

Aigul Alpysbayeva^{1*}, Svetlana Ashymkhanova², Christopher Korten³^{1*}Corresponding author, Doctor of Philosophy (PhD), Al-Farabi Kazakh National University, Kazakhstan, Almaty, ORCID: 0000-0002-5947-6084 E-mail: aygul.alpysbaeva.91@mail.ru²Doctor of Philological Sciences, Professor, Al-Farabi Kazakh National University, Kazakhstan, Almaty, ORCID: 0000-0002-4167-6985 E-mail: Svetlana-1943@mail.ru³Doctor of Philosophy (PhD), Professor, Adam Mickiewicz University, Poland, Poznan, ORCID: 0000-0002-3024-0596 E-mail: chriskorten@yahoo.com**TRANSLATION OF M. ZHUMABAYEV'S POEM "HOMELAND":
LINGUISTIC AND CULTURAL ASPECTS**

Abstract. This article examines the artistic and expressive elements of M. Zhumabayev's poem "Homeland" and their translations into Russian and Turkish from both linguistic and cultural perspectives. Artistic and expressive elements are crucial for the 'embellishment' of any literary work, encapsulating the author's distinctive style. These elements, whether explicitly or implicitly meaningful, hold significant potential for impacting the reader, posing a substantial challenge for translators aiming to maintain the original's level of artistry. M. Zhumabayev's poetry is a treasured component of Kazakh literature, frequently translated into various languages worldwide. Despite this, translation quality and constructive criticism have yet to converge into systematic research. This article aims to identify the artistic and expressive means in Zhumabayev's "Homeland", interpret their functional and cognitive roles, and conduct a comparative semantic and structural analysis of two Russian translations and two Turkish translations, highlighting differences. The research methodology is grounded in contemporary translation studies. Through this analysis, the article examines the translation methods and strategies employed in rendering the poem from Kazakh into Russian and Turkish, assesses their impact on the original work, explores the pros and cons of each approach, and considers how the translator's gender identity might influence the translation. Finally, it articulates general principles of poetic translation.

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ЛИНГВИСТИКАЛЫҚ ЖӘНЕ МӘДЕНИ АСПЕКТІЛЕР**

Андатпа. Мақалада М. Жұмабаевтың «Туған жер» өлеңіндегі көркемдік-бейнелеу құралдары мен олардың орыс, түрік тілдерінде екі нұсқадағы аудармалары лингвомәдени тұрғыдан қарастырылады. Көркемдік-бейнелеу құралдары кез келген көркем туындының негізгі әсемдеу элементтері болып табылады және автордың өзіндік стилін көрсетеді. Кейде көзге бірден түсетін эксплицитті, кейде астарлы имплицитті семантикаға ие көркемдеу құралдарының оқырманға әсер ету әлеуеті өте жоғары. Сол себепті аудармашыға поэзияны түпнұсқадағыдай толыққанды тәржімелеу қиынға соғады. М. Жұмабаевтың поэзиясы қазақ әдебиетінің құнды қазынасы және әлемнің әртүрлі тілдеріне аударылып келеді. Алайда аударма сапасы мен конструктивті сыны бір жолға қойылмаған, жүйелі зерттеу нысанына айналмаған. Сондықтан аталмыш мақалада ақынның «Туған жер» өлеңіндегі көркемдік-бейнелеу құралдарын іріктеп, атқарып тұрған функционалды-когнитивтік қызметін интерпретациялап, түпнұсқа/аударма

жұбында бір-біріне туыстығы жоқ екі орыс және екі түрік тіліндегі аударма нұсқаларында семантика-құрылымдық салыстырмалы талдау жасауды мақсат еттік. Зерттеу жұмысының методологиялық негізі аударматану саласындағы озық, заманауи зерттеу еңбектерінен құрылды. Талдау нәтижесінде қазақ тілінен түрік, орыс тілдеріне аудару барысында қолданылған аударма амалдары мен стратегиялары және олардың түпнұсқаға әсері, артық-кем тұстары, аудармашының гендерлік тілдік тұлғасының аудармаға әсері мен жалпы поэтикалық аударма заңдылықтары тұжырымдалды.

