazakhstan was received in the 1950s and 1960s thanks to the fundamental research and scientific works of S. Talzhanov, A. Satybaldiev, L. Ishmagambetov, I. Zharylgapov, M. Karataev, K. Nurmakhanov, H. Ozenbaev. Later, translation studies in Kazakhstan got its development in the works of M. Zhangalin, K. Kanafieva, Z. Akhmetov, S. Kirabaev, Z. Kedrina, E. Landau, A. Zhovtis.

Speaking about the development of translation in our republic, without exaggeration, we can say that the main object of research up to the 1960s was the translation issues of Russian classics into the Kazakh language.

The articles by M. Aueyev, M. Karataev and others were the first devoted to the study of translation issues of a Kazakh prose into the Russian language. Further development they receive in the studies of H. Sadykov and F. Fatkullin. The problems of translating prose from Kazakh into Russian were considered in the linguistic and stylistic aspect in the works of Yu. A. Sushkov, B. I. Repin and A. Yermaganbetova. However, the problems of translating poetry into Russian remained not fully elucidated and insufficiently developed.

An important criterion for high-quality translation, according to Kazakhstani researchers, is the understanding the psychology of the ethnic group whose language the text is being translated from, as well as a deep mastery of the fundamental psychological characteristics of that people [2]. It should also be noted that in the 21st century, the emerging issues related to the literary translation of audiovisual texts into other languages have begun to receive proper attention in the works of contemporary Kazakhstani scholars [3].

Materials and methods

In the study, the following methods are used:

- methods of theoretical generalization;
- a comparative method used in the analysis of the source texts of M. Zh. Kopeev;
- a contextual method, used in interpreting the role of realia in the texts of M. Zh. Kopeev;
- the method of conceptual analysis is used to attract a large corpus of contexts of realia.

The choice of methods is due to the need to formulate practical objectives (based on the analysis of the features of the translation of M. Zh. Kopeev), which are currently facing researchers dealing with the issues of Russian translated samples of Kazakh poetry of the late 19th and early 20th centuries.

The study material is 80 source poetic texts by M. Zh. Kopeev, as well as these works in the author's translation by K. N. Kanapyanov.

Results and discussion

According to many scholars, the most difficult issue in translating lyrical works remains the question of style transfer.

In literary studies the concept *style*, despite the diversity of points of view on its essence, is understood, first of all, as coherence and cohesion, which are related to the form of a work. Style is the cohesion of all the elements of the work, the cohesion of ideological and artistic features can be found throughout the poet's work, including the ideas of the theme, character, composition, rhythm and language.

But the essence of the style is explained by scientists in different ways: as an artistic law (A. N. Sokolov), a tone of narration (M. B. Krapchenko), and an image of the author (E. Yu. Sidorov), a unity of the form and content principle, where the creative manner of the writer is expressed as a general system of artistic means (V. Kovalev, O. Larin, K. Zhumaliyev, A. S. Satybaldiev).

While reading literary works, readers get to know some personality traits of authors through their literary style, which is reflected in the plot, theme, characters, etc. The main elements of literary style are the following: sentence forms, diction, connotation, punctuation and cliché. Scholars believe that in literary translation

special attention is paid to maintaining a close stylistic connection with the source text, while in non-literary translation one can simply communicate the content or reproduce the function (as when translating a tourist brochure). Thus, the difference between literary and non-literary translation depends on the role of style. Anyway, literary translation is intended to reflect not only what is said, but also how it is said, and the translators themselves should take into account the style of the text [4, 5].

Translating literary style, translators should both understand the paralinguistic features of literary texts and be able to evaluate and analyze artistic images. Mastery of a foreign language is only the basis for literary translation. What is really important is the understanding of the literary work and the ability of the translator to see characteristics that another may miss, i.e. have a creative imagination. Thus, the study of literary style is the most fundamental issue in the translation of literary texts, playing an important role in literary translation, especially in works that embody artistic devices such as metaphor, symbolism and even repetition [6].

In art the concept 'style' is understood as the types of organization of the form of artistic creations. But this is a meaningful form, which can only be understood through the content. Style carries the writer's picture of the world – the seal of the whole, since the content integrity of the style and all elements of the form of the work are subject to artistic patterns [7]. Each person's world view is individual. Hence the style is, first of all, originality, originality in everything: in language, composition, ideological composition of the work. In the theory of linguistics the style of a literary work is considered as individual features of the author's manner of writing.

Let us note that the questions discussed in this section are devoted to preserving the style identity, individual and ethnic features of Kopeev's poetry when translating them into Russian. At the same time, the recreation of the style of the source text becomes an important problem: "transfer of rhythm, intonation, syntax, melody, composition of the poem in view of the differences between the systems of Russian and Kazakh versification: syllabic-tonic and syllabic" [8, p. 7]. In addition, the translator should orient the resulting translation to the norms and culture of the source language, the contextual use of the text, the target audience and ensure that the emotional and stylistic coloring inherent in the source text is preserved.

