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TRANSLATOR'S LABORATORY OR TRANSLATION HISTORY OF M. ZHUMABAYEV'S POETRY INTO ENGLISH

Abstract. The article considers and presents to the domestic scientific community and the general reader the translation experience of Professor Timur Kocaoglu, who first translated the poetry of the Kazakh poet Magzhan Zhumabayev into English. Among the works of national literature, gradually translated from Russian into world languages so far, this is one of the few works translated directly from the Kazakh language, which has not yet received wide recognition. We can say that this is a breakthrough and important step in the direction of Magzhan studies, Kazakh translation studies and literature. That is why the aim of the study is to perform the poetic translation experience of a polyglot translator who spent more than a half century to render Magzhan's poetry in English. For this purpose, an interview was conducted based on open questions with T. Kocaoglu which solve the following tasks: to determine the background of the translation of Magzhan's poetry by the translator; to form a holistic picture of the translation process itself; to draw conclusions that will lead to deeper understanding of the nature of a poetic translation. Any translator faces linguistic, aesthetic and socio-cultural problems in literary translation. In particular, poetic translation requires a perfect language training, abilities and talent from the translator. Knowledge and study of the difficulties of a translation, special training and translation strategies, principles and solutions in the process of translating Magzhan's poetry, the master of words, into English is an invaluable resource for the emerging national society of translators. The first translations published in 1993 were discussed.

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Keywords: poetry, language, translation laboratory, poetic translation, literary connections.

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Аудармашы лабораториясы немесе М. Жұмабаев поэзиясының ағылшын тіліне аударылу тарихы

Аңдатпа. Мақалада қазақтың біртуар ақыны Мағжан Жұмабаевтың поэзиясын алғаш рет ағылшын тіліне тәржімалаған ғалым, профессор Тимур Кожаоглудың аудармашылық тәжірибесі қарастырылып, отандық ғылыми қауым мен көпшілік оқырманға таныстырылады. Осы уақытқа дейін әлемдік тілдерге орыс тілінен сатылай аударылып келе жатқан ұлттық әдебиет туындыларының ішінде тікелей қазақ

тілінен тәржімаланған, әлі көпшілікке таныла қоймаған бірденбір еңбек. Қазақ аударматануы мен әдебиеті үшін, Мағжантану бағытындағы ірі, маңызы зор қадам десе де болады. Сондықтан да зерттеу мақсаты – Мағжан поэзиясын ағылшын тіліне аударуға жарты ғасырдан астам уақыт жұмсаған полиглот аудармашының поэтикалық аударма тәжірибесін зерттеу. Осы мақсатта Т.Қожағлымен ашық сұрақтар негізінде сұхбат жүргізілді, ол келесі міндеттерді шешеді: аудармашының Мағжан поэзиясының аудару алғышарттарын анықтау; аударма процесінің тұтас бейнесін қалыптастыру; поэтикалық аударма табиғатын тереңірек түсінуге жетелейтін қорытындылар жасау. Кез келген аудармашы көркем аударма барысында лингвистикалық, әдебиэстетикалық, әлеуметтік-мәдени мәселелермен бетпебет келеді. Әсіресе, поэтикалық аударма аудармашыдан әбден ұшталған тілдік машық, қабілет пен дарынды талап етеді. Мағжандай сөз өрнегі ерекше ақынды ағылшын тіліне тәржімалау барысында аудармашының басынан өткізген қиындықтары, арнайы дайындығы мен аудармашылық стратегиялары, ұстанымдары, шешімдері жайлы білу және одан сабақ алу қалыптасып келе жатқан ұлттық аударматанушылар қоғамы үшін баға жетпес дереккөз болып табылады. 1993 жылы жарық көрген алғашқы аудармалары талқыланды.

Алғыс: Зерттеу Қазақстан Республикасы Ғылым және жоғары білім министрлігінің Ғылым комитетінің қаржыландыруымен жүргізіледі (№AP19175235 «М.Жұмабаев поэзиясының лингвопоэтикасы: аударылу ерекшеліктері мен стратегиялары» жоба аясында).

Кілт сөздер: поэзия, тіл, аудармашы лабораториясы, поэтикалық аударма, әдеби байланыс.

