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PARADIGMS OF LINGUOCULTURES IN THE TRANSLATION INTERPRETATION OF A LITERARY TEXT

Abstract. The article is devoted to the study of the actual task of national translation studies, linguistic culture - the problems of translation of poetic texts. Attention is drawn to the theory and history of the translation interpretation of Abai's works. The experience of the translator M. Simashko and the bilingual translator M. Adibaev in preserving the features of the style, the creative position of the poet was studied. The quality of the translation is given a scientific assessment. In Abai's translations into Russian, a deep thought of a realistic national-colorful picture or Turkism's was found. The structural similarity with the Kazakh language is revealed. It is impossible not to agree with the judgments of the scientist R.K. Kaishibayeva speaks about the inseparable connection of the art of the word with elements of the native language, that a literary work is inextricably linked with its linguistic environment, and it cannot be moved to another. Only the translator's talent can revive a work in another language. Abai sought to convey his vision of philosophy, history, his view of the development of the world; he tried to bring humanity to mutual understanding and contact, to an understanding of national differences as a phenomenon that not only contradicts this interaction, but, on the contrary, enriches everyone with spiritual power and wisdom. The study is based on scientific concepts of analyzing the artistic text and artistic national world, as well as study of paradigms of the meaning of education and artistic and psychological interpretation of the image of the well in the story "Well" by A. Kekilbaev and in the novel by Kh. Murakami's novel "The Winding Bied Chronicles". The sources to which the authors turn are the basis for the development of the author's vision of the world and distant historical times.

Keywords: translation, interpretation, poetic text, linguistic cultures, comparative studies, meaning.

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Көркем мәтінді аудармалық түсіндірудегі лингвомәдениет парадигмалары

Аңдатпа. Бұл мақалада ұлттық аударма және поэтикалық мәтіндерді аудару мәселелері-лингвомәдениет бойынша зерттеулер жүргізіледі. Абай шығармаларын аударудың теориясы мен тарихына назар аударылады. Сондай-ақ, аудармашы М.Симашко мен аудармашы М. Адибаевтың стилистикалық ерекшеліктері мен ақынның шығармашылықтағы ұстанымын сақтау саласындағы тәжірибесі пайдаланылды және зерттелді. Осы аудармалардың интерпретациялық мағынасы ашылады. Аударма сапасына ғылыми баға беріледі. Абай орыс тілінде реалистік ұлттық-әсем суреттің немесе

түркі әлемінің терең ойы табылды. Ғалым Р.К. Қайшыбаеваның сөз өнерінің ана тілінің элементтерімен ажырамас байланысы, әдеби шығарма оның тілдік ортасымен тығыз байланысты және оны басқа жерге көшіру мүмкін емес деген пікірлерімен келіспеуге болмайды. Аудармашының таланты ғана шығарманы басқа тілде қайта жандандыра алады. Абай «философияға, тарихқа деген көзқарасын, әлемнің дамуына деген көзқарасын жеткізуге тырысты; ол адамзатты өзара түсіністік пен байланысқа, ұлттық айырмашылықтарды осы өзара іс-қимылға қайшы келіп қана қоймай, керісінше әрқайсысын рухани күш пен даналықпен байытатын құбылыс ретінде түсінуге жетелеуге тырысты». Авторлар жүгінетін дереккөздер әлемнің және алыс Тарихи уақыттардың авторлық көзқарасын дамытуға негіз болады. Жүргізілген зерттеудің негізінде көркем мәтін мен көркем ұлттық әлемді талдаудың ғылыми тұжырымдамалары, сондай-ақ- Әбиш Кекілбаевтың «Құдық» әңгімесіндегі және Харуки Муракамидің «Сағаттық құс шежіресі» романындағы «құдық бейнесін» қалыптастырудың мәні мен көркемдік-психологиялық интерпретациясының парадигмаларын зерттеу жатыр. Зерттеу көркем мәтін мен көркем ұлттық әлемді талдаудың ғылыми тұжырымдамаларына негізделген. Осы мақаланың авторлары қабылдаған мәтінді филологиялық талдау өзектіліктің жоғары деңгейіне ие, өйткені көркем мәтін ғылыми талдау объектісі ретінде. Жүргізілген салыстырмалы талдау жазушылардың ұлттық-мәдени көзқарастарымен және авторлардың шығармашылық даралығының ерекшеліктерімен «құдық» бейнесін бейнелеудің детерминизмін байқауға мүмкіндік берді.

Кілт сөздер: аударма, интерпретация, поэтикалық мәтін, лингвистикалық мәдениеттер, салыстырмалы зерттеулер, мағына.