Literary translation has two main functions: aesthetic and informational. A modern reader cannot satisfy the very fact of translation, he/she needs to see and understand both the formal and the ideological originality of the source text. Literary translation involves a certain restructuring of the source text as the reorganization of its original space so that the resulting translation does not create a situation of "stylistic discomfort" [9, p. 21]. In this case, it is important to understand that the translator should focus on the author's style, or "modes of

authorial behavior”, limiting the limits of the translation “willfulness”. According to Yu. A. Sorokin, this process should be controlled by the translator; it is less likely that they can only be taken into account unconsciously [10]. In the works on the problem of literary translation, researchers in most cases confine themselves to a general statement of question about the reflection in the translation of the original style of the author.

In our republic the issues of transferring the style of the original in terms of translation from Kazakh into Russian are specially considered in the studies of Kh. Sadykov, Zh. Karakuzova, R. Meiramgalieva, S. Abdraimova, A. Zhantikin. Acquaintance with their works was especially interesting and became a serious help in the study of the ethnical originality of the lyrics by M. Zh. Kopeev.

Any translator who touches the poet’s works will have to remember that Mashkhur-Zhusup Kopeev is the brightest representative and a devotee of Kazakh national classical poetry, a poet. Like Abai he consciously destroyed the canons of pseudo-loftiness of poetry, rejected the “oriental themes” sung in every way, introduced new words into Kazakh poetry and, finally, filled the poetic word with a deep meaning, and such a poet is hard to translate. His poetry is extremely national by the choice of imagery, themes, ideas and even strophic and metrical foundations of the poem. The task of the translator becomes incommensurably complicated in connection with the requirements of preservation of the national and cultural or religious information in translation of the source text. New requirements imply a serious theoretical readiness of the translator: knowledge of the language, history and aesthetic views. In addition, the translator must know the internal patterns of both the Kazakh verse and the Russian verse.

In translation into the Russian language the national specificity is often understood by translators as the need to introduce into the text the obligatory realias (aqsaqal, jailäu, batyr), which are absent in the original, but, however, create an excessive workload of the text. While it would be more justified to consider carefully the internal content of the work, where a competent interpreter will find specific national cultural layers (epithets, metaphors, comparisons and other tropes).

The problems of the recreation of the style originality are examined at different levels of the text: at lexical and syntactic levels, and also in terms of the transfer of psychologism as properties of the original style. Such an approach, in our opinion, allows us to reveal features of the author’s style in the use of lexical units of text (expressive means of language), in the creation of syntactic constructions (syntactic methods of expression).

Korney Chukovsky insisted that literary translation is, first of all, a tense work on style, requiring a creative approach to its recreation. Considering the feelings of style as the main quality which is necessary in the work of the translator, K. Chukovsky writes: “those who are not sensitive to style have no right to be engaged in translation. The language of a work is always something

more than a collection of linguistic means. This is something more: the idea, the image, the external form – the translator has to transfer in his work. And only then we can talk about the transfer of the style of the original” [11].

The growth of translation skills and the requirements of a modern reader to the level of literary works, as well as the epistemological prerequisites about the secondary character of translation, are put forward in a number of basic and primary problems – the problem of faithful reproduction in the translation of the individual-stylistic features of the original. Also in the literature of our country and foreign literature in the theory and criticism of literary translation, one of the most important questions of translation was repeatedly touched upon: the preservation of the national peculiarity of the original in translation. At the same time, translation researchers talk about the importance of choosing an equivalent, so Ye. M. Maslennikova points out that “moving a text into a different cultural context often involves detailing and / or concretization, and the search for an equivalent can go within the same lexical category” [12]. It should be noted that the work in this direction contains not only a rich theoretical material for the general theory of translation, but it can contribute to a more correct solution of some purely practical issues that will arise in the further practice of translation. One cannot ignore the fact that working on a particular theoretical issue, you analyze the translation as a whole, and this allows you to judge the quality of the entire translation.

The problem of the national specificity and style of the poetic heritage of M. Zh. Kopeev is closely connected with the individual creative features of the author himself, the popular wisdom, behavior, temperament, the way of thinking, customs, traditions of his contemporaries – the heroes of his epoch and the epoch itself.

M. Zh. Kopeev derived his strength from the sources of folk inspiration, high impulses of the national soul and therefore was able to achieve the highest intensity, deep psychology and sacredness of his poetry. His finished psychological analysis coupled with a philosophical principle and in combination with a religious tonality creates a special Kopeev style. His lyrics was born in the boundless expanses of Sary-Arka, decorated with mountains and lakes, “which made people happy and was the cause of historical tragedies” [13].

