

## Kazakh poetry of the XIX century: problem of its translation into other languages

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**Abstract.** In work all-linguistic bases of the translation of the Kazakh poetry are opened, features of language systems and regularity of functioning of languages at the heart of translation process are specified. The translation of the Kazakh poetry of the XIX century as object of linguistic research is defined, are specified difference from other types of language mediation. The essence of translation equivalence of the Kazakh poetry as bases of a communicative equivalence of texts of the original and the translation is opened. The general approaches of the scientific description of translation process of the Kazakh poetry as actions of the translator on transformation of the text of the original to a target text are developed. Impact on translation process pragmatical and the social-linguistically factors of the Kazakh poetry is opened. The Model of the translation of the Kazakh poetry of the XIX century on other languages is proved.

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### Introduction

Relevance of the subject shined in article is defined by weak study of a creative heritage of the Kazakh poets of the XIX century returned to the people in 80 years of oblivion. Their names become today known and to representatives of other nationalities. These factors plus unique heritage, complexity of persons are caused by interest in other people in this connection their acquaintance to life and creativity of poets of the Golden Age of the Kazakh poetry becomes possible at the translation of their works into Russian and other world languages.

At all forbiddenness of works of M. Zh. Kopeev, O. Karashev, B. Kuleev, Sh. Bokeev, N. Naushabayev, A. Naymanbayev the Kazakh public [1;2], though it is dosed, but nevertheless I had opportunities to get acquainted with separate works of the poet. The Russian part of the public, in fact, was unfamiliar with works of poets.

Scientists Sagandykova, N.J. [1, p.199], Zhussupov, N.K. [2, p.77], Zhumasheva, A.S. [3, p.8], Zhussup, K.P. [4, p.14], Chang, C. B., Mishler, A. [5, p.2700], Molitoris H.P. [6, p.165], Akamatsu, N. [7, p.207], Selinker Larry [8, p.173], Fedorov, A.V. [9, p.299], Regina F. Bendix, Galit Hasan-Rokem [10, p.13; 11, p.598], Hart William, B. [12], Mashkhur Zhussup [13, p.18], Amy Shuman, Galit Hasan-Rokem [14, p.55], Regina F. Bendix, Galit Hasan-Rokem [15, p.447] not without justification consider that creativity of the above-named poets has to become property of universal culture and studying of their works in tightly national borders is outrage. This unfair fact has to be corrected in the nearest future. At the same time with research of white spots of a

creative heritage of poets works and on the translation of their works, first of all into Russian have to begin.

Yes, already on the first attempts of transformation Kazakh poetry of the XIX century into Russian there is clear that fact that their peculiar poetry difficult gives in to a reconstruction in other language. The analysis of the translations shows complexity of the Kazakh lyrics for perception and reproduction, but is thought, new generation of bilingual translators will open to us the inner creative world, greatness of poetry of Kopeev, Karashev, Kuleev, Bokeev, Naushabayev, Naymanbayev [2] both in time, and in space will show the poets returned from oblivion to all. Also their songs and eposes in Russian, and in other languages of the world will begin to sound.

Thanks to basic similarity of thinking of people irrespective of their nationality and ethical accessory, thanks to universality of its categories the translation is possible though, of course, thus the translator is compelled to go sometimes for essential losses in translation in comparison with the original. But, as a rule, these losses concern the plan of expression which at impossibility of transfer of its darkness, concepts, as of the original, can be informed to the recipient of the translation descriptively.

According scientists to Zhussupov, N.K. [2, p.77], Zhumasheva, A.S. [3, p.8], Zhussup, K.P. [4, p.14], Chang, C. B., Mishler, A. [5, p.2700], Molitoris H.P. [6, p.165], Akamatsu, N. [7, p.207], Selinker Larry [8, p.173], Fedorov, A.V. [9, p.299], Regina F. Bendix, Galit Hasan-Rokem [10, p.13; 11,

p.598], Hart William, B. [12], Mashkhur Zhusup [13, p.18], Amy Shuman, Galit Hasan-Rokem [14, p.55], as a whole in all set of the mechanisms on all circles languages are comparable that allows to carry out compensatory replacements at different translation: that it isn't possible to express in translation by other language means of translating language.

At last, possibility of the translation is confirmed by mankind history. Really, the translation appeared at the beginning of a human civilization and is real, practically promoted the solution of many questions arising before people. A transfer is made in the most active way and now. It is unlikely all this would be possible if the translation was impossible.

Disputes concerning convertibility – not convertibility don't cease still. Now complexity of this problem is more stoutly realized: Limits of "convertibility" of the Kazakh poetry very much aren't certain, they are changeable and depend on concrete pair of languages and cultures, and also on personal reading of the translator, i.e. on his subject vision and perception.