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Парадигмы лингвокультурум в переводческой интерпретации художественного текста

Аннотация. В данной статье проводится исследование национального переводоведения и проблемам перевода поэтических текстов – лингвокультурум. Особое внимание уделено теории и истории переводческой интерпретации произведений Абая. Также был использован и изучен опыт переводчика Симашко М. и билингва-переводчика Адибаева М. в области сохранения стилистических особенностей и позиции поэта в творчестве. Определено интерпретативное значение переводов. Определена качественная оценка переводов. В переводах Абая на русский найдена глубокая мысль реалистической национально-колоритной картины или тюркизмов. Выявлена структурная схожесть с казахским языком. Нельзя не согласиться с суждениями ученого Кайшибаевой Р.К. о неразрывной связи искусства слова с элементами родного языка, о том, что литературное произведение неразрывно связано с его языковой средой и его невозможно переместить в другую. Лишь талант переводчика способен заново возродить произведение на другом языке. Абай стремился передать «свое видение философии, истории, свой взгляд на развитие мира; он пытался привести человечество к взаимопониманию и контакту, к пониманию национальных различий как явления, которое не только противоречит этому взаимодействию, но, напротив, обогащает каждого духовной силой и мудростью». Источники, к которым обращаются авторы, выступают основой в разработке авторского видения мира и далеких исторических времен. В основе проведенного исследования лежат научные концепции анализа художественного текста и художественного национального мира, а также изучение парадигм смысл образования и художественно-психологической интерпретации «образа колодца» в повести «Колодец» А. Кекильбаева и в романе Харуки Мураками «Хроники заводной птицы». Проводимый сравнительный анализ позволил наблюдать детерминированность изображения образа колодца с национально-культурными установками писателей и с особенностями творческой индивидуальности авторов.

Ключевые слова: перевод, интерпретация, поэтический текст, лингвокультура, компаративистика, значение.

1. Introduction

The multifaceted and diverse cultural context of our time creates the prerequisites for a new understanding of literary contacts. Intercultural dialogue in the current situation is especially important, because in the context of artistic value and a balanced aesthetic assessment of works of art is more objective. Dialog city as an internal property of national cultures gives the literary process an international character. At the present stage, the tendency of refraction of the classical canon into a new reality becomes more obvious, which pushes the boundaries of the literary process and changes the usual ideas.

National literatures expand the spheres of influence on each other, enriching themselves with new themes, motives, concepts and discourses. The need to enter the expanding context of intercultural dialogue is activated. Methodological innovations of modern comparative studies are the problems of comparative reception and imagology. Reception develops in two forms: convergence and divergence. In the era of globalization and accessibility of information, the image of the "other" is being updated. The study of the spiritual image of the people from the point of view of a different national consciousness expands the boundaries of comparative studies. Discursive analysis makes it possible to include literary texts in intercultural dialogue, contributing to the evolution of comparative literary criticism to cultural comparative studies, when the patterns that form a particular literary text are studied in the context of culture. The living interrelations of the literary text and cultural models of modernity are studied. Literature is built into the structure of culture – the World Wide Web (Web sites, the Internet) and becomes global. Therefore, departments of intercultural literary studies (interkulturelle Literaturwissenschaft) appear in Germany, and in France - researching the mechanisms of text assimilation (les transferts cultures). In the countries of the Anglo-American language area, criticism and the science of literature are inseparable from each other, which is reflected in the term "Literary criticism".

The term Central Asia, used for about a century and a half, is mainly known through the stories of 19th-century travel enthusiasts and lovers of history, the so-called Great Game, in which the Russians and the British took part. The role of the Central Asian states in world politics has acquired new importance after the successful representation of Asia in the expanses of Europe. The subject of Kazakhstan is considered through the works of English-speaking authors in the context of research and translation activities that rely on culture and literature, demonstrating that multicultural creativity is possible while preserving the language (Tussupova A.K., 2024: 1)

The national literatures of the turn of the 20th-21st centuries and the first decade of the new century have significantly strengthened their positions in the world literary process.

The latest Kazakh literature is distinguished by a variety of artistically developed themes, an uninhibited manner of writing, a wealth of poetics and style. In recent years, large historical canvases have been created, which played a significant role in restoring the lost memory, returning to the Kazakh people their past, with its tragic and heroic pages. In historical novels and novels on a modern theme, there is freedom of creative will, a departure from previously accepted postulates and dogmas. Writers strive to reveal the original mentality of the Kazakh people. Kazakh literature of the 21st century, being the successor of traditions, is entering a new level of narration and development in the aspect