These realia and historical conditions of life left their imprint on the national identity of M. Zh. Kopeev's imagery. So, for example, the national identity is quite natural for such imagery as “tırı jetım” – “a living orphan” means “to be alone”, “dın Mäşhür ıšten tua” – “I stepped on faith out of life” means “since my childhood I have accepted the faith.” Or sayings like “aq tüienıñ qarny jaryldy” – “the belly of a white camel has unripped” means “the day of joy and abundance for all has come.” Or, finally, the proverb: “eñkeise Ertısı, şalqaisa Baiany” means “If you bend down, Irtysh meadows beckon you. If you stand up, Bayan calls you.” Within these boundaries there were traditional borders of

nomads' camps of many Argyn families. Thus, the factors of the socio-historical environment, reflected in Kopeev's lyrics, were the reason for the abundance of specific vocabulary – components of style formation, which ultimately is the subject of our research in this article.

Realia in the lyrical works of Mashkhur-Zhusup Kopeev are a lexicon of the national language, since they were born in the language for centuries by the developing society. For the author they serve to a certain extent a lexical means of recreating the author's special worldview, his worldview in those distant times – the end of the 19th and the beginning of the 20th centuries.

According to G. G. Gachechiladze, in literary translation, each phenomenon is a dialectical unity of national and international [14, p. 173]. The national specificity of works is expressed both in the content and in the form. Realia have a direct relationship to both the content and the form, since they act as names of certain concepts or real objects, which in turn serve as a material entity, which is expressed in linguistic images in works. Thus, realia are that part of vocabulary which actively promotes the consolidation of the national content of this or that phenomenon in the poetic works of Mashkhur-Zhusup.

It should be noted one more aspect of the realia of the poet's work. Many works were written by Kopeev more than a century ago, and therefore in poems and dastans he used words that do not exist in the Kazakh language now, or have acquired a new semantic meaning. For example, such realia, which are found in poems like "Tölengüt", "Şabarmán", "Bek", "Barymta", "Kalym" and others, have become historicisms and archaisms in modern language: such words as "toqal", "şam", "şanyraq" and others are now used in a new meaning.

Realia are always folk words; they arise in the language of a nation whose national character is formed as a product of history throughout life under the influence of various factors. Socio-economic, political and physical conditions are changing – the national character and the mental nature of the native speaker are changing too. These changes lead to shifts in the language. First of all, the realia, which become archaisms and historicisms in the language, drop out of the lexical composition. But this loss, however, is compensated by new realia. For example, "Öiaz" that means "a county governor" (the words of Mashkhur-Zhusup: "Öiaz düñk-düñk eter") – is not used in the modern Kazakh language due to the loss of its material basis. A modern social condition corresponds to the realia "Akım" – "head", "head of administration", "chief".

The poetics of M. Zh. Kopeev is saturated with realia, which in the modern literary language are used very little and are very rarely used by native speakers, but constitute the peripheral layer of vocabulary. For a modern translator the "obsolescence of vocabulary" introduces additional difficulties in the translation process. But at the same time, all realia used by the author in his works, in our case M. Zh. Kopeev with his lyrics, indicate whether the realia of the material or spiritual culture, whether they are related to the historical context, whether they

are a nationally specific lexicon, capable of expressing concepts, phenomena, objects and communicating the text with such a local colour, which cannot be created by any other lexical elements.

What is the expressive and emotional function of realia in the overall stylistic concept of the works by M. Zh. Kopeev?

Let's start the analysis with the examples:

Jaiuly qaldy artynda aq qağazyň.

İnşalla, jan edij Qūdaiyna jetken nazyň.

Qyryq kündeı o da joqtap – aza tütty

Oqityn bes uaqyt jainamazyn.

In our translation:

In the yurta the jainamaz of Ishan hung,

A silent guide of all suras of the Koran.

It was crying and suffering,

Listening to the sorrow of human beings.

From the context it can be seen that the realia “yurta”, “jainamaz”, “sura”, “Koran” are a logical, semantic subject. They are accented by the author in order to disclose the mourning of the situation, the abandonment of the yurta after the death of the owner, taking into account the national color. Experts characterize the use of word-realias in such a plan as “stylistically active”.

Another example:

Aspan kök – tolğan bült, jauyny joq,

Aqboz esepsız köp, sauyny joq,

Baqşa bar – bidai qalyp, terek ekken,

Asqabaq, jeıtın ärbır qauyny joq.

In our translation:

The sky is cloudy with clouds – there is no rain,

The steppe is settled by yurtas – there is no heat.

Pastures and fields are around – there are no fields,

The gardens are in bloom – there is no harvest.

In this context the words-realias “Aqboz üi”, “Baqşa”, “Asqabaq” are not a logical subject, the author does not particularly emphasize them, but also does not reduce them to the stylistically neutral use. Therefore, the realia of the original can be replaced painlessly with adequate words from the language into which the work is translated.

The third example: “Auyldyň aqboz üileri körındı”. Translation: “White yurtas of a rich awl appeared”. In the above passage the word-realia “aqboz üi”, is used only as artistic information, as a verbal cover, more used by the author to arrange the rhythm of the stanza.

