**WORKS OF KAZAKH POETS IN RUSSIAN, ENGLISH, GERMAN (BASED ON THE WORK OF ABAI KUNANBAYEV AND MUKAGALI MAKATAYEV)**



**Опубликовано в конференции:** [XLIV International Multidisciplinary Conference "Recent Scientific Investigation"](https://www.internauka.org/conf/usa/44)

**Автор(ы):** [Қазыбек Гүлмира Құдайбергенқызы](https://www.internauka.org/authors/%D2%9Bazybek-g%D2%AFlmira-%D2%9B%D2%B1daybergen%D2%9Byzy), [Сайлығара Айсұлу Алтынбекқызы](https://www.internauka.org/authors/sayly%D2%93ara-ays%D2%B1lu-altynbek%D2%9Byzy), [Шәмілхан Аяулым Шәмілханқызы](https://www.internauka.org/authors/sh%D3%99m%D1%96lkhan-ayaulym-sh%D3%99m%D1%96lkhan%D2%9Byzy)

**Рубрика конференции:** Секция 17. Филологические науки. Специальность 10.00.00

**DOI статьи:** 10.32743/UsaConf.2023.5.44.356975

**Библиографическое описание**

Қазыбек Г.Қ., Сайлығара А.А., Шәмілхан А.Ш. WORKS OF KAZAKH POETS IN RUSSIAN, ENGLISH, GERMAN (BASED ON THE WORK OF ABAI KUNANBAYEV AND MUKAGALI MAKATAYEV)// Proceedings of the XLIV International Multidisciplinary Conference «Recent Scientific Investigation». Primedia E-launch LLC. Shawnee, USA. 2023. DOI:10.32743/UsaConf.2023.5.44.356975

**Авторы**

[Қазыбек Гүлмира Құдайбергенқызы](https://www.internauka.org/authors/%D2%9Bazybek-g%D2%AFlmira-%D2%9B%D2%B1daybergen%D2%9Byzy), [Сайлығара Айсұлу Алтынбекқызы](https://www.internauka.org/authors/sayly%D2%93ara-ays%D2%B1lu-altynbek%D2%9Byzy), [Шәмілхан Аяулым Шәмілханқызы](https://www.internauka.org/authors/sh%D3%99m%D1%96lkhan-ayaulym-sh%D3%99m%D1%96lkhan%D2%9Byzy)

**WORKS OF KAZAKH POETS IN RUSSIAN, ENGLISH, GERMAN (BASED ON THE WORK OF ABAI KUNANBAYEV AND MUKAGALI MAKATAYEV)**

***Aisulu Saylygara***

*Master's student, Al-Farabi Kazakh National University,*

*Kazakhstan, Almaty*

***Ayaulym Shamilkhan***

*Master's student, Al-Farabi Kazakh National University,*

*Kazakhstan, Almaty*

***Gulmira Kazybek***

*Candidate of philological Sciences, Associate Professor,  Professor, Al-Farabi Kazakh National University,*

*Kazakhstan, Almaty*

**ПРОИЗВЕДЕНИЯ КАЗАХСКИХ ПОЭТОВ НА РУССКОМ, АНГЛИЙСКОМ, НЕМЕЦКОМ ЯЗЫКАХ (ПО МОТИВАМ ТВОРЧЕСТВА АБАЯ КУНАНБАЕВА И МУКАГАЛИ МАКАТАЕВА)**

***Сайлығара Айсұлу Алтынбекқызы***

*магистрант, Казахский национальный университет им. Аль-Фараби,*

*Казахстан, г. Алматы*

***Шәмілхан Аяулым Шәмілханқызы***

*магистрант, Казахский национальный университет им. Аль-Фараби,*

*Казахстан, г. Алматы*

***Қазыбек Гүлмира Құдайбергенқызы***

*канд. филол. наук, доц., исполняющий обязанности проф., Казахский национальный университет им. Аль-Фараби,*

*Казахстан, г. Алматы*

**ABSTRACT**

In the field of translation, in particular, literary translation occupies a large place in the modern literary process. Translated from selected literary works of one nation, representatives of another nation can also drink. Difficulties in the process of translating poetic texts are associated with the unresolved problems encountered in the general translation. It arises due to the loss of the structure or lexico-semantic meaning of the poetic lines. When working with a poetic text, translators should be very attentive to the specifics of the author's text. It is known that in the process of translation, such difficulties arise as the creation of a system of poetic lines of the source text and the translation text and phonetic, lexico-stylistic, grammatical structures.