of the changed relationship between the past and the present. The artistic world is analyzed as a dynamic integrity. The works of well-known Kazakh masters of the literary word have received the widest distribution abroad due to a significant number of literary translations into foreign languages, as well as the actual problems of the reception of Kazakh literature, the embodiment of the theme of Kazakhstan in the world literary process, the comparative paradigm of Kazakh-Arabic literary contacts, Kazakh-Turkish literary contacts, literary translation of Abai's poetry and a colloque of cultures, the issue of diachronic of modern Kazakh literature in China. And at present, Kazakh literature has begun to be perceived as an equal and organic part of world literature and culture. The era of times in the life of the country, in personal destinies are the most relevant topics in the literature of the new millennium. Prose writers use all the richness and variety of techniques in revealing the inner world of characters. There is a constant interpretation of the text, its interpretation in the new historical realities. The process of integration of Kazakh literature into the world literary community is natural and obvious. New types of Kazakh novels follow the truth: without "yesterday" there can be no "tomorrow". Yes, and "today" - too. The time in contact with which Kazakh historical novels are written is the current independent Kazakhstan. From the bowels of the past, what works to strengthen this independence is extracted: the restoration of mentality, that spirituality that has been developed by the people for centuries. Truly, it is of interest how Kazakh writers find ways and means to penetrate into this deep, difficult to fix process of worldview and faith, feelings and emotions.

2. Methods and materials

2.1 Research methods

The research material in this article is the translation of poetic texts. The research, the results of which are summarized in the article, is interdisciplinary in nature, based on the latest genetic direction in literary studies.

This allowed us to reveal the scientific concepts of the analysis of the literary text and the artistic national world. The study of the historical past and its embodiment in the fabric of artistic works allows us to measure today's realities (cultural development, ideological attitudes, political decisions) taking into account the experience accumulated over thousands of years. The motif of the path in the epic tradition of Kazakh literature is developing, and in this article it is the object of research as an artistic sign in the semantic aspect.

The problem-comparative and contextual analysis, the semantic-semiotic approach made it possible to discover the common and special in the artistic, symbolic content of the sustenance of the well in the myth and legend of the Japanese and Kazakh peoples, and the descriptive analysis of the works of scientists who specifically studied the essence, role and vital significance, the spiritual foundations of the interpretation the image of a well in the knowledge of different peoples the object and subject of research. An ethnocultural comparison of the content plan and the expression plan in the texts under consideration made it possible to determine the features of the semantic interpretation of the image of the well in the author's intention of two writers. Cluster analysis has shown that metaphorical thinking of A. Kekilbaev and H. Murakami differ significantly in axiological and ontological terms. The scientific significance: along the identification of specific value – ethical interpretations of the image of the «Well» in two cultural, it was also revealed for the first

time that metaphorical worldview of the authors performs a complex artistic function in a concise and voluminous interpretation of certain problems of the certain problems of the ethno-cultural identity of the characters. The article presents its own view that image of the well is used to understand the most significance contradictions of the personality, which makes it possible for two authors to penetrate into deepest processes of the development degradation of a person, the causes processes of the bifurcation of his consciousness, the instable state between the poles of domination and subordination. The value and practical significance of conclusions about the features and differences in the perception of the water element in Japanese and Kazakh cultures are emphasized. (Yessembekov, 2024: 25).

2.2 Material description

In the translations of Abai's poetry into Russian, a deep thought is traced about a realistic national colorful picture or Turkism's. At best, they are close in structure to the Kazakh language. One cannot but agree with the scientist R.K. Kaishibaeva, when she reflects on the inextricable connection between the art of the word and the elements of the native language, that it is impossible to tear off a literary work from the linguistic environment that has nurtured it and simply "transplant" it to another soil. A work of art must be reborn in another language by the talent of the translator. Abai's poetry ought to convey "his understanding of philosophy, history, his view of the development of the world; he tried to bring humanity to mutual understanding and contact, to an understanding of national differences as a phenomenon that not only contradicts this interaction, but, on the contrary, enriches everyone with spiritual strength and wisdom.

3. Discussion

The experience of the writer Uzakbay Dospanbetov, the author of the historical dialog "Ablai's White Flag", is characteristic, manifested in the desire for synthesis, generalizing conclusions aimed at identifying the features of the mentality of the two warring parties - the Kazakhs and the Dzungars. The author, with no less skill than the pictures of the Kazakh reality of those years, achieves a full-fledged image of the enemy camp, revealing the strengths and weaknesses of his way of life. The Swedish captive Brigitte, having heard how the Dzungaria kontaishi Kaldan-Seren dealt with Seterzhap, the younger wife of his father and with her eight ten servants, some half-dead were buried in a large pit, exclaims: "No, venerable Dzungaria! Your days are numbered! You won't get far! I'm worried about you, what can you do?"