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Лаборатория переводчика или история перевода поэзии М. Жумабаева на английский язык

Аннотация. В статье рассмотрен и представлен отечественному научному сообществу и широкому читателю переводческий опыт профессора Тимура Коджаоглу, впервые переведшего на английский язык поэзию казахского поэта Магжана Жумабаева. Среди произведений национальной литературы, постепенно переведенных с русского языка на мировые языки до сих пор, это одно из единичных произведений, переведенное непосредственно с казахского языка, которое еще не получило широкого признания. Можно сказать, что для казахского переводоведения и литературы это большой и важный шаг в направлении Магжановедения. Именно поэтому целью исследования является изучение опыта поэтического перевода переводчика-полиглота, который потратил более полувека на перевод поэзии Магжана на английский язык. С этой целью было проведено интервью на основе открытых вопросов с Т. Коджаоглу, решающее следующие задачи: определить предысторию перевода поэзии Магжана переводчиком; сформировать целостную картину самого процесса перевода; сделать выводы, которые приведут к более глубокому пониманию природы поэтического перевода. Любой переводчик сталкивается с лингвистическими, литературоведческими и социокультурными проблемами при художественном переводе. В частности, поэтический перевод требует от переводчика отточенной языковой подготовки, способностей и таланта. Знание и изучение трудностей перевода, специальной подготовки и стратегий, принципов и решений в процессе перевода мастера слова Магжана на английский язык является бесценным ресурсом для формирующегося национального общества переводчиков. Обсуждались первые переводы, изданные в 1993 году.

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Ключевые слова: поэзия, язык, переводческая лаборатория, поэтический перевод, литературные связи.

1. Introduction

Almost 32 years have passed since Kazakhstan gained independence, recovered and moved forward. During this period history, literature, culture, national values of the Kazakh people not only revived in the native language, but also have been translated into other foreign languages. Kazakh translation studies is one of the youngest sciences in the country. The first samples of literary translations were made by Abay (1845-1904), then Magzhan (1893-1938) and others followed his example. It indicates that the foundations of Kazakh translation were laid long ago. However, today there are not enough translators who put his/her effort to the translation of world classics into the Kazakh language or deliver the best works of Kazakh literature to foreign readers. This is influenced by many factors. Formation of talented, qualified national translators stuff also requires some time, experience, and a large systematic work plan. A number of original works of Kazakh literature and poetry are being translated into foreign languages, but direct translation from the Kazakh language is a rare phenomenon since there is mostly sequential translation from Russian.

Therefore, this article is devoted to a special case that is important for the entire domestic translation studies and literature, which is a unique translation path from Kazakh into English. "In 2018, on the eve of the 125th anniversary of the birth of Magzhan Zhumabayev, Timur Kocaoglu, professor from Michigan University presented his book with translations "Magzhan Zhumabayev – poet of flame, freedom and love" at the international forum "Rebirth of Cultural Heritage and Identity: Turkish from the Past to the Future" at the UNESCO headquarters in Paris" (Dyusekeev, 2018). The professor released a list of selected works about the poet in Kazakh, Turkish, and English, dedicated to Magzhan's life and creativity, and presented 20 translations of poems into English in his book (Kocaoglu, 2018: 2-19). This opened the door for the Kazakh poet to the English-speaking readers of the whole world. A poetic form of the translation enhances its value since "poems, translated in prose, even good prose – die" (Goncharenko, 2018: 4).

Overall purpose of the research paper is to reveal the poetic translation experience of a well-known polyglot translator, scientist professor T. Kocaoglu in the case of translation of M. Zhumabayev's poetry. To achieve this goal, the following tasks have been set: firstly, to get acquainted with work and creativity of the translator, to read and grasp his translations of M. Zhumabayev's poetry, and as a result of this to build interview questions that will lead to deep understanding of the translator's intention, translation process and difficulties. And conclusions of this article will introduce us with the translation experience and laboratory of the translator who first translated Magzhan's poetry into English.

2. Research methods and materials

2.1 Methods

To release and perform a translator's translation experience and laboratory we have used materials from the first source, which is from the translator himself. The main method used in this article is qualitative interviewing. "The qualitative interview is one of the most important data gathering tools that is used in qualitative research of all kinds, whether

positivist, interpretive or critical" (Michael & Michael, 2007: 2). "Interview technique is mostly preferred as a data collection tool in qualitative research methods. During the interview process, the researcher can collect as detailed data as possible. It can deepen the data and provide data diversity with different question forms (Dursun, 2023: 100). "There are different styles of interviews (structured, semi-structured and unstructured). Structured interviews are based on a fixed set of pre-determined questions" (Harris & Brown, 2019: 11). Our interview is structured. To consider the interview results we have used method of analysis, generalization and conclusion.

