

ФИЛОЛОГИЯ

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(Kazakhstan, Turkistan), e-mail: gulimzhan.zhylkybay@ayu.edu.kzAESTHETICS OF THE ORIGINAL IN POETIC TRANSLATION:
STYLE, SEMANTICS, STRUCTURE

Abstract. The article discusses the issues of recreating the aesthetic of the original text in literary translation. The aesthetics of the original and translated texts must, to a certain extent, coincide in the aspect of creative reproduction of key poetic characteristics and the creation of an equivalent aesthetic sensation. The aesthetics of the text here is understood as a set of interconnected motivic, figurative-style, structural, intonation, rhythmic, melodic, and other elements of poetics that have intentional and communicative functionality, cognitive capacity, and variability. The basic requirement for poetic translation is the preservation of the stylistic features of the original since style is the quintessence of a literary text, the combination of content, and semantic dominants with overt formal elements such as rhythm, composition, melody, and others. Even the verse volume of the text can act as a kind of marker of the author's idiosyncrasy, reflecting his aesthetic choice, a reflection of the semantic determinant. The object of the study is the lyrical poems of modern Kazakh poetesses Fariza Ungarsynova and Akushtap Bakhtygereeva and their translations into Russian and English. An extreme discrepancy between the aesthetic content and style of the original and the presented translations into Russian is established, resulting in a semantic, communicative, and interpretative dichotomy. The last negatively affects the perception of the original text as a complete semantic and artistic artifact. The issue of adequate perception and subsequent reconstruction of the semiosis of the original in translation invariants is considered. Semiotically and semantically rich elements of poetics, such as metaphors, hidden cultural allusions, personal and authorial reminiscences, ethno cultural markers must be creatively recreated in translation. As a result, the translation also becomes a cultural artifact of the literature in the language of which the translation was carried out.

Keywords: aesthetics, Kazakh women's poetry, original, literary translation, style, concept.

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Поэзиялық аудармада түпнұсқа эстетикасы: стиль, семантика, құрылым

Аңдатпа. Мақалада көркем аудармада түпнұсқа мәтіннің эстетикалық өзіндік ерекшелігін жаңғырту мәселелері қарастырылған. Түпнұсқа мен аударма мәтіндердің эстетикасы аудармадағы негізгі поэтикалық сипаттамаларды шығармашылық қайта жаңғырту және соған сәйкес эстетикалық сезім тудыру аспектісінде белгілі бір дәрежеде сәйкес келуі керек. Мұндағы мәтін эстетикасы деп поэтиканың интенционалды-коммуникативтік функционалдығы, танымдық қабілеті мен өзгермелілігі бар өзара байланысты мотивтік, бейнелі-стильдік, құрылымдық, интонациялық, ырғақтық, әуездік және басқа элементтерінің жиынтығы түсініледі. Поэтикалық аудармаға қойылатын негізгі талап – түпнұсқаның стильдік ерекшеліктерін сақтау, өйткені стиль – көркем мәтіннің квинтэссенциясы, мазмұнның семантикалық доминанттары, ырғақ, композиция, әуен және т.б. формальды элементтермен үйлесуі. Мәтіннің өлең көлемінің өзі автордың эстетикалық таңдауын көрсететін идиостильдің өзіндік маркері, семантикалық детерминанттың көрінісі бола алады. Зерттеу нысаны – қазіргі қазақ ақындары Фариза Оңғарсынова мен Ақұштап Бақтыгерееваның лирикалық өлеңдері және олардың орыс және ағылшын тілдеріндегі аудармалары. Түпнұсқа мен орыс тіліне ұсынылған аудармалардың эстетикалық мазмұны мен стилі арасында шектен шыққан сәйкессіздік белгіленіп, нәтижесінде түпнұсқа мәтінді толық мағыналық және көркемдік артефакт ретінде қабылдауға теріс әсер ететін мағыналық, коммуникативті және интерпретативті дихотомия пайда болады. Аударма инварианттарында түпнұсқаның семиозын адекватты қабылдау және кейіннен қайта құру мәселесі қарастырылады. Метафоралар, жасырын мәдени тұспалдар, тұлғалық және авторлық реминисценциялар, этномәдени маркерлер сияқты поэтиканың семиотикалық және мағыналық жағынан бай элементтері аудармада шығармашылықпен жаңғыртылуы керек. Нәтижесінде аударма да сол тілде аударма жүргізілген әдебиеттің мәдени жәдігеріне айналады.

Кілт сөздер: эстетика, қазақ әйелдер поэзиясы, түпнұсқа, көркем аударма, стиль, концепт.

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Эстетика оригинала в поэтическом переводе: стиль, семантика, структура

Аннотация. В статье рассматриваются вопросы воссоздания эстетического своеобразия оригинального текста в художественном переводе. Эстетика оригинального и переводного текстов в определенной мере должна совпадать в аспекте творческого воспроизведения в переводе ключевых поэтических характеристик, создания эквивалентного эстетического ощущения. Под эстетикой текста здесь понимается совокупность

взаимосвязанных мотивных, образно-стилевых, структурных, интонационных, ритмических, мелодических и иных элементов поэтики, обладающих интенциональной и коммуникативной функциональностью, когнитивной емкостью и вариативностью. В качестве базового требования к поэтическому переводу выступает сохранение стилиевых особенностей подлинника, поскольку стиль есть квинтэссенция художественного текста, соединение содержания, смысловых доминант с формальными элементами такими, как ритм, композиция, мелодика и другие. Даже стихотворный объем текста может выступать своеобразным маркером идиостиля автора, отражая его эстетический выбор, отражая семантическую детерминанту.

В качестве объекта исследования взяты лирические стихотворения современных казахских поэтов Фаризы Унгарсыновой и Акуштап Бахтыгереевой и их переводы на русский и английский языки. Устанавливается несоответствие эстетического содержания и стиля оригинала в представленных переводах на русский язык, в результате чего возникает смысловая, коммуникативная и интерпретационная дихотомия. Это негативно сказывается на восприятии оригинального текста как завершенного смыслового и художественного артефакта.

Рассматривается вопрос об адекватном восприятии и последующем воссоздании семиозиса оригинала в инвариантах перевода. Семиотически и семантически насыщенные элементы поэтики, как метафорика, скрытые культурные аллюзии, личностно-авторские ремениценции, этнокультурные маркеры должны быть творчески воссозданы в переводе. В результате перевод также становится культурным артефактом литературы, на язык которой был осуществлен перевод.

Ключевые слова: эстетика, казахская женская поэзия, оригинал, художественный перевод, стиль, концепт.