It is very appropriate that Mukagali modeled the great poet Abai of Kazakh lyrics. The great Abai has its own school of literature and culture. Mukagali is a graduate of this school. Therefore, it is quite natural that he thinks like an Abai, makes reasonable conclusions like an Abai. Poets who lived in two periods, each separately from each other, have a feeling that we have a common secret. Grieves with himself and plunges into the abyss of thoughts. This testifies to the spiritual harmony of great people, that they are intertwined with each other internally.

Many of Abai's works are known not only to the Kazakh people, but also to other peoples of the world. Abai's poems were translated not only by Russian-speaking poets, but also by foreign classics. The role of Abai in establishing and developing the connection between the two peoples - Russian and Kazakh literature is huge. And to be able to feel Abai and make the reader feel him, to be able to convey the same purity and depth, tenderness and passion in the poem – this is the high level of professionalism of the translator.

Mukagali Makatayev is the son of the XXI century and one of the most difficult poets in the poetry of uazak. M. Makatayev in which poem, in which saga he speaks freely before the country, caresses, touches, unfolds the soul. The Kazakh people have illuminated their dreams, sorrows, hopes and desires through the legacy of M. Makatayev in the light of lies. Mukagali is a poet, who continues the thinking, optimistic and humanistic view of the great Abai. Innovation in the works of Abai's genius, the harmony of his wisdom with Mukagali is a golden legacy, an eternal spiritual vocation that continues to live from century to century.

**АННОТАЦИЯ**

В области перевода, в частности, большое место занимает художественный перевод в современном литературном процессе. В переводе из избранных литературных произведений одного народа могут выпивать и представители другого народа. Трудности в процессе перевода поэтических текстов связаны с нерешенностью проблем, встречающихся в общем переводе. Она возникает из-за потери структуры или лексико-семантического значения стихотворных строк. Переводчики при работе с поэтическим текстом должны быть очень внимательны к специфике авторского текста. Известно, что в процессе перевода возникают такие трудности, как создание системы стихотворных строк исходного текста и текста перевода и фонетические, лексико-стилистические, грамматические структуры.

Очень уместно, чтобы Мукагали смоделировал великого поэта Абая казахской лирики. У великого Абая есть своя школа литературы и культуры. Мукагали- выпускник этой школы. Поэтому вполне естественно, что он мыслит как Абай, делает разумные выводы как Абай. У поэтов, которые жили в два периода, каждый отдельно друг от друга, возникает ощущение, что у нас есть общий секрет. Скорбит с собой и погружается в бездну мыслей. Это свидетельствует о духовной гармонии великих людей, о том, что они внутренне переплетаются друг с другом. В этой статье мы рассмотрели поэтическое мастерство Абая и Мукагали. Мы сравнили двух поэтов, живших в конце 19-го века в 20-м веке, не смотря на то что в казахской литературе много поэтов. Но мы решили рассмотреть произведения Абая Кунанбаева и Мукагали Макатаева.

Многие произведения Абая известны не только казахскому народу, но и другим народам мира. Стихи Абая переводили не только русскоязычные поэты, но и зарубежные классики. Роль Абая в установлении и развитии связи двух народов - русской и казахской литературы огромна. А уметь прочувствовать Абая и заставить почувствовать его читателя, суметь передать ту же чистоту и глубину, нежность и страстность в стихотворении – это и есть высокий уровень профессионализма переводчика.