The dog of one of the satraps kontaishi bit the child. His father, an art peasant, lightly kicked the dog. Seeing this, the satrap becomes furious. Orders servants to apply thirty lashes to the art's back. Poor art is dying at twenty-six. Then the satrap, angry because his order was not carried out to the end, orders to bring the remaining unfulfilled number of blows to ten and apply them to the back of the wife of the art. The woman yells at the top of her voice, cursing the offender. For disobedience, the satrap punishes the "guilty" children: he cuts off the ear of one, the nose of the other ... (Yeleukenov, 2003: 12).

This is such an unbridled mentality. The execution of children, these angels, is carried out in front of and with the approval of one of the rulers of Dzungaria.

Brigitte was not mistaken: Dzungaria, as a state, was overtaken by God's punishment. The author of the novel, Dospanbetov, sees this as one of the reasons why a wet place

remains from the whole country of Dzungaria. The male half of the population, from boys to the elderly, was completely exterminated. That genocide was arranged by the troops of the Chinese Bogdykhan.

For illustration, Adam Mekebaev's novel "The Secret of the Treasure" can be cited. It is impossible to read this novel without a shudder. A young mother is wandering across the steppe with a boy and a girl. The miserable supplies ran out. The little girl Kulyaim is unable to walk on her own. The mother is unable to take her in her arms. And the plaintive plea of the daughter abandoned halfway through did not cease to sound in the ears of the mother: "Mom, I won't cry anymore. Now my stomach is used to starving, don't leave me mommy! ... "And far from sentimentality, a strictly realistic novel is changed by a measured epic tone. The writer Adam Mekebaev is a heroic physique, a man of Olympian calmness. But the cry of a girl left in the desert steppe is heard through the decades to this day. Perhaps this episode startled and seized the heart of the author himself, a strong man ... The calm flow of the work suddenly began to seethe. The author of the novel resorts to direct journalism: "Time, damned, false power. They said that the Bolsheviks would give a happy life to the poor. In fact, having taken away all the cattle, robbed the people, they quite deliberately destroyed it ... ".

Dialogue and monologue statements became the organizing beginning of the artistic context of Smagul Elubai's novels "The White House" and Bakkozhan Mukai's "The Lost Generation". Thus, it can be said that the new literature of Kazakhstan, restoring the historical truth, the nature of the transfer of the concept of "A holistic person" stands for semantic certainty, objectivity, adequate to reality, existential truth. And this is a direct path to the discovery of artistic truth.

According to the idea of linguoculturology established in modern linguistics as a discipline that studies the manifestation, reflection and fixation of culture in language and discourse, the goal of linguoculturology is to identify "the basic oppositions of culture, fixed in the language and manifested in discourse, fixed in the language of ideas about the spatial, temporal cultured by man, activity and other spheres. Accordingly, the subject of linguoculturology is "units of language and discourse that have culturally significant content, which are the "channel" through which one can enter the cultural and historical board of the mental-lingual complex".

In our point of view, as Zauresh Akhmetzhanova notes in the study "Language in the social, cultural and communicative aspect", that the formation of cultural linguistics, from the definition of scientific tools as an independent discipline, is of great importance in the accumulation of a factual base, which in the future can serve as a reliable basis to generalize and identify concepts, patterns and trends relevant to linguoculturology in this area (Akhmetzhanova, 2012: 147).

It is well known that any text - fiction and journalistic texts to a greater extent, scientific and official texts to a lesser extent - are based on certain semantic oppositions. The explicit/implicit nature of the semantic oppositions of a particular text depends on the dominant/non-dominant nature of the pragmatic function, on the quantitative ratio of evaluative and neutral units. Thus, it is possible to analyze several linguacultural identified in the translated literary text of Maurice Simashko's translation of the famous trilogy by I. Essenberlin "The

Nomads": The opposition "power - people" in the trilogy "Nomads" runs through the entire work, acting in the form "to know - the common people ". In different contexts, first one, then the second member of the opposition is explicated, while the basis of the opposition varies each time.

Therefore, passages in which this opposition is realized can be compared.

"After the death of Haknazar, Aktorgyn was given as a wife to Tauekel Khan as a pledge of loyalty of the Younger C to the White Horde. Now the entire Junior Zeus was offended in her face. How could the warriors of this Zeus pass by such an insult? As for Tyack battier, when taking off his head, they don't cry over their hair. Having freed him from the Zintan, Zholymbet battier received the support of all the unborn batters of the horde, of all the common people. And this is in a vague situation that was created in the steppe, a huge force, one way or another, namely the "black bone" thwarted the campaign of Khan Tauekel to Bukhara ... ". In this excerpt, the opposition is created on the basis of the sign "boringness - lowliness", the second member of the opposition is explicated, represented by the nominative paradigm - unborn batters, common people, "black bone" - the last nomination is a tracing paper of the Kazakh Kara seek, tracing in quotation marks. The explication of the second member of the opposition is accompanied by a clarification of the basis of the opposition - the common people represent a huge force capable of not only resisting, but also breaking the nobility. Here, the traditional mentality of the Kazakh people is well represented and preserved in translation, when each person acts as a representative of a large community - in this case, a clan - and an insult to one person is perceived as an insult to the entire Zeus.