Introduction

The theory and practice of literary translation are one of the most complex and relevant areas of modern humanitarian discourse. The growing processes of globalization are distinguished by multifaceted and sometimes contradictory trends of internationalization, universalization, and stereotyping, including in the fields of culture, literature, and language. The rapid expansion of the communicative and dialogical space of the global world through developed IT technologies, artificial intelligence, audio and visual content of popular media, and the viral spread of low-quality machine translations objectify the need to develop many permanently emerging issues in the theory and practice of translation, especially literary translation of national literature.

The theoretical field of the latter includes the paradigmatic of many disciplines: theory and history of literature, aesthetics, and philosophy of text, semiotics, linguistics, history and ethnography, and many others. One of the important issues of modern translation studies is the question of the intermodality of translation as a communicative process not only through languages, but also through images, plasticity, form, and other signs [1]. The central idea here is not only the aesthetic, semantic adequacy of transmitting the original in another language (or other non-verbal means of expression - through the cover, illustrations, shape, weight of the book, and other signs) but also the ability of the translated work to obtain its semiotic individuality and even independence from the source text.

Understanding literary translation as a special interdisciplinary knowledge paradigm is becoming one of the main postulates of modern translation studies. The specificity of recreating the poetics of a literary text, its original stylistics, figurative and genre originality requires from the translator not only adequate knowledge of both languages but also research skills, understanding of the semantic integrity and artistic value of the text, its national and cultural identity.

These issues are also relevant for translation studies in Kazakhstan, which is currently experiencing a kind of crisis. There is a significant decrease in professional translations of Kazakh literature into other languages. The need to overcome the well-known inertia of literal or free translation is an important condition for preserving the national and cultural identity of Kazakh literature in translation into a foreign language. In addition to the many nuances of authenticity in the aesthetic, informative, and cognitive aspects of literary translation, the main problem is the adequate transmission of the style of the original, its dominant, the originality of the development of the figurative and motivic system, metaphors, and symbols. The style of a work is considered a multifunctional phenomenon, formed through the painstaking creative work of the author in searching and finding a unique ensemble of figurative, stylistic, and compositional means, subordinate to the disclosure of the idea and theme of the work, its semantic and emotive determinants.

The aesthetics of the original and translated texts must, to a certain extent, coincide in the aspect of creative reproduction of key poetic characteristics in translation and the creation of an equivalent aesthetic sensation. The aesthetics of the text here is understood as a set of interconnected motivic, figurative-style, structural, intonation, rhythmic, melodic, and other elements of poetics that have intentional and communicative functionality, cognitive capacity, and variability.

Professional Kazakh poetry is a unique system of artistic expression, based on the extensive lexical, metaphorical, and symbolic structure of the Kazakh language itself, the rich previous oral authorship, and folklore tradition. Of course, Kazakh poetry is unthinkable without the creativity of poetesses – *akyns*.

Since ancient times, the Kazakh woman, being the keeper of the home hearth, life friend, and mother of a nomad, nevertheless, unlike other Asian women, was freer and more liberated, which is associated with the social and ethnic conditions in which the life of the nomadic people took place. It often happened that a woman became the head of a clan, or an army, and took an active part in the life of the village. For example, the main character of the historical dilogy “Saki” by B. Zhandarbekov is the legendary Saka tzarina Tomiris, under whose leadership the Sakas won the battle with the Persian king Cyrus, no less famous in world history. A comprehensive analysis of the main female images of the epic works of the Kazakh people is mainly presented in the works of N.S. Smirnova, M. Gabdullin, T. Sydykov, Kh. Dzhumaliev [2], published in the second half of the XXth century.

The favorite genre of oral creativity of the Kazakh people was and remains *aitys* – a poetic competition of *akyns* (poets), accompanied by playing the *dombra* (Kazakh national musical two-string instrument). Often women also participated in *aitys*, originally a male poetic duel: *akyns*-improvisers who excellently mastered the artistic word. The most famous *aitys* are between Sara and Birzhan-sal, Kunekey and Suyumbay, Yryszhan and Aset, Ulbike and Kuder. became the pearls of oral author's poetry of the Kazakh people. This tradition continues to this day.

In the XIXth century, many women - *akyns* also created, including the already mentioned Sara, Ulbike, who tragically died at the age of twenty-four, Azhar Zhurtbay-kyzy, Zulkiya Ospankyzy, Manat and many others, whose names have now been returned to the poetic chronicle of the Kazakh people. One cannot help but say about Dina Nurpeisova, the famous *dombra player*, *kyushi*, poetess, apprentice of the great Kazakh composer Kurmangazy. Her poetic and musical creativity, which deserves special study, is one of the most important factors in the formation of original Kazakh women's poetry, which is widespread at the present time.

In the early 30s of the XX century, Sholpan Imanbaeva, Ziyash Kalauova and Mariyam Khakimzhanova came to writing Kazakh literature together with S. Seifullin, I. Dzhangugurov, K. Amanzholov, Zh. Sain, A. Sarsenbaev, D. Abilev, Kh. Bekhozhin, Kh. Ergaliev. They became

the first professional Kazakh poetesses. Besides, the first collection of poems by M. Khakimzhanova was published in 1935.

Starting from the second half of the XXth century, new female authors - stars began to shine on the Kazakh poetic horizon: Fariza Ungarsynova, Marfuga Aitkhozhina, Kulyash Akhmetova, Akushtap Bakhtygereeva, Rza Kunakova, Kanipa Bugybaeva and others. In their work, they continue the best traditions of the Kazakh poetic school, which is expressed both in formal solutions and in the choice of themes, images, symbols, metaphors, epithets, comparisons and other artistic and expressive means. This study attempts to identify, substantiate and generalize some cognitive, genre-style, poetological features of the literary translation of poems by F. Ungarsynova and A. Bakhtygereeva into Russian and English. The priority approach is a comprehensive analysis of the aesthetics of the original and the translation, which is based, as *Jiří Levý* wrote, “on the category of value” [3, p. 92].

Research methods

Taking into account the interdisciplinary nature of the study of the aesthetics of literary translation, the article uses comparative typological, complex literary, cognitive, formal, structural, semiotic, and axiological analysis of the source and translated text, as well as the methodology of discourse analysis of the text. In addition, the methodology of frequency and conceptual analysis of original and translated texts is used, and interlinear texts with comments on them are offered.

Results and discussion

The model of the world of Kazakh women's poetry, first of all, rests on the foundation of a specific worldview and perception of one's personal beginning in a changing world, in the contextual space of Steppe knowledge, and an extensive nomadic tradition. In the works of Kazakh poetesses, the themes of the homeland, civic duty, poet and poetry, and moral and ethical motives are widely developed (especially in the poetry of F. Ungarsynova). At the same time, the actual lyrical poetry of modern female *akyns* represents great diversity: themes of motherhood, family, female happiness, love, fidelity, devotion, and many others.