Тірек сөздер: М. Жұмабаев; поэтикалық аударма; тіл; мәдениет; поэзия

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ПЕРЕВОД СТИХОТВОРЕНИЯ М. ЖУМАБАЕВА «РОДНАЯ ЗЕМЛЯ»: ЛИНГВИСТИЧЕСКИЕ И КУЛЬТУРНЫЕ АСПЕКТЫ

Аннотация. В статье рассматриваются художественно-изобразительные средства стихотворения М.Жумабаева «Родная земля» и их переводы на русский и турецкий языки в двух вариантах с лингвокультурной точки зрения. Художественно-изобразительные средства являются основными элементами окраски любого художественного произведения и отражают уникальный стиль автора. Художественные средства с эксплицитной семантикой, которые сразу бросаются в глаза, а иногда и имплицитной семантикой, обладают очень высоким потенциалом воздействия на читателя. Именно поэтому переводчику сложно полностью перевести стихи так, как в оригинале. Поэзия М.Жумабаева является ценным достоянием казахской литературы и переводится на разные языки мира. Однако вопросы качества перевода и конструктивной критики еще не поднимались, не стали предметом систематических исследований. Поэтому в данной статье мы нацелены провести семантико-структурный сравнительный анализ в двух вариантах перевода на русском и турецком языках, не имеющих родства друг с другом в паре оригинал/перевод путем выборки художественно-изобразительных средств в стихотворении поэта «Родная земля» и интерпретации выполняемой ими функционально-когнитивной функции. Методологическую основу исследования составили передовые, современные работы в области переводоведения. В результате анализа рассмотрены методы и стратегии перевода, используемые в процессе перевода с казахского на турецкий и русский языки, их влияние на оригинал, плюсы и минусы, влияние гендерной идентичности переводчика на перевод и сформулированы общие законы поэтического перевода.

Ключевые слова: М. Жумабаев; поэтический перевод; язык; культура; поэзия

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Introduction

M. Zhumabayev was an innovator, symbolist and unique patriotic poet not only of Kazakh, but of the entire Turkic world, whose path of fate did not come easy. One of the poet's poems showing special attention to his native land is "Homeland". In a poem composed of five stanzas, narrated from the first person, the author brings before readers' eyes all the moments that are most dear to human beings from birth to adulthood. The dynamics of expressiveness of the poem is very high, we can say that it is based on a small creative autobiographical chronotope. At the end of the poem, the mood of a child who grew up playing and laughing in his native land without any worries ends with sadness and uncertainty in the

time of adulthood saying “the head of a person is the ball of God”. We know that this is a manifestation of the poet’s creativity during times of repression, a narrow path.

In the lines of the poem, the poet uses very impressive artistic and expressive means to convey all his feelings and emotions. And in this article, we aim to consider the features of the translation of these artistic tools into Turkish and Russian languages, which are not related to each other. In general, there are almost no comprehensive research works related to translations of the poetry of Magzhan. We cannot give scientifically sound, reasoned answers to pressing questions about how the poet's Image world is conveyed to other languages, what transformations are taking place in translation, what are the trends and strategies of translation. It is clear that not every translator has the courage and knowledge and poetic abilities to translate poetry. Until now, our research articles based on qualitative and quantitative analysis of the translations of elements of linguopoetics in the poet's poems “Turkestan”, “For my brother in distance”, “I believe in youth”, “I love”, “To the lady Gulsim” have been published in scientific publications in the country and abroad, and the linguistic and literary laws, pros and cons of the process of poetic translation from the Kazakh language to other languages have been discussed. The results of this research will contribute to the domestic poetic translation discourse.

Materials and methods

The article discusses the artistic and expressive means of M. Zhumabayev's poem “Homeland” and their translations into Russian and Turkish languages in two versions. The authors of the translation in Russian are A. Kodar and V. Antonova, the authors of the translation in Turkish are F. Tamir and A. Akbash. Both translations in Russian are subject to poetic translation, in Turkish F. Tamir performs a prose translation, and A. Akbash performs a poetic translation. In general, it is safe to say that F. Tamir, a researcher of Magzhan's work, was the first to translate 159 of Magzhan's poems in Turkish into prose. The scientist makes the translation from the poet's book “Poems of Magzhan Zhumabayev”, published in 1923 in Tashkent in the Arabic alphabet. In an interview with the translator, he said: “In order for me to translate Magzhan in verse, I need to be a poet of the Magzhan level. That is why I did not make a poetic translation”. The translator also noted in the preface to the translation book that “Mağcan Cumabayef Öleñderi is the last collection of poems published during Magzhan's lifetime. This book contains almost all the poems he wrote before 1923. The number of poems in the book is 259. Undoubtedly, he made their choice and order. This book was published when Magzhan was a member of the Kazakh-Kyrgyz Scientific Committee (commission), which worked in Tashkent. Thus, even in my translation book, the Order of location in the collection of Magzhan's poems has not been changed. Since the work was printed in Arabic letters, the poems were first rewritten in Latin letters. In this transfer, the sound characteristics of the work were kept exactly the same. For this reason, transcription signs were used for sounds that have no analogues in the Turkish alphabet” (Tamir, 1993: 9).