"Imp ram - a crowd of dumb people - must unconditionally obey the khan's command, even if he orders her to go to certain death. Such was the testament of the "Shaker of the Universe" to his descendants, and so the Genghis ides always thought ... Through them, the sultans and batters, one should lead the mob, because an uncontrolled crowd can suddenly become a terrible force, and like a mad river in a flood, sweep away legitimate power. (Simashko, 1998: 12). Here, too, both members of the opposition are openly named, the type of relationship that, according to Genghis ides, exists between these members of the opposition ("the khan commands - the crowd obeys") is indicated, the degree of categoricalness of this judgment is emphasized by the use of the adverb of the degree unconditionally, the adjective wordless, the subordinate measure and the degree "even if he orders her to go to certain death." However, the inconsistency of these relations with reality is further expressed by the context - this is a terrible force that can sweep away the khan's power, i.e. it is not a dumb crowd, there is no unconditional submission.

The first member of the opposition is designated by nominations - legitimate authority, khan, Genghis ides, the second member of the opposition is presented as an imp ram, which is further deciphered as a crowd of dumb people, mob, crowd.

Interestingly, the following passage, in which the relationship between members of the opposition is presented differently - the khan depends on the opinion of the mob: "What will he (Abulkhair) gain now by resuming these rumors? Have his relations with the descendants of Lame Timor improved since then? And what will they say in the steppe if they order this horseman to be executed? They will say that it was precisely suspecting his

wife that he executed an innocent person. This does not forgive imp ram. People's rumor blackens worse than soot ... They will put down for all ages and make a laughingstock. Can a funny person be a khan? In this passage, the word imp ram is used in the sense of "a set of unborn people", but the same "having no opinion, not expressing one's opinion" disappears, which is emphasized by the context of human rumor, they will say they will make a laughingstock.

Traditionally, linguoculturemes are usually identified on the material of translated texts. However, the most fertile material for linguoculturological analysis is found in works of art, where the storyline is connected with the acquaintance of a character with a different culture, his contacts with native speakers of a different language and culture.

The skill of M. Simashko as a translator, who subtly feels the national ritual flavor of the work and strives to preserve it in translation, can also be traced in the way he conveys the figurative fabric of the narrative. Demonstrating how relations between the Kazakh steppe and its neighbors have constantly developed over the course of several centuries, I. Yessenberlin uses, and M. Simashko preserves zoonym images in translation, among which a special role is assigned to the wolf. In the trilogy, the image of the wolf is used in two different ways. On the one hand, the wolf is a symbol of fearlessness, intelligence and, at the same time, aggression; in this regard, comparison with a wolf brings a positive assessment. In this vein, this comparison is used in the mouth of Abylai Khan: "I dreamed of glory. The star of glory shone for me in the night of life. I always thought that the Kazakhs are a small people and should be like wolves. Look, they are poisoning wolves, destroying whoever is not lazy, setting traps on all paths, but they will not disappear from the face of the earth in any way" i.e. it is these qualities: fearlessness, strength, intelligence that allow you to survive, to take a worthy place. And the combination of a seasoned wolf in this context is devoid of the connotation that is characteristic of this idiom and which is reflected in the dictionary of the Russian language. The positive connotation of the image of the wolf is confirmed by numerous facts: "On whom will he (Kenesary) rely when he follows the grandfather's path? Of course, first of all, on the descendants of Abylai. There are many of them in the steppe, and it is not for nothing that they are called wolf brood. For the Turks, this is the highest praise, because, like the Romans once, they descend from wolves... (Yessenberlin. The Nomads. 1998:292)

A different associative halo appears in the word wolf in contexts when it becomes synonymous with the word crime: "People become worse than wolves when they go to wolf business," answered Bukhar-zhyrau. - Aren't the Dzungaria noon's now engaged in wolf business in our steppe? So in relation to each other they are worse than wolves...".

Thus, the general concept of a linguocultureme logically implies its further differentiation depending on the cultural information that it contains: a) linguoculturemes denoting objects of material culture (words-realities); having rituals, customs, rituals); c) linguoculturemes associated with the axiological orientations of the people - native speakers (axiological linguoculturemes); d) linguistic cultures that reflect the worldview depending on the way of life of the people who are native speakers. Modern literary criticism persistently and constantly refers to the terms of dialogism and dialogism. They belong not only to literary studies, but also to cultural studies, philosophy, and intercultural communication. The

phenomenon of dialog city includes our appeal to writers of the past and the problem of national identity. The Great Abai built a dialogue for centuries with his descendants. And Kazakh literature and art have always developed and are developing in the ninth dialogue with Turkic-speaking and literary literatures.