Мукагали Макатаев-сын XXI века и один из самых сложных поэтов в поэзии уазака. М. Макатаев в каком стихотворении, в какой саге он свободно говорит перед страной,ласкает, трогает, разворачивает душу. Свои мечты, печали, надежды и желания казахский народ через наследие М. Макатаева осветил в свете лжи. Мукагали-поэт, продолжающий мыслящий, оптимистичный и гуманистический взгляд великого Абая. Новаторство в произведениях гения Абая, созвучие его мудрости с Мукагали-это золотое наследие, вечное духовное призвание, которое продолжает жить из века в век.

**Keywords:**literary translation, translators, poetry, languages, poems, original meaning, modulation method.

**Ключевые слова:** художественный перевод, переводчики, поэзия, языки, стихотворения, оригинальный смысл, метод модуляции.

A translator of literary texts is, first of all, a creative person whose humanitarian training includes a thorough knowledge of the basics of translation theory and practice. A literary translation should show a sufficiently deep insight into the essence of the national identity of the people, the translated native language, it should reliably reveal how the commonality of the mental makeup of the nation is manifested in its language and how it is complicated in literature through the individuality of the author's style. This is especially true of poetic translation. The "vision" of the deep meaning embedded in the rhythm of Abai's poetry allows us to educate the moral feelings of the younger generation, strengthen the connection of a person with society.

To translate Abai means to adapt to the algorithms of the national way of thinking, to try to "see" the feelings and attitudes of the great poet through the image of the world in the Kazakh language. In this context, the experience of comparing the translation workshops of the great Kazakh translator G. Belger with the famous translations of Abai's poems by Russian poets-translators is of undoubted interest. In Abai's poems, tropes are used very rationally and effectively, including the special use of lexical and stylistic techniques. Lexical techniques include such techniques as epithet, metaphor, comparison.Samples of a unique sample of the poetic metaphor of national poetry can be found in Abai's poems. The metaphors of Abai's narrative language are an expression of great possibilities and boundless poetic energy. The artistic image is formed from metaphorical expressions that can be seen in all internal and external sense. The artistic possibilities of the metaphor used for the purpose of psychological identification, the field of description is always supplemented by important innovations. [13]

A metaphor is the use of a word in a figurative sense, not in a literal sense, that is, in a metaphor, internal or external similarities of the word are used as a basis. In these poems, Abai creates a metaphor as an image with the help of words. As an example, let's analyze Abai's poem "Winter":

Ақ киімді денелі, ақ сақалды,

Соқыр – мылқау танымас тірі жанды.

Үсті – басы – ақ қырау, түсі суық,

Басқан жері сықырлап келіп қалды.

Дем алысы – үскірлік, аяз бен қар,

Кәрі құдаң – қыс келіп, әлек салды.

Ұшпадай бөркін киген оқшырайтып,

Аязбенен қызарып ажарланды.

Бұлттай қасы жауып, екі көзін,

Басын сілкісе, қар жауып, мазаңды алды.

В белой шубе, плечист, весь от снега седой,

Слеп и нем, с серебристой большой бородой,

Враг всему, что живет с омраченным челом,

Он, скрипучи, шагает зимой снеговой.

Старый сват, белый дед натворил много бед

От дыханья его – стужа, снег и буран.

Тучу шапкой надвинув на брови себе,

Он шагает, кряхтя , разукрашен, румян.

In white clothes, powerful, grey- bearded,

He walks on regardless like a dumb, blind man.

His face is steam, covered in snow –dust,

And he walks on, with creaking steps,

                he’ll come in by and by.

Each breath is shrouded in a frosty cloud.

He came like a long lost relative and caused a commotion.

He had forced on a nomadic cloud for a hat.

He had a ruddy face and was glowing with health.