Modern Kazakh women's poetry is widely represented in Russian. A total of over ten translators worked on the translation of the works of these poetesses. In particular, the poetry of F. Ungarsynova was translated into Russian by T. Frolovskaya, L. Tarakanova, P. Koshel, B. Avsagarov. The lyrics of K. Akhmetova are presented in translations by N. Chernova, V. Shirokov, T. Frolovskaya, L. Tarakanova, P. Koshel, B. Avsagarov. The translators of K. Akhmetova's lyrics are N. Chernova, V. Shirokov, T. Kuzovleva, I. Potakhina, and the translators of M. Aitkhozhina's poetry are T. Kuzovleva, O. and V. Savelyev. Unfortunately, translations into English and other foreign languages are extremely insufficient. Here are adapted experimental translations of some works by F. Ungarsynova, A. Bakhtygereeva into English, made by S.M. Altybayeva. In general, one can note a wide variety of translation solutions, searches in solving the problem of faithful reproduction of the original poetry of modern Kazakh women-*akyns*.

As is known, among the categories of poetics of a work that require special attention during translation, the category of style occupies a key place. Style acts as a set of all interconnected and interdependent components of a verse, subordinated to a common artistic task, revealing the main theme and idea of the work. Therefore, it is inappropriate to consider the style of a poetic work as a closed system of purely stylistic means and techniques used by the author to express his own artistic conception. We consider the concept of poetic style more broadly, namely: as a complex of interconnected formative, constructive elements of verse that have a certain aesthetic and functional orientation. In other words, the style of a poetic work implies the exceptional content of formal-constructive and figurative-stylistic means used by the author. Therefore, special attention is paid to the analysis of the adequacy of the transmission of the style of the original, its concepts in translation into another language. As G.B. Khalidullaeva notes: “In a poetic text, the concept plays

the role of a semantic center, an “emotional coordinate”, around which other images revolve, and together they form the plot of poetry. If we consider speech not as a means of expressing or describing a ready-made idea, but as a means of creating a new idea, then the work of art, that is, the text, becomes the starting point. Therefore, the author offers us the most effective way to convey the poetic truth” [4, p. 202]. Holistic perception and aesthetically equivalent reflection of the original system of semantic concepts, images, national idiom, and idiomatic style of the author are the most important criteria for an adequate literary translation.

The requirement put forward by one of the leading theorists of literary translation of the last century, G.R. Gachechiladze, is still relevant. He underlines the close logical relationship between style, the idea of the text, and the author’s worldview, while style is the result of an intensive search for the necessary means to express the concept and aesthetics of the work [5, p. 176]. Such a broad literary interpretation of style reflects, in our opinion, the depth and volume of the categorical meaning of style, excluding the possibility of a purely linguistic approach to the analysis of the stylistic features of a poetic text.

Style, semantics, structure are the most important components of the poem’s aesthetics, a compressed reflection of the author’s artistic concept. In this connection, it is appropriate to quote the words of A.N. Sokolov: “Style as an aesthetic phenomenon is, first of all, the subordination of all its elements to some artistic law, which unites them, gives the whole its integrity, and makes necessary precisely such details of the style system” [6, p. 34]. The mentioned artistic law, in our opinion, means the aesthetically functional conformity of the translation to the original, which appears as a significant artifact of national culture.

The problem of style has been considered in the scientific works of many literary scholars, linguists, and literary translation theorists. Here, along with a deep study of extra-textual details and environment, the translator’s knowledge of the internal pattern that organizes the poetic work into a certain integrity, i.e., knowledge of the style of the translated author becomes of paramount importance. In other words, style as a category of poetics interacts with the individual style of the poet (idiostyle), as indicated by V.V. Vinogradov [7, p.72]. The specificity of the author’s thinking and creative manner determines certain leading features of the work’s style, which in their artistic totality create the poet’s style system. The need to reproduce the style of the original in translation has been repeatedly emphasized by such leading domestic and foreign theorists of literary translation of the twentieth century: M. Auezov, S. Talzhanov, I. Lev, E. Etkind, M. Lozinsky and others.

Currently, in the world science of translation, one of the most relevant areas in the field of literary translation is the relationship between literary translation and the theory of literature itself, the study of the sign nature of translation, its understanding as an integral semiotic structure. Thus, Cheng Zhang notes the special importance of the contextual level of a work in literary translation: “The translation of literary texts consequently requires the translator to approach the text not only on the textual level, but more on a contextual level. Instead of simply searching for meanings denoted by the text, a literary translator has to move further to issues of how the original text was structured and how the original author’s idea was encoded. In fact, the whole process of literary translation is itself a literary activity, an activity of creative production and reproduction of a unified semantic block in another language. In this sense, literary translation is both “translation” and “recreation” and more than those, a transcreation” [8, p. 125]. Moving out of the rather narrow field of translation studies into broad research perspectives related to the philosophy of the text can also actualize such important interdisciplinary research areas as comparative analysis of the semiosis of the original and translation [9], immanent contextual and intertextual semantic expansions of translation from the point of view of epistemology, gender-equal translation [10], cognitive literary criticism and semiotics [11] and others.

In translation theory, the idea of finding the so-called *stylistic key* [5, 133] in the original is widely known. This position corresponds with the theory of style, where the need to reveal the inner essence of the author's individual style and the characteristic features of the poetics of his text is especially emphasized. "Individual style," notes E.F. Varlamova, "represents a certain integrity and, due to this, has a stylistic dominant, i.e. contains in every moment an element of uniqueness, difference from other style systems" [12, p. 149]. When translating from one language to another, one should find the semantic, structural and stylistic dominants of the original, reproduce their functional orientation in expressing the idea of the work, creating an equivalent aesthetic impression. Let us add that any transformations of the text (both lexical and stylistic, semantic, graphic) must be in the spirit of the original, conveying its basic emotional mood and psychological appearance.

In other words, the style of a lyric poem, on the one hand, expresses the individual author's style itself, and on the other, it forms the unique appearance (psychological, rhythmic, stylistic) of each specific work in accordance with the author's task. Style as a category of poetics can manifest itself at various levels of a poem: rhythmic, melodic, intonational, syntactic, figurative, compositional, and others. Moreover, these levels are not separated from each other but are interconnected with each other, forming a single semantic-style (in the broad sense of the word) system, subordinate to the specific author's assignment and the general artistic concept of the text.

In order to illustrate the existing connection between the style of the work and the author's individual worldview, as well as to show possible ways to recreate the style, and its conceptual sphere, in translation, we will conduct a comparative analysis of the poem by the Kazakh poetess A. Bakhtygereeva and its translations, first presenting a small commentary on the stylistic features of the creative manner by this author.