Consequently, linguistic cultureless can be classified depending on the form of the language unit (words, phrases, idioms, proverbs, statements, etc.) within which they are explicated.

4. Results

Kazakh literature has significantly expanded the boundaries of its world recognition. The importance and demand for literary translation in the modern world is again and again confirmed by publications, scientific research and the form of recent years, proclaiming the main factor in modern cultural and historical development is the desire of national literatures for intercultural dialogue and interaction, which naturally enhances the role and importance of literary translation in a harmonious dialogue of cultures. XXI century. Culture is a kind of socio code that transmits from person to person, from generation to generation, regulating social life.

Thus, culture, its essence and role in the modern world are today the subject of close attention of the thinking part of the world community. On the other hand, it has long gone beyond the academic interests of specialists, researchers and creators of cultural values. In the context of this, culture is understood as a set of social institutions that generate, broadcast. "The time has come to remind the world of the place of the Word in culture and life," said I. Shaitanov, editor-in-chief of the journal "Questions of literature".

The history of translations of Abai's poetry has a long period of time and many historical events that radically changed the life of the Kazakh people. It is known that the first translations of the poet's selected poems appeared in the 1930s. Since then, Abai's work has been of great interest to readers, scientists, translators of various countries and peoples, i.e. is a relevant and sought-after legacy. His works have been translated into all languages of many countries of the world. The history of Abai's translations has been enriched by "Abai" Thirty-seven Poems" (Ananyeva, 2021: 311). Compiler and translator Marat Adibaev writes in the introductory article to the collection that "Abai knew that only the Word is able to stop the moment and capture it forever. There are no time discounts here. And whenever this moment was - seven thousand years ago or yesterday - the magic of the Word, Color and Sound makes real art alive and modern, for the human essence in its highest works has always been a reflection between the height of its rise and the abyss of its fall. (Adibaev, 2006: 3) The bilingual translator offered a new interpretive translation of twenty meditative poems of the great Abai into Russian from the original, while trying to preserve the idiostyle and the author's creative position.

Of course, Abai is a great poet of the world, a thinker of a universal scale, an unsurpassed personification of the spirit and creative potential of the Kazakh ethnos and the whole era. His poetry is original and surprisingly consonant with our time. Spiritual, moral, ethno-cultural, mental, socio-psychological problems raised in his works are significant and relevant for posterity, and they seek to know the deep semantic layers of his brilliant creations and ideas. It is amazing that each new generation seeks and finds the necessary answers to its questions

in its richest poetic world. Books are being written, new translations are being prepared, big plans on an international scale are outlined. Now the level of awareness of Abai's teaching about a full-fledged person is so high that many modern scientific areas show great interest in his heritage. This is evidenced by the scientific project and the international round table "The nature of the transfer of the concept of" Holistic man "in written heritage", organized within the framework of the project "System of concepts in the worldview of the ancient Turks" of the Department of Methods of teaching foreign languages of Kazakh National women's teacher training university. Consequently, the interpretation of Abai's poetry will always be in demand in anthropology, hermeneutics, and semiotics.

Of course, examining the translations of Abai's works into Russian, we see that many of them are not an exact copy of the original. Abai's poetry was translated by the best poets and prose writers of the 20th century - Gerold Belger, David Brodsky, Vsevolod Rozhdestvensky, Vera Zvyagintseva, Auezkhan Kodar, Bakhytzhан Momyshuly, Seilbek Tleubaev, Marat Adibaev, Arkady Steinberg, Mikhail Lukonin - this is just an incomplete list of those authors whose wonderful translations allowed to see Abai in a new, brilliant light. Examining books published in the Soviet period devoted to Kunanbaev's poetry, the authors note with annoyance that comments on it were compiled on the basis of a class approach. In this regard, such important topics as religion, scientific and literary wealth of the East, which Abai raised in his works, were skipped, forgotten as something of secondary importance. But it is precisely thanks to this multi-colored palette of spiritual views and views that we got the same Abai as he was in reality. The new translation of Abai is a creative request of the modern reader. Poet, writer, scientist, bilingual translator Marat Adibaev offered his interpretive translation of 20 poems by Abai. He combined them in the book "Twenty Poems of Abai» published on the occasion of the 160-th anniversary of the birth of the Great Poet. For the first time, twenty original works of Abai were collected in one edition, and the existing translations of these texts, presented by different poets for seventy years, are also placed here, which is convenient for analyzing not only a new translation, but also recalling previous translations and comparing them. This edition served as material for a deeper scientific substantiation of the problem of interpreting Abai's poetry, the problem of adequate and at the same time creative translation. Again, many people noticed the paradigms of translation interpretations of Abai's poetry, the general opinion was expressed in a peculiar way by G.K. Belger, who asks the question: "Why is it difficult to translate Abai?" and he himself answers like this: "The images of Abai are permeated with a national attitude. It is pointless to recreate them literally, they can only be transformed into a different linguistic mode, into a different plane of perception, into a different sphere of representations. For many centuries the steppe has developed its own poetic canons, its own aesthetic taste, its strong traditions, a kind of cult of oral speech, Abai deliberately destroys these canons, breaks established traditions, rejects the past, "oriental" themes sung a thousand times in every way, brings fresh colors, new words, saturates them with a multi-valued deep meaning" (Belger,2006:3). Abai was translated a lot, but, as G. Belger continues: "There are diligent, careful, accurate poetic translations by M. Petrovs, Vs. Rozhdestvensky, M. Tarlovsky, L. Ozerov, Y. Neumann, O. Rumer. You read them - quite decently, very close, it seems recognizable. You begin to delve into the