The analysis of the expressive and emotional side of realia in the general stylistic conception of the lyric works of the author and the establishment of their stylistic activity has a direct relation to the main issue of our work – the issue of

the transfer of the national specific vocabulary, one of the means of expressing the national originality of the work.

So, to achieve an adequate, high-quality translation, one more rigid demand is put forward: the preservation of the national-cultural information that is owed in the original. This, in turn, implies a high theoretical qualification of a translator. Knowledge of the source language, traditions and way of life of the people, history and aesthetic tastes and views, as well as knowledge of the internal laws of the Kazakh verse are required for the translator. And only then translators will get one indisputable advantage: they will be freed from a bad intermediary – a word-for-word translation.

Using those or other methods of realia in another language, first of all, it is necessary to take into account two points: a) complete preservation of the information contained in realia; b) identification of linguistic means capable of conveying the realia or the phrase with realia in their relation to the norms of the national language, what the work is translated to.

Transliteration is one of the most common methods of transferring realia in the process of translating belles-lettres from one language to another. This “direct use of this word denoting the realia or its root in spelling with the suffixes of its language” has been established for a long time in the practice of translation and has its reasons for this.

First of all, there are two factors. The first factor is the different ways of historical development and the different socio-economic conditions of life, which determine the presence of a huge number of word-realias in the language of each nation. And the second factor is explained by the absence of a common translation context due to various reasons between the speakers of the two languages.

As a result each language develops words with no direct equivalents in other languages, which create serious difficulties in the translation process. Culture-specific vocabulary, as far as we could see, has a different level of specificity. However, in all cases the translator is faced with the designation of realia. It is not always possible to convey realia by means of the target language, and sometimes it is not necessary. If realia in the target language do not have an exact correspondence, and their use in the original is characterized by “a full stylistic activity”, then a transliteration is appropriate. This is a technique which is capable of preserving “the lexical brevity of this designation, corresponding to its acceptance in the source language and at the same time emphasizing the specificity of the named thing or concept” [16, p. 140]. Let us cite as an example such Kopeev’s line: “Jūt kelse jūrt ketedī”. These lines can be translated as: “If jute comes, people will perish”. It can be seen from the example that for the Kazakh word-realia “jute” – “murrain from the fodder shortage” there is no exact correspondence in Russian, so the correct method of their interpretation is the use of transliteration. Although, it is interesting to note that such word-realias like “aqyn”, “aqsaqal”, “dombra”, “mullah”, “alla”, “kumis”, “yurta”, “beshbarmak”,

“toy”, “toqal” and many others, often used by Kopeev in his works, today do not present difficulties in understanding due to more than two hundred years of communication between Kazakhs and Russians and the translation contact between them. Therefore, during the translation process they can be mechanically transferred to the Russian text preserving the information that is entirely self-contained in the text of the original.

However, it would be incorrect to assert that the above contacts at the current stage of the exchange of the artistic information give the right to the translator to use transliterations without any interference in translating all Kazakh realia. It should be noted that the level of complete understanding without explanations of realia has not been reached yet.

It is appropriate to mention here the important role of transliteration of realia in the process of enriching the vocabulary of the language. The borrowing of words is dictated by the need to fill in the missing lexical elements in the system of the borrowing language. As an example, let us consider the Turkic words “Başmak” and “Buran”, which entered the main vocabulary of the Russian language and were subject to the changes according to the phonetic-morphological system of the Russian language. The same method was used in borrowing the words “Ura” (Kazakh “ūr” means “to beat”), “tabun” (Kazakh “tabyn”), etc. from the Kazakh language into the Russian one. In the Russian language the word-realias “taz”, “tabor”, “stan”, “sunduk”, “sobaka”, “stakan”, “katorga”, “kaftan”, “kibitka” and others were borrowed from the Turkic languages.

From the above statements about the positive role of transliteration in borrowing, however, one should not conclude that in the practice of translating works from one language to another the translator should resort only to transliteration as the only way of transformation of the culture-specific vocabulary.

The first works by M. Zh. Kopeev were published almost 140 years ago. He wrote his own songs and poems turned to his generation, wrote about the problems of that time. Describing the reality of his epoch, in his works he used words which are obsolete at present and are not used in the dictionary of the modern Kazakh language.

In relation to the contemporary linguistic consciousness of the Kazakh reader, the archaisms “Baskak”, “Altyn”, “Jarlyq” acquired the character of estrangement. The archaism “Baskak” means a representative of the khan authority and a tax collector.

In the 19th century the word “altyn” meant a coin worth 3 kopecks.

The word “jarlyq” is obsolete which meant “order”. Nowadays, they are not actively used in the language. So, we come to the conclusion that the transliteration of archaisms and historicisms is justified by the equality of their position in the source text and the target one.

However, the main reason for the use of transliteration as the way of translating specific vocabulary lies in the purely linguistic fact that in the target

language there is no materiality, which is present in the source one. So, when translating realia related to the national peculiarities, transliteration should be the dominant mode of translation, of course, provided the stylistic activity of realia in the context, its semantic and compositional meaning, which is given to it by the author of the original.