Akushtap Bakhtygereeva is a modern Kazakh poetess, in whose work we can find a variety of not only themes, ideas, and images but also different ways of transmitting them into literary text. One of the poetess's favorite poetic forms is the eight-line strophic organization, which the great Abai often turned to (Abai's famous eight-line poems). The widespread use of this extremely capacious and meaningful strophic form uniquely reveals the deep connection of A. Bakhtygereeva's poetry with the traditions of Kazakh poetry. However, her poetic mini-texts are filled with new content. They are distinguished by laconicism, semantic and figurative precision, rhythm, stylistic and semantic completeness.

We can find here different types of eight-line: for example, eight-line consisting of two quatrains separated by an interstanza pause; eight lines, representing a single verse field, not separated by a pause. In rhythmic-syntactic terms, such poems often form one complex syntactic whole.

The widespread use of such small forms of poetic organization (lyrical miniatures) in the poetry of A. Bakhtygereeva indicates the poetess's desire for maximum fullness of the verse both at the semantic, ideological-thematic, and structural-compositional, stylistic levels. The Kazakh language, as is known, strives for lapidary, extreme conciseness of utterance, which in poetic speech leads to great expressiveness, energy of verse, and maximum semantic and intonation tension of the author's utterance. Along with 8-verse forms, the poetess often uses isolated four- and six-verse forms, which are unique poetic miniatures on a specific topic. At the same time, it cannot be said that A. Bakhtygereeva is a poet of exclusively "small form": in her work, we will also find lyrical works consisting of several (more than 4) quatrains, with an extensive system of rhyme combinations: a-b-b-a, a-b-a-a, a-a-a-b.

It should also be noted that there is a wide variety of ideas, themes, and images. The focus is on the soul, metamorphoses of transformations, and the psychological nuances of human existence. Hence the most frequent themes are love, friendship, dreams, family relationships, and others. The poetry of A. Bakhtygereeva is characterized by a manifested philosophical orientation: the poetess

comprehends any personal event in the context of the whole, the interconnectedness of everything in human life, hence the maximum use of the technique of personifying the cosmos and the surrounding nature.

Let's look at the small lyric poem *Kuzde ketem aralap baktar ishin* (its literal translation: *In the fall I'll walk around the gardens*) [13, p. 8] by A. Bakhtygereeva and its translations by T. Kuzovleva [14, p. 50] and the translation into English by S. Altybayeva (Table 1).

Table 1 – “The text “Kuzde ketem aralap baktar ishin” by A. Bakhtygereeva and its translations into Russian and English”

The original text and its interlinear	Russian translation and its English variant	The English translation
1	2	3
<p><i>Kuzde ketem aralap baqtar ishin, Koktem guli – ol menin maqtanyshym. Zhaz zhailauyn suiemin ken dalanyn Qysyn suiem kirshiksiz aq qary ushin. Zhagasyнан kormegen aiygyр an, Susyndaimyn Ertis pen Zhaiyynan. Dirildeidi zhuregim bul dalanyn Bir zhapyraq qulasa qaiynnan.</i></p> <p>Interlinear: <i>In the fall I will go around the gardens, / The spring flower is my pride. / I love the expanse of the summer jailau, / I love winter because of the pure (white) snow. From the banks of the flowing song/ of the Irtysh and the Zhaiyk I will drink./ My heart of this steppe will tremble / If suddenly one leaf falls from a birch tree.//</i></p>	<p><i>Люблю бродить осенними садами, За трепетность цветка люблю весну. С джайляу летним я люблю свиданье, Люблю сугробов снежных белизну. Склонюсь над Иртышом иль над Уралом, Где песни неумолчны до утра, И дрогнет сердце, Коль листочек малый Сорвут с берёзы властные ветра. Боюсь дыханьем потревожить травы, Движеньем вызвать у птенца испуг... А может, степь и не узнала б славы, Когда б тулпар Не оступился вдруг...</i></p> <p>The translation in English: <i>I love wandering through autumn gardens, I love spring for the trembling flower. I love a date with the summer dzhailau, I love the whiteness of snowdrifts. I will bow over the Irtysh or the Urals, Where the songs are incessant until the morning, And the heart will tremble, Although small leaf Powerful winds will tear it from the birch tree.</i></p>	<p><i>In autumn I go to the gardens, Spring flower is my favorite pride. I love the summer pastures of the endless steppe, I love winter for its pure whiteness around. A healing song I've never heard before I drink from the Irtysh and Zhaiyk rivers. And my heart will tremble if a leaf falls From the birch trees of the boundless steppe.</i></p>

Continuation of Table 1

The original text and its interlinear	Russian translation and its English variant	The English translation
1	2	3
	<p><i>I'm afraid to disturb the grass with my breath, Make the chick frightened by movement... Or maybe the steppe wouldn't recognize the glory, Whenever the tulpar Didn't suddenly stumble...</i></p>	

The original text demonstrates the so-called *aesthetics of simplicity*, meaning simple form, and style. It is presented in the genre of lyrical reflection, designed in the strophic form of the traditional Kazakh eight-line form. But behind the external simplicity lies a subtle understanding of the beauty of the world, nature, and awareness of the transcendental essence of natural cycles. This work can also be classified as a landscape poem. This is a kind of short poetic sketch. The seasons are presented through the prism of the personal sensations and feelings of the lyrical hero. The positive emotive tone corresponds to the author's intention to create pictures of harmony diffused in nature, giving strength to the hero.

The distribution of verse material is interesting: each motive is contained in a separate verse and represents an independent and at the same time complete thought connected with others. The stylistic, emotional appearance of the poem is largely determined by semantically capacious verbs of state, sensory experience: *suyemin* (love), *dirildeidi* (trembles). Moreover, the repetition of the verb *suyemin* gives the lyrical narrative a stable upbeat tone, as well as the use of A. Bakhtygereeva's favorite epithet *ak* (white), the metonymy *dirildeydi zhuregim* (my heart trembles).

Semantic-stylistic parallelism determines both the symmetrical strophic and thematic structure of the poem. Allusive inclusions (Irtys, Zhaiyk) constitute the stylistic originality of the poem, determined by the national worldview, as well as the epithet *ak* and the realema *zhailau*, which is clearly connotated from the point of view of national specificity. One can also notice a certain similarity with the famous poem by A.S. Pushkin "Autumn", with which the Kazakh poem is similar in the elegiac orientation of the lyrical narrative. The interweaving of the national and universal is a characteristic feature of the style of the poem under consideration by A. Bakhtygereeva.