His brows were like black clouds and his eyes were

                             menacing beneath them. [9]

Here Abai used a complex metaphor in his poem. Metaphor performs two different functions here: on the one hand, it is the key to the creation of an artistic word, and on the other hand, it represents the names of unknown objects and phenomena. Within the framework of the metaphorical approach, various signs and characteristics are combined. These include: expressiveness, representation, cognition, influence, clarity, predictability. As an example, we can say that Abai compared winter with the old god in law. [10] Abai's poetry teaches sensitivity and attention to the surrounding world. The language of Abai's poems is full of comparisons, comparisons, epithets, alliterations, repetitions, interrogative sentences and metaphors that help the author to create an artistic image, and the reader to enter the world of artistic works, to reveal the author's thought. This increases the artistry and expressiveness of speech, and unfinished sentences are an emotional response to the situation, allowing the reader to think about the mood of the lyrical hero. [11]

Such special properties are the beginning of the influence of language and thought on each other. The artistic, aesthetic and cognitive value of Abai's poetry lies in deep metaphors, sometimes very complex, like a riddle, difficult to solve, sometimes the beauty of the poet's language surprises the reader. The world in question in this place is a metaphor, in addition to comparison, it is also used to refer to winter, making it human. I believe that the translator tried to convey the poem as accurately as possible into Russian and English and was able to convey it. It is known that the translator's qualifications and language skills are very important here. The translator very rationally applied the embellishment technique to the place " кәрі құдаң - қыс келіп". And it is clear that the English version uses an anaphora. [12]

Сұр бұлт түсі суық қаптайды аспан,

Күз болып, дымқыл туман жерді басқан.

Білмеймін, тойғаны ма тонғаны ма,

Жылқы ойнап, бие қашқан, тай жарыcқан.

The clouds are grey and gloomy booing rain,

An autumn misenlelops the bare earth

Chasing each other through the spacious plain

To warm themselves, run foals of last years bits.

Тучи мрачно окутали весь небосвод

Это осень в дождях и туманах ползет,

И застывшую землю, от стужи дрожа

Кобылица напрасно копытом скребет.

The most impressive poems of Abai can be seen in his poems dedicated to these four seasons. There are many kinds of tropes in this poem by the poet. [14]

In general, in Abai's poetry, artistic means of expression are very numerous and have a diverse character. In this article, we have focused only on a few types. The struggle to strengthen the expressiveness of the poem covered all aspects of the poet's work in the poem, including artistic means of speech, rhythm and poetic syntax. In this article we examined the ways of translating the stylistic techniques of Abai's poetry, that is, we paid attention to how the translator translated them. As a result, there were changes in the translation of Abai's poems, that is, artistic means of expression turned into simple sentences and retained only their general meaning. This difference is explained by the fact that the grammatical categories of the two languages do not correspond to each other. In addition, it should be noted that the meaning of the poem may change due to the fact that the translator translated indirectly from the Russian language, and not directly from the Kazakh language.

Modern Kazakh poetry has a great aesthetic richness, a broad outlook. And each of the Kazakh poets is individual, as a real talent, as a unique creative personality. One of such talents is Mukagali Makatayev. [1]. Mukagali Makatayev also proved himself in translation terms. Throughout the XX century, Kazakhstan paid great attention to literary translation, a lot of work was carried out on the translation of literary works from other languages into Kazakh. In the translation of the works of world classics, the merits of talented Kazakh poets and writers can be noted, especially the translations of A. Kunanbayev, M. Auezov, A. Kekilbayev, M. Makatayev, H.galaliev. The works of Western classics such as Shakespeare, Balzac, Hugo, Cervantes have been translated into Kazakh.

M. Makatayev enriched the treasury of Kazakh literature not only with songs, but also with poetry of classics of world literature. He translated into Kazakh the sonnets of the great English poet, playwright William Shakespeare, Dante's "*La Divina Commedia* ", considered the literary heritage of the Italian people, a number of poems by the American poet W. Whitman. [2]. The poems of the talented Kazakh poet M. Makatayev are translated into Russian without interruption. There are also articles about the artistry and quality of translations. However, it is also known that there are many popular science books about the chronology, quality, translators of translations of the poet's poems into Russian, English, German.