But on the other hand, almost all the works of M. Zh. Kopeev are rich in realia. In this case, the method of continuous transliteration will, firstly, “clutter up” the harmonious tissue of the target language, “load” the rhythm, distract attention, and complicate the reader’s understanding; secondly, the mechanical transliteration will testify more to the formal than the creative approach of the translator to the solution of such a difficult and important problem – the transfer of specific vocabulary by means of the native language. In the opinion of most scientists transliteration should be subject only to those realia that:

- 1) have frequent occurrence in the work;
- 2) do not have even an approximate equivalent or adequate in the Russian language;
- 3) appear in the verse context in “the full stylistic activity”.

So, ideally a translator should satisfy a large number of requirements to create a text that fully represents the original in the foreign culture. Among these criteria, of course, it is necessary to preserve a large number of tropes and figures of speech as much as possible as an important component of the artistic stylistics of a particular work. The translation must signal the epoch of the original; if we have an ancient text, then the translation should create the impression of an ancient text; reproduce the individual style of the author of the original.

Even stricter requirements are imposed on the translation of poetry. It must reproduce not only the content, but strive to reproduce rhythmic and metrical features. In addition, the translator of poetry should reproduce the features of rhyme, the type of alternations of rhymes, cadences, and the structure of stanzas. If it is possible the translator should convey sound patterns of the original.

Let us consider an extract from the poem “Anama hat” – “Letter to mother”:

Allanyň bız syiindyq panasyna,

Baiantau bara qalsañ qalasyna.

Sälemdi jolyqqanyn köp aityňyz:

Mäşhürdiň kärip bolğan anasyna!

The Russian- language variant in our translation:

Yesli okazhites na zemle Bayan-aula,

Zaydite k staroy materi Mashhura.

Peredayte ot bludnogo syna poklon,

Zhiv mol, i vernetsya vskore v otchiy dom!

(If you find yourselves on the land of Bayanaul,

Call on the old mother of Mashkhur.

Give respects from the prodigal son,

Say that he is safe and will return to his father's home soon!)

In Russian translation the translator, in our opinion, managed to preserve both the number and the principle of alternation of feet, the cadence of the structure of stanzas, reproduce the features of the rhythm of the original. And it is important that the translator reconstructed the atmosphere, the "color of time", thanks to both lexical and syntactic devices.

In the following example:

Otkuda u nas mnogotysyachnye tabuny skota?

Otkuda nashi pesni, yurta i dombra?

Kol', lenivy i prazdny kazahov synovya.

Il', izbranna bogami moya zemlya?

(Where do we have thousands of herds of cattle?

Where are our songs, the yurta and dombra from?

If the sons of Kazakhs are lazy and idle.

Or, is my land chosen by the Gods?)

It should be noted that in the Russian translation the author appropriately uses lexical archaisms: *kol'*, *il'*. In combination with other language means, the archaisms both attach a confident attitude to the lines by Kopeev and point to a time distance, as if they cover a poem by some cobweb of a century-old.

A purely linguistic approach to studying the style of a literary work does not justify itself and does not provide an opportunity to prove the nature of the literary translation, moreover, it excludes the possibility of reproducing the style of the source text in its translation. G. N. Pospelov states fairly: "If the style was a property of the language itself, then each language would have its own styles. And absolutely the possibility would be ruled out of preserving, to some extent, the style of a verbal work, especially a literary one, when translating from one national language into another. But since the style is the property of speech, generated by the peculiarities of its content, the possibilities of more or less adequate translation of works still exist" [8].

From everlasting, the style was perceived as an expression of the artist's individuality. In literary studies – this is the originality of the author's manner of writing, the peculiarity of comprehension and depiction of reality. In this way the concept is interpreted in dictionaries and reference books.

It was a broad, literary understanding of style that gave Korney Chukovsky the foundation to assert that the literary translation is, first of all, the most intense work on style, requiring a creative approach to its reproduction. Considering the sense of style as the main quality of the translator, K. Chukovsky writes: "Despite some mistakes, the translation can be considered excellent if it conveys the main features: the literary individuality of the translator in all the peculiarity of his style" [8].

The problem of the style of the literary work and the question about its reproduction in translation is one of the most complicated and very important

questions in the theory and practice of the literary translation. In literary studies the concept of “style”, in spite of various points of view on its essence, is understood as integrity and unity, which are related to the form of the work.

The growth of translation skills and the requirements of the modern reader to the level of literary works, as well as the epistemological prerequisites about the target text compared to the source one, are put forward in a number of basic and primary issues – the problem of the correct reproduction of the individual - stylistic features of the source text in its translation.

The lyrics of M. Zh. Kopeev is many-sided, it combines both realistic and fantastic beginnings, and his poetics are progressive, full of psychology, philosophy, rich in symbols. Of course, this “complexity” creates certain difficulties for their interpretation into the Russian language. Even an approximate, superficial analysis of 3-4 translated works of M. Zh. Kopeev convinces us that it is premature to talk about a qualitative and adequate translation.