translation, compare it with the original - there is no that charm, that poetic charm, that naturalness and layering, that breath, that wisdom that is in the original. It is noticeable that here we are talking about the ambiguity, breadth and depth of the semantic palette and coloring of the Abai text. Therefore, it is necessary to pay attention to the interpretive position of the translator as one of the main reasons for the variability of translation. In this regard, there is reason to talk about the expediency of the interpretive approach in transcribing the poems of the Kazakh poet. It is known that the interpretive theory of translation, widely known as the "theory of meaning", was developed by D. Seleskovich and M. Lederer. They drew attention, as noted by the famous scientist T. Yessebekov (Yessebekov,1997: 380), to the differences between linguistic meaning and non-verbal meaning, where verbal meaning is determined in relation to the translation process, which consists of three stages: understanding of discourse (interpretation), dive of verbalization and reformulation. According to interpretative theory, the ambiguity (ambiguity) of translation in most cases is a consequence of the lack of cognitive "input data" necessary for verbal understanding. In addition, the connection between the text and the real world becomes weaker as the historical time is distant. Therefore, translators must successfully overcome this distance in order to restore the authentic meaning of the original and adequately convey to modern readers to the study of the paradigms of meaning formation and the artistic and psychological interpretation of the image of the well in the story «The Well» by Abish Kekilbaev and the novel by Haruki Murakami «The Wind-Up Bird Chronicle». The conducted comparative analysis made it possible to observe determinism of the image of the well with the national and cultural attires of the writers, and with the peculiarities of the individuality of the authors. Examples are given that testify to the various ways and creative possibilities of associative-semantic transformations of the authors to creative new codes of meaning increment. The analysis of the semo-connotative potential of the author's position and the depiction of the elements reveals the cultural, mythological paradigms of the personal perception of the world by national writers. The artistic and aesthetic significance of the methaphoritical way of depicting of the elements reveals the cultural, mythological paradigms of the personal perception of the world by national writers. The artistic and aesthetic significance of the metaphorical way of depicting the image of a well as an integral part of the artistic individuality of each artist of the pen is revealed. Apparently, D. Seleskevich does not accidentally draw a distinction between two levels of perception - between meaning as a linguistic tool and meaning as awareness. Thus, the process of translation is seen not as a direct transformation of the meaning of the source language, but as a transition from the source language to the meaning and the subsequent transfer of the meaning to a non-target language. Translation is not a linear transcoding situation, but a dynamic process of understanding and re-expressing ideas. The founders of this theory put in the center the intellectual component and the cognitive process of interlingua transfer, and the non-verbal stage of conceptualization. At the same time, discourse analysis should be aimed at preserving the organic nature of the text. Of course, in the process of interpretation, the translator separates the extracted meaning from its linguistic expression, that is, the message is DE verbalized, taking into account what the author wanted to say, that the meaning is not contained in the language and text as a given,

but arises due to the signals of the language of the text with the cognitive contribution of the translator. It seems that the use of some principles of the interpretive approach in the translation of Abai's poetry would serve to improve the quality of translation. As an illustration, let's pay attention in this context to the translations of individual poems by Abai. The greatest difficulty for many translators was the poem "Zhurekte karats bolmasa", written in 1898, which is a complex monologue of the author, equipped with ambiguous rhetorical questions and an original speech art form. It is obvious that Abai in this poem sings of such semantic properties of the human soul as nobility and tenderness. The author speaks of the inseparable connection between the heart and the will. Only the one who is able to listen to his heart, not allowing will and desire to take over the mind, will become a person. The poetics of meaningful words in the text is complex; this can be traced already in the first lines of the poem:

Zhurekte karats bolmasa,
Uyyktagan oily Kim turtle?
Akyлга saule konbasa,
Khayuansha zhurip kuneltpek
(Abai Kunanbayev Selected poems, 1970: 279)

When there is no stamina in the heart,
Who will awaken dormant thoughts / thoughts /?
If the mind does not come to enlightenment,
You will exist like an animal.