Consequently, in our study, 14 elements in the poem “Homeland” fall into a comparative semantico-structural analysis in the original/translation pair. Namely, two phraseological units (*jaryqqa aiaq basu* – meaning: to come to this world; *kındık kesken jer* – meaning: the place where the navel was cut), three metaphors (*jastyq* – *altyn*: youth is gold; *sen* – *tübım*: you are my beginning; *Şolpan, Aıym, sen* – *Künım*: Venus, Moon, you are my Sun), one hyperbole (*bări senen jan-tänım*- everything is from you, my soul and body), five epithets (*teñ qırby* – literally equal friend, *tättı su* – sweetwater, *qalyñ nu* - dense forest, *keñ dala* – wide steppe of field, *sorly bas* – *literally misery head (man)*), two culture-specific words (*aqsüiek, altybaqan* – Kazakh national games) and one proverb («*Adamnyñ basy* – *Allanyñ doby*» – The head of a man is a ball of the God).

First, the mentioned elements of linguopoetics were selected, it was determined which literary trope they belonged to, and the cognitive-functional function they gave and performed in the context of the poem and outside of it was interpreted. That is, the stage of pre-translation analysis has been completed. After that, the extent to which the form and semantic field of the artistic and expressive means is preserved between the three languages was discussed and conclusions were drawn. So, the translation analysis of the linguopoetics of the poet's poetry interprets the original and its translations from the point of internal content, artistic features, linguopoetics (the author is an artist, the final thought of the author, the author's intentional world, linguoanthropological, aesthetic, stylistic) within the framework of three languages.

Literature review

Poetic translation is considered within the scope of literary translation. We know that literary translation in general is a difficult, complex process from the following concept: “Literature translation involves a complex interaction of linguistic, cultural and creative elements to ensure the true representation of the original work. Translators have the task of maintaining adequacy and equivalence in conveying the meaning and nuances of fiction, taking into account linguistic and cultural peculiarities (Ozymai, Demydenko, 2020; Mityagina, Volkova, 2019). In maintaining this adequacy and equivalence, it is important for the translator to find the golden mean, because “The dichotomy between faithful and free translation is fundamental in literary translation, as it involves adapting not only linguistic aspects but also local literary traditions to reveal the spiritual and formal structures of foreign literature” (Haroon, 2022: 81).

If the purpose of literary translation is literary and spiritual exchange between peoples, in the field of education and enlightenment, “Literary translation, including poetry, plays an important role in higher education programs by facilitating the dissemination of classical and modern literary works between cultures” (Madkour, 2016). Many studies have explored different approaches to poetry translation, including the use of aesthetic-poetic translation methods to preserve the meaning and beauty of the original poetry (Sabrina, 2023). That is, translating poetry requires not only linguistic challenges, but also cultural and pragmatic elements that must be carefully considered to ensure functional equivalence and aesthetic aspirations in translation work (Al-Kadery, 2024). Moreover, the process of translating poetry is often perceived as a creative transposition, as some elements of poetry are considered untranslatable and require innovative methods for successful translation (Mityagina, Volkova, 2019). Translating poetry requires a deep understanding of the poetic elements of the source language and the ability to reproduce them effectively in the target language (Sabrina, 2023), (El-Hameed, 2022) emphasizes the importance of cultural references in literary translation and emphasizes the need for translators to approach the task with a cognitive understanding in order to preserve the literary value of the original work. The reason is that “by means of translation, the artistic work of other people is accepted and understood in their own language, and they drink it with a literary work. At the same time, cultures, achievements, and experiences are exchanged through translation, which shows the connection of two cultures at the spiritual level” (Karagulova, Mukhtarova, Koilybayeva, 2024: 141).