**Research objective** - to prove a problem of the translation of the Kazakh poetry of the XIX century on other languages.

#### **Methods**

The choice of research methods was dictated by the nature of a studied material. As the main in this work the method of comparison of the original and the translation and a method of comparison of parallel texts supplementing each other were used. In work the principles of linguistic, descriptive, historical-literary, objective and analytical methods of research are applied mainly. For reproduction of an originality of the Kazakh poetry in the translations adequate to the original, the comparative and comparative method combining literary and linguistic receptions and ways of the analysis of the poetic text, based on modern achievements in development of the theory and practice of a literary translation is used. Dominating methods are comparative (correlation, mutual addition, establishment of communications and an originality of foreign-language poetic works) and linguistical-cultural.

#### **Main part**

The translation of the Kazakh poetry of the XIX century is the difficult many-sided phenomenon which separate aspects can be an object of research of different sciences. Within this process psychological, literary, ethnographic and other aspects of the translation of the Kazakh poetry are studied. Depending on the purpose of the translation of the Kazakh poetry of the XIX century it is possible to allocate psychology of the translation of the Kazakh poetry, the theory of a literary or literary translation of the Kazakh poetry, ethnographic theory of

translation of the Kazakh poetry, historical theory of translation of the Kazakh poetry, etc. The leading place here belongs to linguistics of the translation of the Kazakh poetry, studying the translation as the linguistic phenomenon.

The main objective of our approach is the specification and generalization of the main, become almost insoluble, problems of transposition of works of the Kazakh poets of written classical school (XIX – the beginning of the XX century) into Russian. At a present condition of the Kazakh theory of translation, from unsuccessful attempts adequately to present before Russian-speaking audience of Abay, Shakarim, Mashkhur-Zhussup, you will involuntarily reflect, or perhaps really, supporters of the concept of not convertibility are right that adequate translations are impossible. But on the other hand for everything magnificent models of transfers on other languages of works of Shakespeare, Dante, Goethe, Béranger are known.

"Not convertibility" problem usually contacts that each language expresses the picture of the world perceived by carriers of this language by considerably caused their own cultural heritage.

However, all this doesn't prevent any people to express in an exhaustive full measure in the language all the thoughts and to exchange necessary information. But then it is quite possible to allow existence of the person who can express all completeness of thought in two languages. Ability of the person to express any thought in language known to it becomes the "convertibility" proof.

Though here it is necessary to consider also flavoring additions and interests of the author of the message which is subject to the translation. Such additions the mixed texts – with use for contents expression result at once from several languages.

For example, in known epos of M.Z.Kopeev "Gulshat-Sherizat" are present lexicon from four languages – Kazakh, Arab, Persian, Chagataysky, apart from single Russicisms. Thus M.Zh.Kopeev peculiar expressed the view of a language and culture ratio [2]. That is at his epos nevertheless there are such nuances which can't be reflected in one language on which it is formally easy to find an equivalent in other language. Certainly, the translation of such works, and such international poems at Kopeev is enough, on other languages represent rather big problem.

Thus, we found out that the main condition which the translator has to observe by transfer of features of style of the original is a clearness of the translation, its availability to the reader. The translation has to meet public standard of language on which the translation is made, to keep a rhythmic and into national system and an original rhyme. The

Kazakhstan literary criticism, unfortunately, gave attention to studying of style of each certain Kazakhstan author in particular and style of fiction as a whole very little. That in principle also complicates today work of translators from the Kazakh world on other languages.

Very much national style features complicate translation process; they are shown not only in words - realities, in the life description, in use of sayings, proverbs. National line can be expressed in intonation, in simplicity of the speech.

The analysis of poetry translations of Kopeev, Kudayberdiyev, Abay, Umbetey-zhyrau and Bukhar-zhyrau [2] led us to the following conclusions that this great poetic and spiritual layer should be translated with special attention as it considerably differs from poetry modern. Here it is necessary careful selection of the images reflecting infusion of great classics and creators-zhyrau, spirit of their time, a social situation, etc. Therefore, preliminary preparation and big desire that to transfer in a due measure to the foreign-language reader an essence of strict and wise poetry of Abay, Shakarim and Mashkhur-Zhusup and Umbetey's their mentors and Bukhara-zhyrau is necessary.