The main obstacle to the adequacy of the translation is the problem of “adequacy”, the main principle of which should be considered “the exhaustive completeness in the transfer of content” of the original with a full stylistic correspondence.

Conclusion

Thus, the translator of a poetic text should reproduce not only the content, but strive to reproduce rhythmic and metrical features, the structure of stanzas, etc. The main obstacle to the adequacy of the translation is the problem of “adequacy”, the main principle of which should be considered “exhaustive completeness in the content transfer” of the source text with a full stylistic correspondence. For a translator, knowledge of the source language, traditions and life of the people, history and aesthetic tastes and views, as well as knowledge of the internal laws of the Kazakh verse are obligatory. The poetics of M. Zh. Kopeev is full of realia. Realia used by M. Zh. Kopeev in lyrics:

- denote the realia of material or spiritual culture;
- reflect the historical context;
- give the text a local flavor that cannot be created by other lexical elements.

Realia can be a logical, semantic subject; they are referred to as “stylistically active”. Such words cannot be conveyed through adequate words of the target language. In the case when the realia of the original can be painlessly replaced by adequate words from the language into which the given work is being translated, the author does not make them the logical subject of the text. Often such words are used to arrange the rhythm of the stanza. Analysis of the function of realia in the general stylistic concept of the lyrical work of M. Zh. Kopeev and establishing their stylistic activity is one of the key objectives of a modern translator.

If the realia do not have an exact match in the target language, and its use in the source text is characterized by “full stylistic activity”, then transliteration

is appropriate. Realia “akyn”, “aksakal”, “dombra”, “mulla”, “alla”, “koumiss”, “yurta”, “beshbarmak”, “toi”, “toqal” in the works of M. Zh. Kopeev in the process of translation can be mechanically transferred to the Russian text, keeping the information in the source text.

When translating realia related to national characteristics, transliteration should be the dominant method of translation, of course, subject to the stylistic activity of realia in the context, its semantic and compositional meaning, which is attached by the author of the source text. However, given that the works of M. Zh. Kopeev is replete with realia, the method of continuous transliteration, firstly, will “clog” the harmonious fabric of the target language, “load” the rhythm, scatter attention and make it difficult for the reader to understand. When choosing the way of concept representation in a target text, repeatability in the work, no equivalent, and the role of “full stylistic activity” in a poetic context are important.

The formulation of the problem of the qualitative translation of poets such as M. Zh. Kopeev highlights a number of topical problems facing the researcher of Russian translated samples of Kazakh poetry of the late 19th and early 20th centuries:

a) the first main condition is to conduct a complete and comprehensive textual analysis of the original poetic texts, from the point of view of linguistics, cultural studies, history, religious studies, semiotics, and medieval studies;

b) for the adequate rhythm and verse reproduction it is required to develop, by means of computer calculations, all possible classes of rhythmometric, syllable-sound correspondences, which are mentioned by Z. Akhmetov and N. Sagandykova;

c) to create a dictionary of special terms and symbols of oral Kazakh classic poetry, as well as an explanatory dictionary of the language of akyns and zhyrau, where the comments on proverbs, sayings, riddles, dark places, dialects, phraseological units, combinations and fusions, various specific artistic and speech patterns that make up the biggest complexity in translating the poetry of Kazakh poets will be contained;

d) to conduct a systematic and deep genre-stylistic analysis of both original, oral works of akyns and zhyrau, and those translated into Russian, having prepared the main theoretical basis for a full understanding of the genre-functional and social nature of the translated text (target text);

e) to conduct a structural-systemic and compositional analysis, to divide the texts into groups in terms of the features of the structure and composition of the lyrical work, identifying genre features (dominants) in them.

Such a need for systematization and classification of the study of the theory and practice of translation of Kazakh religious and philosophical poetry arose due to the special complexity and unique national-specific patterns, genesis and

peculiar poetics of literary works, starting from the earliest ancient examples represented by the poetry of Korkyt, ending with the poetry by Shakarim and Mashkhur-Jusup.

REFERENCES

[1] Karjagdiu L., Mrasori N. The Role of Literary Translation in the Development and Enrichment of National Literature // Journal of Language and Linguistic Studies– 2021. – Vol. 17 (4). – P. 2332-2345.

[2] Ismagulova B. Kh., Bazarbaeva A. S., Sametova F. T. Problemy kachestvennogo perevoda v perevodovedenii Kazakhstana [Problems of high-quality translation in the translation studies of Kazakhstan] // Russian language and culture in the translation mirror. – 2014. – № 1. – P. 262-269 [in Rus.]

[3] Nurmysheva Sh.A., Tungatova G.Zh. Diskurstyn kino tilindegikorinisimen kinoaudarmadagy manyzy [Expression of discourse in film language and its significance in film translation] // Abylaj han atyndagy KazKHK zhane ATU habarshysy. Filologiya gylymdary seriyasy. – 2019. – No1 (52). – B. 106–113. [in Kaz.]