Results and discussions

First of all, of course, we pay attention to the translation of the poem’s title. We realize that it did not cause any problems, as the concept of the place of birth, the environment where a person opened the door to the world and grew up, the feeling of warmth and love towards it is a value common to all peoples and humanity. Both translations have full equivalents of the original title.

And the first stanza of the poet's poem starts from the moment he was born and cut the umbilical cord.

The figurative expression *jaryqqa aiaq basy* which means to be born, to come to this world was translated by A. Kodar with adequate equivalent in Russian as *uvidel belyj svet* which literally means seeing the white light in the past tense, but figuratively used as coming to this world or to be born. V. Antonova translates as *Zdes' rodilsya ya s plachem v nochnoj tishine* (Here I was born crying in the silence of the night), adding details of time (night) and action (crying) that do not take place in the original. A. Akbash creates an original image *Aydınlık yurt kucağında doğmuşum* (birth in the embrace of the motherland) that is not in the original, saying “I was born in the embrace of the motherland in the light (light means morning)”, adding time detail as well. F. Tamir gives an accurate translation in prose: *Bu aydınlığım ayak basıp doğduğum yer...*

While translating the phrase *Kındık kesip, kırım sende juğan jer* (The land where they cut off my umbilical cord and washed the dirt), A. Kodar adds the owner of the action, which is not in the original, that is, the umbilical cord was cut off by the grandfather (*Gde pupovinu mne otrezal ded*) and V. Antonova in this line again adds a detailed yurt, which is not in the original: *Pupovinu zdes', v yurte, obrezali mne* (The umbilical cord was cut off for me here in the yurt). On the one hand, this shows that the translators are well acquainted with the way of life of the nomadic Kazakh people, such as the yurt, the birth of a child, the cut of the umbilical cord; on the other hand, they develop information that

is not in the original from their own thoughts; succumb to creative inspiration and freedom.

Table 1 – The first stanza of M. Zhumabayev's poem “Homeland” and its translations in Russian and Turkish languages

Кесте 1 – М. Жұмабаевтың «Туған жер» өлеңінің бірінші шумағы және оның орыс, түрік тілдеріндегі аудармасы

Таблица 1 – Первая строфа стихотворения М. Жумабаева «Родная земля» и ее перевод на русский и турецкий языки

Original in Latin	Russian translation by V. Antonova in Latin	Russian translation by A. Kodar in Latin	Turkish translation by F. Tamir	Turkish translation by A. Akbash
Tuğan jer Bül jaryqqa ajaq basyp tuğan jer, Kindik kesip, kırım sende juğan jer. Jastyq – altyn, qaityp kelmes künimde Ojyn oınap, şybyn- şırkej quğan jer (Jumabaev, 1995: 56).	Rodnaya zemlja Zdes' rodilsya ya s plachem v nochnoj tishine, Pupovinu zdes', v yurte, obrezali mne. Zdes' ya begal bosym po trave, zabavljas' lovlej babochek pestryh v stepi po vesne (Zhumabayev, 2006: 41).	Rodnaya zemlya Zemlya, gde ya uvidel belyj svet, Gde pupovinu mne otrezal ded. Gde ya igral, gonyaya muh, slepnej, V epohu detstva, koej luchshe net (Zhumabayev, 2010: 15).	Doğduğum yer Bu aydınlığa ayak basıp doğduğum yer... Göbeğimin kesilip, kirimin yıkandığı yer... Geri dönüp gelmez altın gençlik çağında oyun oynayıp, sinek ve böcek kovaladığım yer...(Tamir, 1993: 231)	Doğduğum yer Aydınlık yurt kucağında doğmuşum Sularında arınmışım yunmuşum Geri gelmez altın gençlik çağında Oynamışım sinek böcek kovmuşum (Akbash, 2018: 41)

As for the Turkish language, in the translation of A. Akbash, the phrase cutting the umbilical cord was not translated at all (omission): *Sularında arınmışım yunmuşum* – I was cleaned, I was washed in your water. The translation of F. Tamir almost completely corresponds to the original.