The poem was translated into Russian by T. Kuzovleva (Table 1). *Transliteration: Ljublju brodit' osennimi sadami, // Za trepetnost' cvetka ljublju vesnu. // S dzhajljau letnim ja ljublju svidan'e, // Ljublju sugrobov snezhnyh beliznu. // Sklonjus' nad Irtysom il' nad Uralom, // Gde pesni neumolchny do utra, // I drognet serdce, // Kol' listoček malyj // Sorvut s berjozy vlastnye vetra. // Bojus' dyhan'em potrevozhit' travy, // Dvizhen'em vyzvat' u ptenca ispug... // A mozhet, step' i ne uznala b slavy, // Kogda b tulpar // Ne ostupilsja vdrug...*

The Russian translation as a whole conveys the general content, motives of the original, its figurative structure, and with almost literal accuracy. The chosen meter - iambic pentameter with pyrrhic - fairly closely conveys the unhurried rhythmic and intonation course of the lyrical narrative of the original. The translation is increased by one stanza in contrast to the original. The increase in verse and symbolic volume occurs due to the introduction of additional motifs and images absent in the original (*chick, tulpar, glory* and others). Thus, the entire third stanza of the translation was practically introduced by the translator, i.e. there is a clearly observed tendency,

widespread in translations, to think for the author, to blur the final, laconically formulated thought of the poet. Naturally, this fact of translation work acts as a negative factor influencing the degree of functional proximity of the translation to the original.

The simultaneous use of outdated vernacular conjunction of the Russian language *koli, il* in the meaning *if*, which reduces the style of the original, and value-marked, national-cultural vocabulary (*tulpar, zhailau*), which leads to a certain variety of styles, *stylistic cacophony* (E. Etkind) of translation instead of a consistent one, is not entirely successful in one semantic-style key of the original. Replacing the Kazakh name of the Zhaiyk River with the Russian analog Ural is also not entirely appropriate, leveling the national and cultural connotation of the source text. Functionally, the gap in sentences in the second and third stanzas seems unjustified, breaking the verse integrity, and giving the speech of the lyrical hero an intermittency that is absent in the original. The final emphases in the last stanza, also absent in the original, violate the single semantic and verse space, the semantic completeness inherent in the Kazakh poem.

Let us present also the experience of our adapted direct translation of the Kazakh poem into English (Table 1). Here we see an analogue of the original text that is close in meaning; its semantics and stylistics are generally preserved. The translator preserves and emphasizes by repeating the lexeme *steppe*, the key to understanding the text - *the endless, boundless steppe*. The architectonics and stanzas of the work have been preserved, which also brings the translation closer to the original. At the same time, in the English translation, the intraline lexical volume is uncritically increased (in the original - 220 signs, in the translation - 261 signs) increased due to the rules of syntax of the English language, which somewhat complicates the rhythm of the poem. Adding the lexeme *rivers* clarifies that we are talking about Kazakh rivers and constructs an end rhyme (*rivers - falls*). However, this addition is not entirely appropriate, since it is semantically unnecessary and also slows down the rhythm of the verse.

Comparing both translations, one can notice that the interpretive dichotomy is visible in the Russian translation. On the one hand, there is a literal transmission of the content of the original, and preservation of its basic concepts. On the other hand, there is the inclusion of additional verse material, motifs, and images that change the general semantics, tonality, and style of the source text. Such a semantic, communicative, and interpretive dichotomy leads to a certain violation of the semantic, lexical, and unmotivated increase in symbolic volume (344 signs instead of 220 signs in the source text), compositional asymmetry of the text, and, as a consequence, cognitive and aesthetic confusion of the lyrical narrative.

As positive aspects of T. Kuzovleva's translation, it is worth noting the preservation of allusive moments and individual ethnocultural images that are important from the point of view of nationality. In the English translation, we see the preservation of the composition of the poem, the verse and symbolic volume of the original (261 signs in the translation), and its semantic supports: the concept of the steppe, the names of the seasons, the original names of Kazakh rivers and others. However, adding an explanation - *rivers* is an unnecessary element of the poetics of the text, although it carries a certain informative value.

It should be noted that the poetic features of the original are subordinated to the task of holistically constructing an individual picture of the world of a given text, including ideological, emotive, psychological, and other aspects given at the moment. The latter means the specificity of the optics of the lyrical narrative, the dynamics of space and time, associated allusions, reminiscences, and multiple reflections of the poet.

Extended reflection is a characteristic feature of the poetics and works of one of the most iconic figures of modern Kazakh poetry - Fariza Ungarsynova. Here we will look at the translations of one fragment from the poem *Zhanarym taldy-au menin* [15, pp. 177–178] (its literal translation: *My eyes are exhausted*) by F. Ungarsynova and his several Russian translations by P. Koshel [16, p. 37], L. Tarakanova [17, p. 51], T. Frolovskaya [18, p. 79] and the translation into English by one

of the authors of the article S. Altybayeva from the point of view of reproducing stylistic originality as a condition for creating a functional aesthetically similar translation (Table 2).

Table 2 – “The text “Zhanarym taldy-au menin” by F. Ungarsynova and its translations into Russian and English”

The original text and its interlinear	Russian translations by P. Koshel, L. Tarakanova, T. Frolovskaya and their English variants	The art English translation
1	2	3
<p><i>Janarym taldy-au menin</i> <i>Zangar shyndardyn</i> <i>Basyra karaumenen</i> <i>(konilim, shyraqap qaldyn ba - jadaulau en?!)</i> <i>Sol biiktiktin kozjetpes</i> <i>Ushar basynan</i> <i>Lapyldap turgan men ylgi</i> <i>Alau korem.</i> <i>Men dalanyn qyzy edim,</i> <i>Jazyqtygynda jatpaityn</i> <i>Koziler qara</i> <i>(jazira menin janymnyn ozi de dala).</i> <i>Askar kormegen</i> <i>men shirkin biik degendi</i> <i>olsheushi em sonau aspannyn</i> <i>ozimen gana.</i> Interlinear: <i>My eyes are tired / looking at the majestic mountain peaks / (my soul, you were exhausted, and now you started singing?!)</i> / <i>At those heights that the eyes from which they take off cannot reach, / I always see a blazing dawn. // I was the daughter of the steppe, / a plain that cannot be grasped with my eyes / the expanse itself is the steppe of my soul) / who did not see the mountains, oh (that's how it is), / measured the height only by the sky (considered the sky to be the height) //.</i></p>	<p>The translation is by P. Koshel: <i>Ох, устали глаза,</i> <i>от того, что так долго</i> <i>смотрю на вершины.</i> <i>Но душа потеплела, не стало</i> <i>минутной кручины,</i> <i>потому что вверху,</i> <i>на утёсе, что встал над горами,</i> <i>я всегда различу негасимое</i> <i>яркое пламя.</i> Its literal translation in English is <i>Oh, my eyes are tired,</i> <i>from looking at the peaks for so long.</i> <i>But the soul warmed up, there was</i> <i>no momentary sadness,</i> <i>because at the top</i> <i>on the cliff that rose above the mountains,</i> <i>I can always discern an</i> <i>unquenchable bright flame.</i> The second translation by L.Tarakanova is <i>Глаза мои устали от того,</i> <i>что на утёсы долго я смотрела.</i> <i>(как тяжело было-сделалось</i> <i>легко!)</i> <i>Там, на горе, высоко-высоко</i> <i>уже заря сверкала и горела.</i> The literal indirect (translation of translation) translation in English of the text sounds as <i>My eyes are tired of</i> <i>that I looked at the cliffs for a long time.</i> <i>(how hard it was - it became easy!)</i> <i>There, on the mountain, high, high</i> <i>The dawn was already sparkling and burning.</i></p>	<p><i>My eyes are weary</i> <i>Looking at the majestic peaks</i> <i>(my soul, you were exhausted,</i> <i>and now you started to sing?!)</i> <i>At those heights that the eyes</i> <i>don't reach,</i> <i>and from which eagles fly,</i> <i>I always see a blazing dawn.</i> <i>I was the daughter of the steppe,</i> <i>of the plain that cannot be</i> <i>grasped with eyes</i> <i>(that expanse itself is the place</i> <i>of my soul).</i> <i>Who did not see the mountains,</i> <i>oh (that's how it is),</i> <i>I measured the height only by the sky.</i></p>