Currently, anyone continues to translate and enter it on the Internet. No one checks or analyzes it either. There are versions in it, the quality of translations of which does not cause criticism. For Russian-speaking readers, both classics and the poet M. Makataev, the role of translation is very important. Russian-language versions of translations of works play a very important role. This is because Russian is translated into other languages of the world. That's why the Russian version should be of very high quality. Based on the mistakes of the Russian language, the use of translation options with poor picturesqueness, representatives of other nationalities cannot to their degree recognize the individuality, the unique talent of the poet.

The poems of M. Makataev were translated into Russian at various times by O. Zhanaidarov, M. Kurgansev, Yu. Alexandrov, L. Shashkov. He has published translations in collections and periodicals [3].

***Table 1.***

**Comparison with the transition version of the story Mukagali Makataeva«Үш бақытым» Zhanata Baimukhametova, Orynbaya Zhanaydarova**

|  |  |
| --- | --- |
| **The original** | **Translation of Zhanat Baimukhametov, Orynbay Zhanaydarov in Russian** |
| **Үш бақытым**Ең бірінші бақытым – Халқым менің,Соған берем ойымның алтын кенін.Ол бар болса, мен бармын, қор болмаймын,Қымбатырақ алтыннан нарқым менің. Ал екінші бақытым – Тілім менің,Тас жүректі тіліммен тілімдедім.Кей – кейде дүниеден түңілсем де,Қасиетті тілімнен түңілмедім. Бақытым бар үшінші – Отан деген,Құдай деген кім десе, Отан дер ем!... Оты сөнген жалғанда жан барсың ба?Ойланбай – ақ кел дағы от ал менен. Түтін түтет,Өс, өрбі, көгере бер,Немерелер көбейсін, шөберелер.Жадыңда ұста :Жақсылық күтпегейсің!От емес, оқ сұрасаң менен егер! Үш бірдей бақытым бар алақанда,(Мені мұндай бақытты жаратар ма?!)Үш күн нұрын төгеді аспанымнан,Атырау, Алтай, Арқа, Алатауға!!! [4] | ***Три счастья***Первое счастье мое - это мой народ,Если он есть, значит, живу и я.Ему отдаю стихов своих сотовый мед,Дороже золота эта светлая радость моя.  Второе счастье - это родной язык,Сердце гранитное словом я размягчил,Все потому, что народа я ученик,Он меня правде и доброте научил. Третье счастье мое - Родина-мать,Кто-то за что стоит, за Родину - я....Разве погасший очаг может вновь запылать?Друг, приходи, возьми огонь у меня. Три счастья моих на ладони моей лежат,Кто может сравниться со мной, поди, разузнай!Три солнца в безоблачном небе моем горят,Под ними Арка, Алатау, Атырау, Алтай! [5] |

The first thing I noticed in the translation of the poem " Үш бақытым" is the translation of the theme "Три счастья" in Russian. The original is a five-step poem, and the translation has four stanzas, one stanza is not translated.

Turning to the translation of the first stanza, we translated the verses, alternating them for rhyming. " Ойымның алтын кенін" was translated as "Отдаю стихов своих сотовый мед." Here the thought was translated as a poem. The phrase " Ол бар болса, мен бармын, қор болмаймын" dropped out.

*Translation of Zhanat Baimukhametov, Orynbay Zhanaydarov in Russian:*

Второе счастье - это родной язык,
Сердце гранитное словом я размягчил,
Все потому, что народа я ученик,
Он меня правде и доброте научил.

Grammatical and semantic changes are observed in the Russian translation of the second stanza. The last two lines of this stanza were not translated, and the translators translated differently, adding their thoughts.

And now let's compare Mukagali Makatayev's poem " Үш бақытым " with an excerpt by the translator Marina Kartseva, who gave it in English under the title "Three joys". It says here that there are three things that make a poet happy.

First of all, if we stop at the title of the poem, then exactly the phrase "Three joys" translates as "Three joys, delight". And in his poem, the poet sings about "Three happiness".

*The original:*

Ал екінші бақытым – Тілім менің,

Тас жүректі тіліммен тілімдедім.

Кей – кейде дүниеден түңілсем де,

Қасиетті тілімнен түңілмедім.

*Translation of Marina Kartseva:*

The second joy in my life – the World,

With it, stone hearts into pieces I’ve splintered.