While the metaphor of *Jastyq – altyn* (Youth – gold) in the third line is not preserved in both translations in Russian, in both translations in Turkish it is called *altın gençlik* (golden youth), replacing its metaphorical form with an epithet.

Table 2 – The second stanza of M. Zhumabayev's poem “Homeland” and its translations in Russian and Turkish languages

Кесте 2 – М. Жұмабаевтың «Туған жер» өлеңінің екінші шумағы және оның орыс, түрік тілдеріндегі аудармасы

Таблица 2 – Вторая строфа стихотворения М. Жумабаева «Родная земля» и ее перевод на русский и турецкий языки

Original in Latin	Russian translation by V. Antonova in Latin	Russian translation by A. Kodar in Latin	Turkish translation by F. Tamir	Turkish translation by A. Akbash
Jaratyldym topyrağyñnan, <i>sen- tübim</i> . Jağany joq, <i>bäri senen jan-tänim</i> . Senen basqa jerde mağan qarañgy, Jaryq bolar <i>Şolpan</i> , <i>Aiym, sen – Künim</i> . (Jumabaev, 1995: 56).	Ves' ya vyros iz pochvy rodnoj storony, Zdes' i plot', i dusha moya sotvoreny. Ya vne rodiny slep – Solnce v nebe ne vizhu, I sverkajushhij utrom Sholpan, i Luny (Zhumabayev, 2006: 41).	V tvoej pochve ja porozhden, ty – dno, I plot', i duh moi s toboj – odno. V drugoj zemle mne kazhutsja temny Svetilo vse i s Solncem mne temno (Zhumabayev, 2010: 15).	Senin toprağından yaratıldım, aslim sensin! Senden başka yerler bana karanlıktır. Çolpanım (1) ve ayım aydınlık olur...Sen güneşimsin! (Tamir, 1993: 231)	Toprağından yaratılmış madenim Hepsi senden nem varsa canım benim Başka yerler benim için karanlık Güneşimsin aydınlığım gülşenim (Akbash, 2018: 41)
			¹ Çolpan: Parlak sabah yıldızi	

In the first line of the second stanza, V. Antonova explicates and explains the meaning of the metaphor *sen-tübim* meaning “I started from you, you are my beginning” as *Ves' ya vyros iz pochvy rodnoj storony* (I grew entirely from the soil of my native land), while A. Kodar translates as *V tvoej pochve ja porozhden, ty – dno* (I was born in your soil, you are the bottom). That is, it literally translates as *ty – dno*. In this context, we think that it would be more reasonable to translate *ty – moe nachalo* – you are my beginning.

The poet's exaggerated hyperbole *bări senen jan-tänim* (Everything is from you, my soul and body) was successfully conveyed by translators in all versions of the translation.

It is in this stanza that the poet's love for his native land is most visible. If humanity does not exist without the Sun and the Moon, the poet compares his birthplace to the Sun and the Moon, to Sholpan (Venus). The poet shows the expressiveness of his feelings through the light-dark binary opposition. In other words, it is dark for me in other places than you. As we can see from the translation, V. Antonova says that she does not see anywhere else in her birthplace – *vne rodiny slep*, and she does not see the Sun, the Moon and the Moon in the sky. That is, at this point, the translator deviates somewhat from the original meaning, and the metaphor is not preserved. A. Kodar also makes a similar translation to V. Antonova. And he generalizes Venus and Moon as *svetilovse* (all the lights). F. Tamir provides an almost literal translation into Turkish and transcribes the word Çolpan and gives an additional explanation outside the text (¹Çolpan: Parlak sabahydızı – Çolpan: morning light star) (see Table 2).

And A. Akbash made a free translation by removing the word Moon as “You are my day, my light, my flower garden” and adding only *my light*, and my flower garden instead of Sholpan (Venus): *Güneşimsin aydınlığım gülşenim*.

In the third stanza of the poem, in order to describe the nature of the native land, the epithets *tätti su* – sweetwater, *qalyñ nu* – dense forest, *keñ dala* – wide steppe are used.