[4] Boase-Beier J. Translation and Style: A Brief Introduction // Language and Literature. – 2004. – Vol. 13. – № 1. – P. 9-11.

[5] Boase-Beier J. Stylistics and translation // The Routledge Handbook of Stylistics. – Routledge. – 2023. – P. 420-435.

[6] Shiyab S., Lynch M. S. Can literary style be translated? // Babel: International Journal of Translation. – 2006. – T. 52. – №. 3. – P. 262.

[7] Kroshneva M. E. Stil' v literature [Style in literature] // Bulletin of Ulyanovsk State Technical University. – 2020. – №4 (92). – P. 7-10. <https://cyberleninka.ru/article/n/stil-v-literature> (accessed: 09.06.2023) [in Rus.]

[8] Kanap'yanov K. N. Mikroosm poezii M.Zh. Kopeeva v rakurse interpretatsii na drugie yazyki [Microcosm of poetry M.Zh. Kopeev from the perspective of interpretation into other languages] monograph. – Pavlodar, 2018. – 149 s. [in Rus.]

[9] Sorokin Yu. A. Perevodovedenie: status perevodchika i psikhogermenevticheskie protsedury [Translation studies: translator status and psychohermeneutical procedures]. – M.: Gnozis, 2003. – 160 s. [in Rus.]

[10] Sorokin Yu.A. Chto my delaem, kogda perevodim khudozhestvennyi tekst? [What do we do when we translate a literary text?] // Issues of Cognitive Linguistics. – 2005. – №1. – P. 44-48. – URL: <https://cyberleninka.ru/article/n/chto-my-delaem-kogda-perevodim-hudozhestvennyy-tekst-1> (accessed: 09.06.2023). [in Rus.]

[11] Chukovskii K. Collected works in 15 volumes. Vol. 3, M., 2001. <https://www.chukfamily.ru/kornei/prosa/knigi/vysokoe/glava-pyataya-stil> (accessed: 10.06.2023). [in Rus.]

[12] Maslennikova E. M. Khudozhestvennyi perevod: kognitivnaya matritsa i lingvisticheskaya (ne)ravnostennost' [Literary translation: cognitive matrix and linguistic (non-) equivalence] // Issues of Cognitive Linguistics. – 2014. – №3. – P. 111-117. <https://cyberleninka.ru/article/n/hudozhestvennyy-perevod-kognitivnaya-matritsa-i-ingvisticheskaya-neravnostennost> (accessed: 10.06.2023). [in Rus.]

[13] Karataev M. Estetika i etnos [Aesthetics and ethnicity]. – Almaty: Zhalyln, 1977. – 200 s. [in Rus.]

[14] Gachechiladze G. R. Khudozhestvennyi perevod i literaturnye vzaimosvyazi [Literary translation and literary interrelations]. 2-e izd. – M., 1980. – 255 s. [in Rus.]

АҚЫН ЛИРИКАСЫНЫҢ ҰЛТТЫҚ БОЯУЫ

Канапьянов К. Н.¹, Ахметбекова А. М.², *Айтмагамбетова М. Б.³

¹С.Торайғыров ат. университет, Павлодар, Қазақстан

²Астана ақпараттық технологиялар университеті, Астана, Қазақстан

*³«TAUAN» ҚҚ, Павлодар, Қазақстан

Андатпа. Көркем мәтінді аудару ақпараттық және эстетикалық функцияларды орындайтын мәдени диалогтың маңызды құрамдас бөлігі болып табылады. Зерттеуде мәтіндерді орыс тіліне аудару кезінде М. Ж. Көпеев лирикасының стильдік өзіндік ерекшелігін, даралық және этникалық ерекшеліктерін сақтауға қатысты мәселелер қарастырылған. Бүгінгі оқырман мәтін түпнұсқасының формасы мен идеясы ерекшелігін көріп түсінгісі келеді.

Мақалада стильдік реңкті білдіретін лексикалық таңдауларды, синтаксистік құрылымдар мен психологиялық нәзік қырларды автор аудармасында қалай шынайы етіп көрсетуге болады деген мәселе қарастырылады. Зерттеудің негізгі мақсаты – аударма мәтінінде М. Ж. Көпеевтің поэтикалық мұрасының ұлттық ерекшелігі мен стилін сақтау мүмкіндіктерін анықтау.

Зерттеудің ғылыми-тәжірибелік маңыздылығы аударма мәтінінің образдық бейнелеу құралдарында көрініс тапқан нақты ұлттық-мәдени қабаттармен қатар мәтінге шындықты енгізуде жатыр. Әдістемелік тұрғыдан алғанда, авторлар қазақ тілінен орыс тіліне аудару кезінде шындық пен мәдени қабаттардың берілу мүмкіндігін бағалау үшін кешенді мәтін талдауы мен салыстырмалы зерттеулерді пайдаланады. Жұмыстың теориялық үлесі көркем аударма теориясының жетістіктерін, әсіресе поэтикалық аудармалардағы ұлттық ерекшелік пен стильдік дәлдікті сақтауға байланысты жетістіктерге шолу жасаумен байланысты. Зерттеу материалына М. Ж. Көпеевтің 80 түпнұсқалық поэтикалық мәтіні мен Қ. Н. Канапьяновтың аудармасы жатады.