The heart and the mind are the two main images. Let's see how they are portrayed in existing translations. The first translation presented in the collection belongs to A. Steinberg. Arkady Akimovich Steinberg (1907-1984) - Russian Soviet poet, translator, artist.

If thought follows will
Fell empty in an empty heart,
You, having lost your mind,
You will become a creature, dark cattle.

It is easy to see that a rhetorical question was missed here, Abai seems to be asking the reader, thereby giving him food for thought, which is not in the translation. Further, the expression "If the thought ... becomes impoverished in an empty heart" is not quite well chosen, since in the original Abai points to the courage of the heart and dormant thoughts.

Marat Adibaev translates as follows:

If the heart is sluggish in the chest,
Who will awaken sleepy thoughts?
If the light of the mind did not illuminate,
How the cattle will have days?

The most successful translation in which all images are preserved. The translator clearly described the picture; therefore, the translation is easy to read, which is important for poetic translations - melody, consonance. In this poem, Abai sings of a deep thought, inherent only to man. Animals also have a body and soul, and if a person does not think deeply, possess a mind, heart, and feelings, then he will become like an animal. The author also points to the fact that there are those among the people who, with their dark deeds, pull the Kazakh society back with a cold mind. There are more and more people with dark thoughts. They surround him. They are on the way. The ardent and courageous heart of Abai does not allow this pain to be drowned out, and in this regard he writes:

Atymdy adam koygan son,
Kaytip nadan bolayyn?
Khalkym nadan bulgan son
Kayda baryp onaiyn?!
If I am called a man,
How can I become a fool?
If my people are so dark / backward /,
How can I be wise?
(Abai Kunanbayev Selected poems, 1970: 279)

Since I was called a man,
Can I be considered ignorant?
But if my dark people are dense,
Everywhere I'm damned to be!
(Translation by M.Adibaev)

In this passage, we are interested in the last sentence. As noted earlier, Abai was worried about the ignorance of the people, and at the end of the poem, he seems to be asking the question "Where can I go?". The original interlinear is displayed in full, which cannot be said about translations. For example, A. Steinberg translates this sentence "How can I find the meaning of life, since my people are ignorant?", Yu. Kuznetsova translates "If my people are ignorant, where can I go to gain honor?" makes me sad, where can I earn fame? The word "oiynain" is translated as "becomes wise". In translations, we see "honor, the meaning of being, glory." M.Adibaev translated "I'm damned to be everywhere!" and he made use of an antonymous translation that generally echoes the original. This is a completely different approach to comprehending the Great Poet.

5. Conclusion

In the translations of Abai's into Russian, a deep thought of a realistic national-colorful picture or Turkism can be traced. At best, they are close in structure to the Kazakh language. One cannot but agree with the scientist R.K. Kaishibaeva (Kaishibaeva, 2006: 12) when she reflects on the inseparable connection between the art of the word and the elements of the native language, that it is impossible to tear off a literary work from the linguistic environment that has grown it and simply "transplant" it to another soil. A

work of art must be reborn in another language anew, by the power of the translator's talent. Abai's sought to convey "his understanding of philosophy, history, his view on the development of the world; he tried to bring humanity to mutual understanding and contact, to the understanding of national differences as a phenomenon that not only contradicts this interaction, but, on the contrary, enriches everyone with spiritual strength and wisdom". According to interpretative theory, the ambiguity (ambiguity) of translation in most cases is a consequence of the lack of cognitive "input data" necessary for verbal understanding. In addition, the connection between the text and the real world becomes weaker as the historical time is distant. Therefore, translators must successfully overcome this distance in order to restore the authentic meaning of the original and adequately convey to modern readers. The sources to which the authors turn are the basis for the development of the author's vision of the world and distant historical times. The research is based on the scientific concepts of the analysis of the literary text and the artistic national world. The philological analysis of the text undertaken by the authors of this article has a high degree of relevance, since the literary text as an object of scientific analysis has several levels of comprehension of meaning. The nature of the reader's communication with cultural texts is influenced by the leading trends in the humanities. The motif of the path in the epic tradition of Kazakh literature is developing, and in this article, it is the object of research as an artistic sign in the semantic aspect.

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