Table 3 – The third stanza of M. Zhumabayev's poem “Homeland” and its translations in Russian and Turkish languages

Кесте 3 – М. Жұмабаевтың «Туған жер» өлеңінің үшінші шумағы және оның орыс, түрік тілдеріндегі аудармасы

Таблица 3 – Третья строфа стихотворения М. Жумабаева «Родная земля» и ее перевод на русский и турецкий языки

Original in Latin	Russian translation by V. Antonova in Latin	Russian translation by A. Kodar in Latin	Turkish translation by F. Tamir	Turkish translation by A. Akbash
Tätti suyñ dämi auzymnan eş ketpes, <i>Qalyñnuyn</i> , qyr, suyña jer jetpes. <i>Keñ dalañda</i> oiyn oinap qalsamşy, Jazu bolyp adamzatqa er jetpes!.. (Jumabaev, 1995: 56).	Slashhe zdeshej vody ne pivat' mne vovek, Gushhe trav ne vidat' i privetlivej rek. Schastliv v jetih <i>stepjah</i> , porezvivshijsja vdostal' I srodnivshijsja s nimi ljuboj chelovek (Zhumabayev, 2006: 41).	Ya pomnyu nēbom sladost' vod tvoih, Tvoi lesa i stepi, tvoj trostnik. Mal'chishkoj mne ostat'sja by v stepi, Kotoryj detstva krasotoj velik (Zhumabayev, 2010: 15).	Tatlı suyunun tadı, ağzımdan hiç gitmez. Gür ormanın, kırım ve suyun gibi hiç yer olamaz. Geniş bozkırında oyun oynayıp kalsam...Fakat yazık olup insanlığa er yetişmez (Tamir, 1993: 231).	Hayalimde ormanların yadı var Damağında sularının tadı var Geniş kıralrında oyuna dalsam Fakat bizden hizmet bekler yarınlar (Akbash, 2018: 41)

As can be seen from the table, in both translations into Russian, the epithets have lost their form, but are still conveying meaning. Both translators translate the wide field as steppe. When we think of the steppe, we definitely imagine the vast Kazakh land. In Turkish, F. Tamir retains its epithet form and meaning, while A. Akbash omits the determinant's sweetwater and dense forest completely and only translates the wide field as *Genişkir*. That is, *Hayalimde ormanların yadı var* – I have a memory of forests in my dream, *Damağında suların tadı var* (The mouth has the taste of water).

In the fourth stanza of the poem, the epithet *teñ qūrby* and the names of the national games *aqsuyek*, *altybaqan* are used.

Table 4 – The fourth stanza of M. Zhumabayev's poem “Homeland” and its translations in Russian and Turkish languages

Кесте 4 – М. Жұмабаевтың «Туған жер» өлеңінің төртінші шумағы және оның орыс, түрік тілдеріндегі аудармасы

Таблица 4 – Четвертая строфа стихотворения М. Жумабаева «Родная земля» и ее перевод на русский и турецкий языки

Original in Latin	Russian translation by V. Antonova in Latin	Russian translation by A. Kodar in Latin	Turkish translation by F. Tamir	Turkish translation by A. Akbash
Balaq türip, qozy quyp, jarysyp, Batpağynda <i>teñ qūrbymen</i> alysy. Tünde - <i>aqsüiek</i> , <i>altybaqan</i> , al kündiz Üiretem dep asau taiga jabysyp. (Jumabaev, 1995: 56).	Zakatat' by shtaniny i - vsled za družhkom, Za kozlenochkom belym, begom, kuvyrkom... Noch'ju – altybakan aksujek ¹ , a k poludnju – Na spine zhrebca garcevan'ie verhom (Zhumabayev, 2006: 41).	Zabyv pro dom, gonjat' v stepi jagnjat, Druzhkov svoih v grjazi stepnoj valjat'. Igrat' v kacheli ili kost' nochami, Dnem strigunka-neuka usmirjat' (Zhumabayev, 2010: 15).	Paçamızı sıvayıp, kuzu kovalayıp, yarışıp...Çamurunda dengimiz ve yaşıtımızla güreşip...Gece, ak süyek (2) ve altı bakan (3)...İşte gündüz..Acemi taya “Binmeye alıştıyorum” diye yarışıp... (Tamir, 1993: 231)	Çemrenerek kuzularla yarışmak Çamurlarda akranlarla güreşmek Geceler aksüyek, gündüz salıncak Talim için yapışırdım tor taya (Akbash, 2018: 43).
	¹ Kazahskie narodnye igry		(2) Dört çeşit hayvan: At, koyun, deve ve sığır. (3) Üi: Kazakların keçeden yapılan taşınabilir evi.	