Continuation of Table 2

1	2	3
	<p>The first version of translation by T. Frolovskaya is <i>Смотреть устала, блеск вершин Намеченных мои смежает веки, но день и ночь летит несокрушим дух, окрылённый лучшим в человеке. Казалось в детстве, до небес достану - Они стояли выше всех высот.</i> Its literal translation in English of this text is <i>Look tired, the shine of the peaks planned my eyelids close, but day and night flies indestructible a spirit inspired by the best in man. It seemed in childhood I'll reach the sky - They stood above all heights.</i></p> <p>The second version of T. Frolovskaya's translation: <i>Я родилась в пустынном Мангистау, душа равнинная опять к нему несёт. Казалось в детстве, до небес достану: они являлись символом высот.</i> Its literal translation in English is <i>I was born in desert Mangistau, the plain soul again carries him to him. It seemed as a child that I could reach the sky: they were a symbol of heights.</i></p>	

The verse volume in the source text is 300 signs, 17 lines. The poem is a complex compositional-syntactic, ideological-figurative, rhythmic-melodic unity. Significant in verse volume, it is nevertheless characterized by a harmonious composition (strophic and thematic), reflecting the consistent, detailed reflection of the author. The presence of the space-time continuum is manifested as an important element of the stylistic system of the work as a whole. The author's gaze, smoothly moving from a high point (mountain peaks) to a lower plane (plain), is turned to the present, the past, and the future.

The text is distinguished by a unique rhythmic and melodic pattern that corresponds to the author's internal intention: a sublimely romantic tonality is constantly present along with a philosophical, reflective intonation, corresponding to the image of a reflective lyrical hero. The development of the motif of the greatness of mountain peaks revealed through stylistic means (personification, lyrical appeal, emotional and evaluative epithets), serves as a "conductor" of the dominant aesthetics and philosophy of the existential unity of the lyrical hero and the surrounding nature. The semantic dichotomy between the majestic, inaccessible mountains and their spatial antipode - the steppe - is attractive for the lyrical hero. The personification of images of native nature is subordinated to the task of creating aesthetics with a semantic parallicism of space of natural height (mountains, sky), hugeness (steppe), and the greatness of the human spirit.

The poem, written in the form of a lyrical personal monologue, is executed in a generally upbeat, sublime tonality, the national originality of which is given by the melodiousness of the verse, created, in particular, with the help of refrains characteristic of the Kazakh song at the end of the verse: *taldy-au*, *shygar-au*. The melody of the verse here is also characterized by a consistent rise and fall of tone, introducing variety into the rhythmic and intonation movement of the entire text. The melodic originality is also emphasized by the rhythmic organization (the use of a synthesizing meter, combining from 8 to 13 syllables per line), in which the initial verses of each stanza (*zhyr* – Kazakh national poetic form) and the third ones, which contain a direct appeal to the soul, with a strong rhythmic-intonation pause at the end, which is reflected in poetic syntax (conclusion of statements in brackets, interrogative and exclamatory constructions). The stylistic function of the third lines of each stanza especially attracts attention: as a rule, they contain key connotations and lyrical chords of the text, constructing its special existential context.

The syntax of the poem is characterized by the use of the inversion technique, as a result of which lexemes that are semantically and emotionally expressive are highlighted. There are many complex and simple sentences in which the poet's thoughts about the eternity and greatness of the mountains are consistently developed, which is in tune with the poet's soul.

The architectonics of the poem are five-line lines in which there are no rhyming consonances as such. The verse material is distributed arbitrarily by the semantic division of the text. For example, the first lines of each stanza are highlighted rhythmically and intonationally: 8-syllable, raised intonation, clear rhythm. They perform the stylistic function of the poetic beginning of each stanza as an independent textual unit (albeit interconnected with other parts of lyrical reflection). The author's clear intention - to indicate the leading idea of the stanza - is maximally realized by such a stanza. Numerous lexical transfers from line to line, marking significant words and idioms, are also of great importance in constructing a specific composition and melody of a poem.

The system of tropes of the original itself attracts attention, especially the expanded ethnically marked epithets of emotional and evaluative meaning. For example, a personified image of mountain peaks, due to the use of a network of expanded metaphorical epithets, such as *zangar* (majestic), *kozhetpes ushar bassinan* (peaks inaccessible to the eyes), *kairan* (lovely, dear), *sungyla* (wise), acquires additional emotive and semantic connotations, reflect the personal mode of the lyrical text. Another group of epithets directly characterizes the image of the soul of the lyrical hero himself, acting as a full-fledged protagonist in the poetics of the poem (which is emphasized by the hero's frequent appeals to her): *kairalsyn zhanym* (my sharpened soul), *tentektau konilim* (my reckless, restless, desperate soul) and other.

This poem was translated into Russian by three translators: P. Koshel, L. Tarakanova, T. Frolovskaya (Table 2). The translation by T. Frolovskaya exists in two editions: in the collections "Illumination" and "Midday Heat".

Three translators read and reproduced the original text in Russian in different ways. What these translations have in common is that none of the translators was able to overcome the inertia of their own style, nor could they adequately reproduce the style, semantics and structural features of

the original. All three translations refer to the so-called *free translation*, where literalness is combined with an arbitrary interpretation of the semantic and metaphorical elements of the original, its structure, rhythm and melody. Such an interpretative translation technique, especially in reproducing the metaphors of the source text, destroys the ethnocultural identity and aesthetic and philosophical integrity of the original.