2.2 Material description

Analysis and evaluation of translation is always a difficult process, since the translator is not alive, and it is impossible to ask him or her personally why he/she made any kind of translation decisions. But we had a unique occasion when we could talk, have a conversation with the translator himself. Interview results are crucial and new for domestic literature and translation. Questions are open. This is a question list:

1. When and how was the first acquaintance of T. Kocaoglu (translator) with the Kazakh poet Magzhan and his creativity?

2. What prompted him to translate Magzhan's poetry? (Maybe some feeling, an interest in the poet's work or a situation)

3. Was the translation made from the original? (The reason we asked this question is that the translation of Kazakh literary works into English from the original is a rare and surprise case. For example, Abay's work was translated into English from the Russian translations, so in most cases there is a loss of artistry and meaning)

4. Literary translation is the most complicated translation. The genre of poetry requires a very high artistic skill and abilities. It may take a brave heart to translate a poet with a unique expression and melodiousness, and of course a lot of preparation. How much time did it take the translator to come to the decision to translate Magzhan's poetry?

5. Any translator determines the target audience before starting the translation. That is, questions about who the translated text is intended for and why. Did the translator define the target audience?

6. The question of how to translate non-equivalent vocabulary is a controversial issue in modern translation studies. Is it relevant to preserve the national color and uniqueness or bring the translation closer to the readership and adapt it? What principle did the translator mostly follow while translating the poetry by Magzhan?

7. What other difficulties arose during the translation of Magzhan's poetry?

8. Is the translator familiar with translations of the poet Magzhan in other languages or in Turkish? If he were, how would he rate them?

9. Does T. Kocaoglu plan to translate Magzhan's poetry or prose again in the future? In general, what advice would he give to translators who intend to translate Magzhan's works in the future?

These questions will help us to explore deeper the translator's laboratory and experience.

3. Discussion

Translation is both an ancient and a new art (Cronin, 2003: 17). Literary translation is an integral part of speech, literature, journalism and is the hardest type of translation. Moreover, translation of poetry requires a translator's poetic ability, talent and skill. According to T. Alimkulov, the translator's knowledge, taste, talent, personality, and character must all come through in the translation. The translator must translate the work from the bottom of his heart, with warm emotions and nutritious taste. A person cannot produce a lasting work in his or her home tongue if they are not inspired and do not write with all of their heart (Alimkulov, 1971: 17). The time-tested points of many scholars evidence this. The statement that poetry is an original genre, according to philosopher and culturologist M.M. Bakhtin, is supported by the fact that "only poetry squeezes all the juices out of the language" (Bakhtin, 1975: 146) or that only poetry drips the language's honey. V. Zhukovsky asserted that the translator's aesthetic aptitude had to be comparable to that of the author (Cheremesina&Girfanova, 2014: 2). The poetic and aesthetic claim made by V. Rozhdestvensky is that translation not only brings the blossom of another location to your soil but also causes it to rebloom as a complete (Levin, 1985: 112).

In foreign translation discourse B. Raffel named translating poetry as an "art" (Raffel, 1988: 23), D. Weissbort compared translating poetry with "double labyrinth" (Weissbirt, 1989: 47) and later P. Robinson called poetic translation the "art of impossible" (Robinson, 2021: 9). Who is the translator in this case? Zaixi Tan gave a list of "categories" or metaphors that represent the identity of the translator: painter, actor, musician, mediator, bridge-builder, matchmaker, photographer, competitor, transformer, traitor, slave, traveler, merchant, reporter, pass keeper, and a morning star (Tan, 2012: 19).

All this show the difficulty of poetic translation. Fortunately, for the first time we had an interview with Professor T. Kocaoglu, who faced all stages of literary translation. We asked many questions, got answers and were truly impressed.

Literary translation, especially the translation of great personalities, requires a lot of courage and responsibility. In addition to translation skills, there is a need in internal training. When did this preparation begin, the first impetus, T. Kocaoglu's acquaintance with the poet's work?

"For the first time I read Magzhan's poems in 1953-1954. I got acquainted with him at the age of 6-7. My father Usman Khoja (Osh in 1878-Istanbul in 1968) read me the poems of two outstanding poets of Turkestan: Sholpan's poems in Uzbek and Magzhan's poems in Kazakh. From 1915 to 1939, Usman Khoja (1890-1941) was a close friend of Mustafa Shokay and a political companion in Turkestan and abroad. Usman Khoja published the first Central Asian magazine "New Turkestan" in Istanbul (1927-1934).