Алынған нәтижелер Көпеевтің бірегей дүниетанымын тиімді жасап шығару үшін мақсатты мәтіндерге шындықты біріктіру керектігінің маңыздылығын көрсетеді. Жалпы алғанда, бұл зерттеу орыстілді аудитория арасында қазақтың поэтикалық мұрасын түсінуге және бағалауға, мәдени алмасуды, танытуды тереңдетуге ықпал етеді.

Тірек сөздер: көркем аударма, шындық, ұлттық ерекшелік, бейнелі тіл құралдары, транслитерация, мақсатты мәтін, мәтін түпнұсқасы, эквивалентсіз лексика

НАЦИОНАЛЬНЫЙ КОЛОРИТ ЛИРИКИ ПОЭТА

Канапьянов К. Н.¹, Ахметбекова А. М.², *Айтмагамбетова М. Б.³

¹университет им. С. Торайгырова, Павлодар, Казахстан

²Astana IT University, Астана, Казахстан

³Общественный фонд «TAUAN», Павлодар, Казахстан

Аннотация. Перевод художественного текста является важным компонентом культурного диалога, выполняя как информационную, так и эстетическую функции. В исследовании рассматриваются вопросы, связанные с сохранением стилистического своеобразие, индивидуальных и этнических особенностей лирики М. Ж. Копеева при переводе текстов автора на русский язык. Современный читатель испытывает потребность увидеть и понять формальное и идейное своеобразие исходного текста.

В статье рассматривается вопрос о том, как достоверно отразить в переводе стилистические нюансы автора, включая лексический выбор, синтаксические конструкции и психологические тонкости. Основная цель исследования – выявить возможности сохранения национальной специфики и стиля поэтического наследия М. Ж. Копеева в переводном тексте.

Научно-практическая значимость исследования заключается во введении в текст реалий, а также специфических национально-культурных пластов, отраженных в образно-выразительных средствах переводного текста. В методологическом плане авторы используют комплексный текстовый анализ и сопоставительное исследование для оценки возможности переноса реалий и культурных пластов при переводе с казахского языка на русский. Теоретический вклад работы обусловлен обзором достижений теории художественного перевода, в частности, касающихся сохранения национальной специфики и стилистической точности в поэтических переводах. Материал исследования включает 80 оригинальных поэтических текстов М. Ж. Копеева и переводы К. Н. Канапьянова.

Полученные результаты свидетельствуют о важности интеграции реалий в целевые тексты для эффективного воссоздания уникального мироощущения Копеева. В целом, данное исследование способствует пониманию и оценке казахского поэтического наследия русскоязычной

аудиторий, содействуя более глубокому культурному обмену и признанию.

Ключевые слова: художественный перевод, реалии, национальная специфика, образные языковые средства, транслитерация, целевой текст, исходный текст, безэквивалентная лексика

Received: June 24, 2024

Information about the authors:

Kanapyanov Kanat – Candidate of Philological Sciences, Associate Professor, Toraighyrov University, Kazakhstan, Pavlodar, e-mail: Kanat.kanapyanov@mail.ru

Akhmetbekova Asel – PhD, Assistant Professor, Astana IT University, Kazakhstan, Astana, e-mail: assel_am@mail.ru

Aitmagambetova Maral – Candidate of Philological Sciences, Public Foundation TAUAN, the Kazakhstan, Pavlodar, e-mail: maralaitm@gmail.com

Авторлар туралы мәлімет:

Канапьянов Канат Нурумович – филология ғылымдарының кандидаты, доцент, С.Торайғыров атындағы университет, Павлодар, Қазақстан, e-mail: Kanat.kanapyanov@mail.ru

Ахметбекова Асель Мейрамовна – техн. ғ. к., доцент, Астана ақпараттық технологиялар университеті, Астана, Қазақстан, e-mail: assel_am@mail.ru

Айтмагамбетова Марал Бейсетаевна – филология ғылымдарының кандидаты, «TAUAN» ҚҚ, Павлодар, Қазақстан, e-mail: maralaitm@gmail.com

Информация об авторах:

Канапьянов Канат Нурумович – кандидат филологических наук, доцент, университет им. С. Торайгырова, Павлодар, Казахстан, e-mail: Kanat.kanapyanov@mail.ru

Ахметбекова Асель Мейрамовна – к. техн. н., доцент, Astana IT University, Астана, Казахстан, e-mail: assel_am@mail.ru

Айтмагамбетова Марал Бейсетаевна – кандидат филологических наук, Общественный фонд «TAUAN», Павлодар, Казахстан, e-mail: maralaitm@gmail.com