Translation by P. Koshel is primarily a literal translation with elements of rhythmic prose, as indicated by the distinctly narrative prosaic tone, logization of the original, and the use of a complex sentence form with conjunctions *from that, because*. The translation volume is 164 signs, 6 lines. Transliteration: *Oh, ustali glaza, // ot togo, chto tak dolgo smotrju na vershiny. // No dusha potepela, ne stalo minutnoj kruchiny, // potomu chto vverhu, // na utjose, chto vstal nad gorami, // ja vseгда razlichu negasimoe jarkoe plamja. //*

P. Koshel's translation is an arrangement that is close in ideological, thematic and figurative content to the original. In general, the logicalization of the original poetic text, which reduces the quality of the translation and does not reflect the stylistic essence of the lyric poem, is one of the dominant features of P. Koshel's translation style. As a result of such explanation and descriptiveness, along with the literal transmission of individual moments, the original acquires an unusual stylistic decline, the metaphorical nature of the poetic language is lost, and the lyrical sublime tonality disappears. Replacing specific particles at the end of a word (*taldy-au, shyghar-au*) with functionally inadequate Russian *oh* and *ah* leads to the loss of melodiousness and lyrical orientation of the original, which is a characteristic feature of its general stylistic organization.

Jiří Levý points out the inappropriateness of such substitutions when translating nationally specific elements of the original form. He notes: "The inappropriateness of nuances of artistic form should be remembered when substituting sayings, folk expressions, local and historical allusions/.../ With such substitutions, even a successful find sometimes causes damage to the work as a whole, since it contradicts both the vital material of the original and the environment depicted in translation" [3, p. 133]. Replacing the original idiom *lapyldap turgan alau* (flickering, flaming dawn) with the metonymy *unquenchable bright flame* in P. Koshel's translation neutralizes the style of the original, distorts the meaning of the image due to the frequency in the Russian tropes *unquenchable flame*, especially the adjective *unquenchable* in the meaning *eternal (unquenchable light, unquenchable lamp, unquenchable fire, unquenchable flame)*.

The next translation by L. Tarakanova, also maintaining external similarity with the original, largely changes its stylistic (including emotional) orientation due to the introduction of a stylistically reduced semantic antithesis as *how hard it was - it became easy!; was difficult, very, very difficult* which almost literally conveys the original text. The verse volume of translation is significantly reduced in comparison with the original: in the translation - 123 signs, 5 lines, while in the original - 300 signs, 17 lines.

Descriptiveness and literalness characterize mostly L. Tarakanova's translation. Transliteration of the Tarakanova's text: *Glaza moi ustali ot togo, // chto na utjosy dolgo ja smotrela. // (kak tjazhko bylo-sdelalos' legko!) // Tam, na gore, vysoko-vysoko // uzhe zarja sverkala i gorela. //*

The third translation was carried out by F. Ungarsynova's permanent translator T. Frolovskaya. In the translation one can find a certain reflection of the semantic and aesthetic concept of the original text: elevated intonation, high vocabulary (*inspired spirit, brilliance of peaks*) are preserved. However, the introduction of additional motives that characterize the psychological appearance of the hero (*The brilliance of the peaks planned for day and night*) and changing the entire emotional mood of the poem ultimately leads, just as in the previous translation, to a change in the entire ideological and thematic content and figurative and stylistic structure original.

Transliteration of the translation is *Smotret' ustala, blesk verшин// namechennyh moi smežhaet veki, // no den' i noch' letit nesokrushim // duh, okryljonnj luchshim v cheloveke. // Kazalos' v detstve, // do nebes dostanu - // Oni stojali vyshe vseh vysot. //*

The tendency to speculate for the author, the loss of original figurative and expressive means (for example, the image of the dawn is not replenished in any way), the inclusion of subtextual, internal content in the text, verbosity instead of the lapidary nature of the original verse, leading to descriptiveness - do not allow us to classify T. Frolovskaya's translation as functionally similar (approximate, aesthetically equivalent) type of translation, which involves reproducing the stylistic originality of the original as an integral functional structure interconnected with the content. The verse volume of the translation is 162 signs, 8 lines.

Moreover, in the second version of T. Frolovskaya's translation (the verse volume is 123 signs, 4 lines), the entire figurative and poetic system of the original is changed, allusions missing in the original are introduced (*I was born in desert Mangistau*), the artistic consistency of the author's statements (there is no clearly traceable space-time continuum in the original), giving way to continuous elements that characterize the creative method of the translator herself, most of which are based on the so-called *bad habit of rhyming*:

.... *Мангистау, / а*
.... *к нему несёт. / б*
... *до небес достану: / а*
... *высот. / б*

Transliteration is *Ja rodilas' v pustynnom Mangistau, // dusha ravninnaja opjat' k nemu nesjot. // Kazalos' v detstve, do nebes dostanu: // oni javljalis' simbolom vysot. //*

This is the case of a *catastrophic result*, where the essential referential elements latently present in the ethnocultural and individual author's conceptual field of the original were not taken into account by the translator. According to Yefeng Sun, such ignoring, in addition to the actual aesthetic side, can significantly complicate adequate intercultural communication. He notes: "Literary translation is marked by cultural references and allusions that can bring translation to the brink of untranslatability and cast a shadow over intercultural communication. On the surface, these references and allusions exhibit a tendency to make understanding difficult. If the literary translator, however, decides to communicate meaning only by disregarding all the seemingly non-essential material, the outcome will be disastrous. References and allusions are by no means superfluous, and effective literary communication depends on them" [19].

Let's consider the next experimental English translation of this stanza (Table 1). The presented English translation generally conveys the meaning and metaphors of the Kazakh poem, although the lexeme *eagles*, which is absent in the original text, is added. Verse volume is 344 signs, 12 lines. The symbolic volume is close to the original, increased due to the grammatical structures of English sentences. The stanza is slightly shortened due to semantic associations.

Comparing the original text and its translations into Russian, one can see several significant features of the poetics of translations that distort the aesthetics of the original. These include significant, aesthetically and functionally unjustified compression of the source text, which is reflected in a significant reduction in the verse volume of the source text, a violation of the dominant reflexive intention of the author, national-cultural connotation, and insufficient reflection of the key semantic antithesis of the mountain - the steppe. The English translation retains the main concepts of the original, and the verse volume is close to the original. Verse expansions (for example, *and from which eagles fly*) can be considered stylistically justified, although they make the text somewhat heavier.