Even if, at times, I’ve found I’m sick of life’s woes,

My sacred language I would never disown.

The first three lines of the original translation are semantically accurate with the version. In the translation, the phrase "more rare" was added by the translator from his side. That is, in addition to gold, there are also precious stones that are often found. However, this does not change the original meaning. As for the first stanza of the next stanza, a mistake has been made here.

In most cases, the translator translated by modulation, that is, semantically some visual units of the original. The pronoun "Оты сөнген" is simply quoted as "faded", which means " потухший ", and the expression " түтін түтет" - as "family build", which in Kazakh means "build a family". The modulation method is a semantic translation of the original.

Russian Russian translation of Waleria Weiser, Mario Pschera is translated not from the original language, but from the text of Zhanat Baymukhametov, Orynbai Zhanaydarov, since not the full five stanzas are abbreviated and close in meaning and grammar to the Russian translation.

The first and last lines of the original translation are semantically accurate with the version. In translation, the phrase "Қымбатырақ алтыннан нарқым менің" was fully translated by the translator as "Diese helle Freude ist mir teurer als Gold". The lines "Соған берем ойымның алтын кенін.«Ол бар болса, мен бармын, қор болмаймын", were translated by the translators from their side "Solange es lebt, lebe auch ich.Für mein Volk funkelt Honig in meinen Gedichten". That is, if he is, I am, if he is alive, and I am alive. However, this does not change the original meaning.

It is impossible to talk about the poetry of M. Mukagali without noting its originality. Maktaev is a poet who brought boundless space and dazzling height to the world of Kazakh poetry. Nowadays, when the public realized the poetry of Mukagali Makatayev and began to deepen its history and culture, her poetry is becoming increasingly relevant in the science of translation studies. Because it is necessary not only to produce for export, but also to produce music, art, literature. At the time when civilization reigned, representatives of other nationalities would like to learn more about us, the Kazakh people.

The source of Mukagali's poetry, the pedestal of inspiration is the motherland, the place of growing up, the fate of the Motherland, the breath of time, the dreams of contemporaries. Mukagali created all this at the level of Immortal art, with the unique skill inherent in a young talent, with poetically perfect harmony, as if pouring from the sky of Tengri, with a trembling and sincere feeling of every heart, With imaginative images unique to real poetry. With his works, he raised Kazakh poetry to new heights and enriched its content. Mukagali poetry is a phenomenon not only at the level of art, which arose for art. His immortal art, winged poetry enriched the feelings of the Kazakh people, elevated his personality and improved his intellect.[8]

**References:**

1. Хамидуллаев К. Поэтическое мастерство Мукагали Макатаева. - Алматы: 1993
2. Дауренбекова Л. Уитмен и Мукагали // «Мукагали». - 2013. - №1. – 7 с.
3. Макатаев М. “Ты Бытие мне посвяти!..”: Избранные поэтические произведения Мукагали Макатаева в переводах Жаната Баймухаметова. - Алматы: 2011. - 130 с.
4. Макатаев М. Сборник стихов. - Алматы: КАЗинфо, 2011
5. Жанайдаров О. Сердце поэта. - Альманах "Литературная Алма-Ата" – Наследие, 2012
6. Вайзер В., Пшера М. Горы - это легенда. - Берлин: 2014. - 197 (67) с.
7. Кунанбаев А. Стихотворения.Поэмы.Проза. - Москва: ГИХЛ, 1954.-415 с.
8. Кунанбаев А. Полное собрание сочинений. - Алма-Ата: АН КазССР, 1954. - 324 с.
9. Бельгер Г.К. Ода переводу. -Алматы: Дайк-Пресс, 2005.-416 с.
10. Жовтис А.Л. Абай избранные стихи. - Алма-ата: 1985. -9-95с.
11. Нуртазин Т. О поэтическом мастерстве Абая. – Алматы: 1954. -386 с.
12. Кунанбаев А. Стихи и переводы Том I, II. – Алматы: Писатель, 2002. -78-94 с.