The names of the national game *aqsüyek*, *altybaqan* are transcribed by V. Antonova as *altybakan aksujek*, and additional (Kazakh folk games) explanations are given outside the text. This strategy is called foreignization in translation. That is, the translator tried to preserve the national color in the original culture. And in the translation of A. Kodar, on the contrary, it was adapted to the target recipient as *Igrat' v kacheli ili kost'* (to play in swing and dice). However, the swing and the Kazakh *altybakan* are not comparable. It is clear that when the readers think of a game of dice, they do not think of *aksuyek* that is played on a moonlit night. This is because *igra v kosti* (dice game) is a gambling game played with dice (in the form of squares), which exists in many countries. The basic principle of this game is that each player takes turns rolling a number of dice (from one to five), and then the result of the roll (the sum of the points rolled; in some versions, the points of each die are used separately) is used to determine the winner or loser. You can make an arbitrary number of throws until the end of the game. In general, this game has nothing in common with *aksuyek* of the Kazakh people.

As for the Turkish language, F. Tamir foreignizes it as *aksüyek* (2) ve *altybakan* (3) and translates it with an explanation outside the text. However, there is a mistake in the interpretations: (2) Dört kursak hayvan: at, koyun, deve ve sığır – Four food animals: horse, sheep, camel and cow; (3) Üi: Kazakh portable evi made of felt – Uı: Kazakh nomadic house made of felt (see Table 4). As we can see, definitions are given that are completely unrelated to national games. When we spoke with the translator, he said that there was a technical error. A. Akbash translated as *aksüyek* and *salıncak* using two different translation methods. The *aksuyek* kept the same position, but did not give any additional explanation. That is, a reader who does not know about the game may not understand this information. In addition, the translator domesticates the *altibakan* as *salıncak* – swing.

If we move on to the next example, the epithet *teñ qūrby* (literally an equal friend, figuratively friends of the same age), is generally translated as *družhok* in both Russian translations, that is, the epithet form is not preserved. In the Turkish translation of A. Akbash, it is translated as *akran* (peer, friend) and the determiner is omitted. F. Tamir conveys the meaning by means of two nouns as *dengimiz ve yaşıtımızla* (with our peers and friends), but loses the epithet form.

In the last stanza of the poem, the proverb “A man's head is a ball of God” means that everything is in the hands of God. In all three translations, except for A. Akbash's translation, the translators keep the meaning in parentheses as in the original. Only in Russian translations, we see that the phenomenon of deixis occurs. That is, in the first translation, the head of a person is called *nasha golova* (our head), and in the second, the head is first mentioned without reference to any object, and in the second line, it is indicated that the head of a person is mentioned by the pronoun *my* (*we*). In general, deixis has a different place in poetic translation. “In order to ensure the preservation of the original meaning and poetic nuances, it is very important to consider deixis and its translation in literary works, especially in the context of Poetic Translation” (Ali, Saleh, 2018: 97).

Also, one should not dwell on the difference between *myach* and *myachik*. There is a difference in terms of volume between them. According to the translation of V. Antonova, *myachik* means that a person is completely small and powerless before God.

Table 5 – The fifth stanza of M. Zhumabayev's poem “Homeland” and its translations in Russian and Turkish languages

Кесте 5 – М. Жұмабаевтың «Туған жер» өлеңінің бесінші шумағы және оның орыс, түрік тілдеріндегі аудармасы

Таблица 5 – Пятая строфа стихотворения М. Жумабаева «Родная земля» и ее перевод на русский и турецкий языки

Original in Latin	Russian translation by V. Antonova in Latin	Russian translation by A. Kodar in Latin	Turkish translation by F. Tamir	Turkish translation by A. Akbash
«Adam basy – Alla doby» degen ras, Qalai qusa, solai ketpek <i>sorly bas</i> . Kim bileді, men de şetke ketермін, Tuğan jerim, seni tastap basym jas. (Jumabaev, 1995: 56).	«Golova nasha – myachik Allaha», - slyhal. Myach ne znaet, kuda i zachem poskakal. Znal ya, znal, chto uedu odnazhdy otsyuda, Ot zemli, gde ja ros, i vzroslel, i mechtal... (Zhumabayev, 2006: 41).	No «Golova – Allaha myach». Kuda Napravit On, tudy my mchim vseгда. Mogu i ya uјti v dalekij kraj, No znaj, k tebe lyubov' moja tverda (Zhumabayev, 2010: 15).	“İnsanın başı, Allah’ın topu gibidir.” dediği, hakikat..Zavallı baş, nasıl kovalarsa öyle gidecek. Doğduğum yer! Yaşım genç..Kim bilir? Belki ben de seni bırakıp başka ülkelere giderim (Tamir, 1993: 231).	Talihin topudur insanın başı Teptikce dolaşır o dağı taşı Bakarsın yurdumdan ayrı düşerim Hiç güven olur mu feleğin işi (Akbash, 2018: 43).