Based on the above comparative analysis of several translations from the lyrics of Akushtap Bakhtygereeva and Fariza Ungarsynova, significant discrepancies can be noted between the source and translated texts, especially in Russian. The main reason for the aesthetic discrepancy between

the original and translations is incomplete immersion in the conceptual sphere of the original, insufficient attention to the details of its style, and poetic language, including ethnically marked textual units. Replacing the latter with outdated or stylistically reduced lexemes of the Russian language, arbitrary distribution of poetic material, as well as an unmotivated significant reduction or increase in the volume of the text also contribute to the emergence of significant receptive dissonance, style traps, and, in general, the destruction of the poetics and meaning of the original. The dominant aesthetics of philosophical reflection and lyrical narrative in both Kazakh texts, reflecting their stylistic and semantic dominance, is extremely insufficiently reflected in the Russian translations.

In other words, the problem of the relationship between the style of the original and the style of translation is one of the main ones in the theory and practice of poetic translation of modern Kazakh lyrics into Russian. Finding the stylistic dominant, the stylistic key in the translation is the main requirement for the translator, based on which one can judge the merits or shortcomings of a particular translation.

To comprehend the conceptual sphere of the original, the features of its semantics and structure, to see obvious (through rhythm, rhyme, vocabulary) and hidden relationships between the components of the verse, to understand the stylistic functions that this or that element of poetics performs, to then correctly reproduce them in translation are indispensable conditions for creating an aesthetically adequate literary translation. Therefore, among the many factors that ensure high-quality translation, a special role is played by an adequate, aesthetically equivalent recreation of the semantic determinants, stylistic originality of the original, and its figurative structure, which is the result of the translator's research immersion in the original text.

The lyrical text focuses on all the properties of the language in which it is created. Here the stylistic colors of the language acquire artistic expressiveness, somewhat different from other types of literary creativity (prose, rhythmic prose, drama). In poetry, the existing relationship between its formal and substantive sides emerges, as a result of which the formal and constructive elements are filled with content, which, in turn, finds expression precisely in the formal components of the verse. The characteristic features of this relationship between the form and content of a work constitute its stylistic originality and are an indicator of the author's manner, the peculiarities of his poetics, and diastyle. Therefore, deviations from the style of the translated poetic text, sometimes unnoticeable and seemingly insignificant, often lead to an unmotivated rethinking of the original itself, a change in its content, and therefore to an inadequate transmission of the entire poetics and aesthetics of the text. Obvious examples of aesthetic and functional inadequacy that destroy the semantic and aesthetic originality of the original are the translations into Russian of poems by A. Bakhtygereeva and F. Ungarsynova given here.

Conclusion

Any poetic work is a holistic aesthetic and cognitive phenomenon, widely consistent with the national tradition, reflecting the specific idiostyle of a particular author. The work is characterized by a certain compositional orderliness, achieved through the interaction of its various aspects: thematic (plot), syntactic, rhythmic, melodic, and others that make up the artistic integrity of the text. We understand composition in the broad sense of the word, as a pattern of distribution of artistic material, manifested at different levels of the work and ultimately subordinated to a specific author's task in creating a holistic aesthetic impression for the reader.

It is important to understand that a literary translation also becomes a literary text, possessing (ideally) an aesthetic value similar to the original, based on an adequate reflection of the features of its poetics, structure, and meaning. The images, concepts, motifs, and constructive solutions included in poetics acquire significant communicative capabilities, creating a dialogical space both within national poetry, the author's own idiostyle, and in interaction with other foreign complexes.

According to the research, the communicative nature of any text, especially a translated one, is clearly manifested in the creation of associative, reflective connections between the components of the plot, style, and composition of the work.

In modern Kazakh poetry, especially the lyrics of female *akyns*, poetic meter is often used, based on the synthesis of lines of different syllabic volumes, and the selection of any line from the rest, metrically homogeneous, is subject to a certain author's assignment, as well as the nature of the thematic and strophic composition. To define the indicated poetic meter, we propose to introduce the term *synthesizing, or mixed type meter*. In some translations, the rhythmic-intonation and compositional structure of the original is reproduced quite fully: the functional orientation of the formal-constructive elements, closely related to the content of the work itself, is conveyed correctly. In others (here - translations by T. Frolovskaya, L. Tarakanova, P. Koshel), the rhythm and intonation of the original is not always functionally reproduced due to various types of transfers, repetitions, *ladders* and other stylistic factors that are absent in the original and not conveying the originality of its rhythmic, melodic, compositional structure. A promising direction in the study of problems of poetic translation from Kazakh into Russian and other languages is, in our opinion, a comprehensive and in-depth development of the theory of comparative versification, the need for the creation and practical significance of which, given the accumulated scientific potential and a large amount of artistic material, is currently obvious.

As the comparative analysis of the original and translated texts shows, the style of a lyric poem acts as a *functional notion* (A.N. Sokolov) of the poetics of the text, closely interconnected with the problem of an aesthetically equivalent reflection of the individual author's style of the original author. It is important to find the stylistic core of the work in correlation with the poet's entire conceptual system, his worldview and attitude, and the characteristic features of his creative manner.

Recreating the style, semantics, structure of the original text as interconnected parts of an aesthetic whole is the key point of high-quality literary translation, its semantic equivalence to the original. This thesis is related to the semiotic and phenomenological understanding of translation invariance. According to N.V. Ivanov "the invariance of translation, in principle, lies not on the side of form, but on the side of meaning, in the phenomenological work of the sign" [9, p. 40]. Metaphors, hidden cultural allusions and personal-authorial reminiscences, ethno cultural markers, space-time continuum and other semiotically rich elements of poetics must be scrutinized by the translator and subsequently creatively recreated in translation. The latter also becomes a cultural artifact of the literature in the language of which the translation is carried out.

In poetic translation it is necessary to take into account such factors as the composition of the poem, rhythm, melody, and syntax of the source text. In the above translations into Russian, we see the destruction of the original structure of the text. The exclusion of important concepts, the addition of one's images and motifs (translations by T. Frolovskaya), the presentation of a linear lyrical narrative instead of the original inversion in F. Ungarsynova's poem distorts the aesthetic originality and the prevailing philosophical and lyrical content of the original. Penetration into the inner world of a poem directly begins with comprehension of the laws of semantic division, compositional distribution of textual units, and verse volume, subordinate to the author's assignment and often constituting the characteristic features of the poet's style.

The comparative analysis carried out here shows that a functionally adequate recreation of the aesthetics of the original text in translation is directly related to the adequate transmission of the text's style, its poetics, and its semantic determinants. In other words, the functional similarity of a literary translation to the original is based on finding and adequately recreating in a foreign language the aesthetically key constructs of semantics, the style of the source text, and its poetics as a whole.

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