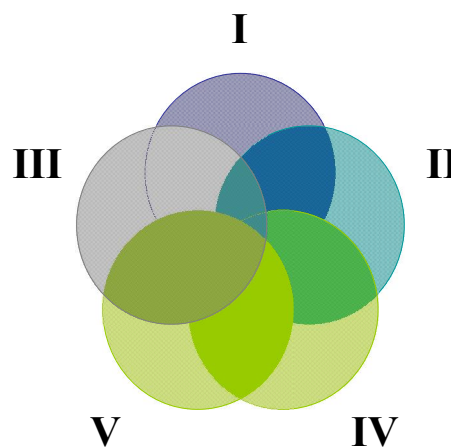
The most complex problem of transposition of the Kazakh poetry of XIX and the beginnings of the XX century into Russian is the problem of unique national specificity of originals. The task, however, is solvable. And searches of its decision especially are important in the principle that the question of transfer of a national originality of the original, its special coloring connected with the national environment where it is created, is among those main problems, translation theories on which the answer to a question of convertibility depends also. But thus it is necessary to remember that national coloring less all can be reduced to any separate formal feature of work and can't be considered in one row with a question, for example, about this or that element of dictionary structure of language (as dialecticisms, varvarizm and other) or a separate grammatical form. National coloring always mentions the whole set of lines in the literary work, the whole combination of features though some of them can be more brightly hall-marked it, than others. And, of course, any general "reception" of the translation which specially would serve for its reproduction can't be called: here it is even less possible, than in relation to other features of the original.

Transfer of national coloring is in the closest dependence on full value of the translation as a whole. On the one hand, from fidelity degree in the transfer of artistic images connected and with material sense of words and with their grammatical registration. And on the other hand, from character of

means of the national language applied in translation (up to idiomatic) and not having specifics of local color.

Only reception of stylistic compliances to the original, in effect, and possibly a reconstruction of historical prospect and historical coloring of work because stylistic means directly embody those images which were specific to writers of a certain era and their contemporaries. Therefore the question of transfer of historical color of the original at all isn't limited to one any category of language means (for example, archaisms), and seizes the whole system of stylistic means. Concept of "historical prospect" or "time distance" assume not only degree of simple chronological remoteness of classical work from us, but also idea of the place taken by it in literature of the time, of outlook, ideology and a political position of the author in the attitude towards his contemporaries, about its esthetics.

The translation is a way to objective knowledge of the original of the Kazakh poetry. And if archaism, it is inappropriate applied, distorts historical prospect, distancing from us not archaic original, deliberately modern word in translation of the old text causes an opposite extreme, leads to a disparate, breaking impression of known temporary remoteness of the original or causing a contradiction between a situation of action and a work background, on the one hand, and style of the translation – with another. In this regard, we developed Model of the translation of the Kazakh poetry of the XIX century on other languages which is represented in figure 1.



**Figure 1. Model of the translation of the Kazakh poetry of the XIX century on other languages**

The explanation to figure 1. Model of the translation of the Kazakh poetry of the XIX century on other languages:

I- All-linguistic bases of the translation of the Kazakh poetry, the accounting of feature of the Kazakh language system and regularity of functioning of the Kazakh language at the heart of translation process.

II- the Kazakh poetry of the XIX century as object of linguistic research, difference of the Kazakh poetry of the XIX century from other types of language mediation.

III- Essence of translation equivalence of the Kazakh poetry as bases of a communicative equivalence of texts of the original and translation.

IV- the General approaches of the scientific description of translation process of the Kazakh poetry as actions of the translator on transformation of the text of the original to a target text.

V- Judgment of essence of a national originality of the Kazakh poetry of the XIX century, its special coloring connected with the national environment.

The model of the translation of the Kazakh poetry of the XIX century on other languages allows to lay the foundation for the scientific solution of problems of the translation of the Kazakh poetry of the XIX century on other languages.

Thus, today prospect of further research methodological development of the following plan is represented: for the proof of possibility of an adequate translation and denial of idea of supporters of existence of untranslatable texts there was a need of creation of scientific bank of data on poetics, stylistics, stories, culturologists, mythology and semantics of traditions of the Kazakh poetry.

### Conclusions and recommendations

In research all-linguistic bases of the translation of the Kazakh poetry are opened, features of language systems and regularity of functioning of languages at the heart of translation process are specified.

As a result of the theoretical analysis, the translation of the Kazakh poetry of the XIX century as object of linguistic research is defined, are specified difference from other types of language mediation.

In work the essence of translation equivalence of the Kazakh poetry as bases of a communicative equivalence of texts of the original and the translation is opened.

As a result of research, the general approaches of the scientific description of translation process of the Kazakh poetry as actions of the

translator on transformation of the text of the original to a target text are developed.

Impact on translation process pragmatical and the social-linguistically of factors of the Kazakh poetry is proved and opened.

The Model of the translation of the Kazakh poetry of the XIX century on other languages which allows to lay the foundation for the scientific solution of problems of the translation of the Kazakh poetry of the XIX century on other languages is proved and approved. The model of the translation of the Kazakh poetry of the XIX century on other languages is recommended for use in theory and practice of translation.

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