In addition, A. Akbash's translation is different: it says that the ball of God is the ball of fate (Talihin topudur). That is, according to the understanding of the Kazakh people, fate is what is written, and it is in accordance with the notions of predestination. However, it cannot fully reveal the structure and meaning of the proverb. This is because if we put the Creator in a hierarchy of powers, then God will follow, and then fate will follow God's will. And the epithet of the *sorly bas* (misery head which means a misery man), who obeys the creator's words, was missed in both Russian translations: V. Antonova translates it as a *myach* – ball, while A. Kodar generalizes with a classification pronoun *my* (*we*). We can see the same translation from A. Akbash, only F. Tamir *Zavallıbaş* (misery head) retains both his epithet personality and meaning.

Conclusion

Based on the above analysis, it is possible to draw the following conclusion: firstly, it is impossible to achieve complete absolute equivalence and ideal version of any type of translation, let alone literary translation. Because each language has its own linguistic structural features. In poetic translation, in addition, the work of the translator becomes more difficult, since the task of preserving rhythm, rhythm and melody is difficult. In addition, culturally specific words may appear in the original (*altybaqan*, *aqsuyek*). In this case, the translator follows strategies of foreignization or domestication, depending on the specifics of the target recipient's perception of the translation. On the basis of comparative analysis, V. Antonova in Russian and F. Tamir in Turkish, who tried to follow the strategy of foreignization in the translation, using the method of transcription translation, giving additional

explanations outside the text. However, there is a mistake in the two definitions given at the end of the text in Turkish. In the other two translators, the strategy of domestication prevails.

Secondly, if we summarize the translation of artistic and expressive means, none of the epithets have been preserved in the Russian language in both translations, the general meaning has been conveyed through translation methods such as modulation and explication. In the Turkish language, F. Tamir kept almost all the means of art and meaning, and A. Akbash only translated the epithet in its original form (Geniş kır – wide field). As for the translation of metaphors, in Russian, in both translations, it often lost its metaphorical form and conveyed its general meaning, and in Turkish, the form of metaphor was transformed into an epithet (youth is gold turned into golden youth). The proverb “A man's head is the ball of God” was freely translated by A. Akbash with some changes in meaning. In the other three translation versions, the translators have put the poet's thoughts exactly in parentheses, just like in the original. A. Akbash's translation shows a complete omission of the metaphorical phrase *kındık kesken* (the place where the navel was cut).

Thirdly, the details and ideas that are not in the original are present in all three translations except F. Tamir's translation. In general, we can see from this situation that in the case of prose translation (in black words), there is a lot of possibility to convey the original in full, without significant deviations. Also, the phenomenon observed from the translation analysis is the translator's gender-linguistic identity. That is, V. Antonova's translation by A. Compared to Kodar's translation, it is more emotional (inventing the fact that the baby is crying into the world), the language units used are expressive (repetition of words: *znal, ya, znal* (I knew, I knew); qualifier in the translation which is not mentioned in the original: *privetlivye reki* (friendly rivers); looking at the world through beauty, aesthetic eyes: chasing flies – *lovlya babochek*, exaggeration: *myach – myachik*).

If we summarize the mentioned results, in comparison with other types of artistic translation, the translator is given creative freedom in poetic translation. That is, the general goal of the translator is to convey the author's idea and the aesthetic effect of the poem. To achieve this goal, the translator uses various translation transformations. However, we think that it is necessary to try to preserve the artistic thinking system of the author and the means of artistic representation as much as possible. We believe that such research works will be a good experience for domestic translators who want to translate the poet Magzhan into foreign languages in the future, and will complement and continue the discourse of domestic poetic translation.

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