Mustafa Chokay (1929-1939) published the magazine "Young Turkestan" in Paris. Later, in high school, I read Magzhan's poems in the book of the Bashkir professor Ahmed Zeki Velidi Togan "Today's Turkestan and its new history" in Istanbul and the book of the Kazakh emigrant Hasan Oraltay "Poems of the great Turkish nationalism Magzhan Zhumabayev", published in Istanbul in 1965.

In 1972, when I left for New York to study for a doctorate at Columbia University, I found Magzhan's book "The Poems of Magzhan Zhumabayev" in the library, published in 1923 in Tashkent. In 1976, I wrote a master's essay on the topic "The problem of the nation in the Kazakh lyric poetry of 1960-1970". In this work, I have provided an English translation of several of Magzhan's poems. So, from 1953 to the present, this means that I have been studying Magzhan's poetry for 66 years. Although Magzhan's poems were banned in Kazakhstan during the Soviet Union from 1938 to 1980, I freely read and translated his poems. For this I am very grateful to my father, because he was the first to teach me Magzhan's poems when I was a child" (Interview with T. Kocaoglu, September, 2020).

Thus, the acquaintance, which began 66 years ago, continued for more than half a century of deep study and research. T. Kocaoglu not only studied his father's path to the world of literature, but also translated into another language. This is consistent with current government ideology "Spiritual revival is an orientation to the future" which aims at presentation of the most valuable works of Kazakh original literature in the most popular languages of the world. So, what prompted him to start translating the poet as Magzhan, taking on such a great responsibility?

"From the early times four words in Magzhan's poems attracted my attention: sun, fire, flame and love. The more I read his poems, the more I noticed that the poet used these four concepts in many of his poems. Therefore, I felt that these words were the main themes of his poems. His poem "Fire" is a very powerful literary work. The first eight lines take us to a completely different poetic world. Magzhan uses these keywords in his other poems. For example, in the poem "Bulbul" there is flame and burning. The second important point that caught my attention was the frequent use of words *Turkestan* and *Turkish* in Magzhan's poems. I was also very impressed by the beautiful style and metaphorical themes of his poetry. The words fire, flame, sun and love are metaphors for human freedom. In many of his poems, Magzhan speaks of freedom and strives for independence. They were written in 1920-1930, when Kazakhstan and the whole of Turkestan did not have freedom as part of the Soviet Union. The poems of the Kazakh poet Magzhan and the Uzbek poet Cholpan in the most repressive years of the Soviet Union were two powerful voices calling for freedom and independence in Central Asia. For this reason, Magzhan (1893) was killed in 1938 at the age of 45, Sholpan (1897) at the age of 41, along with hundreds of other poets, writers, intellectuals" (Interview with T. Kocaoglu, September, 2020).

From this answer, we find that the translator not only deeply grasps the poet's poetry, highlighted the basic concepts, saw their metaphorical image, felt that they were intertwined with universal human values, but also realized what the poet's heart was striving for and how he fought. The poet wanted to convey to his readers truthful poetry, intertwined with the reflections of the time, society in which he lived. T. Kocaoglu spoke about it at the aforementioned international conference: "Magzhan's poetry is the voice of a courageous man who listened not only to the ideological doctrines of the Soviet era, but also to his own heart and was convinced of their correctness, right to fight injustice, discrimination, evil and violence" (Dyusekeev, 2018).

The next significant question is if the translation was made from the original or not.

"I have translated 20 poems of Magzhan from Kazakh into English. Of course, I always asked my Kazakh friends about meaning of some words and terms in the poems. They helped me understand a few tricky phrases. One of my friends was Hasan Oraltay (Tarbagatay 1930-2010 Munich, Germany). He was my colleague at Radio Azattyq from 1977 to 1994. My Hasan Aga worked in the Kazakh branch of the radio, and I worked in the Uzbek branch. My native Uzbek language also came in handy for understanding Magzhan's poems. However, from an early age I read poems by Magzhan, Abay and other Kazakh poets. While working on my Ph.D. thesis, I read about 200 Kazakh novels and short stories. In this regard, it was not difficult for me to translate Magzhan's Kazakh poems into English. The American poets Mel Kenne and Eric Gerson helped me translate these poems into literary English" (Interview with T. Kocaoglu, September, 2022). It means that the translator read and knew not only Magzhan but also other Kazakh poets. Obviously, for the continuation of cultures in translation, the translator must be qualified at the level of a representative of both cultures. This situation becomes even more special when the cultural nature of the translator and the cultural nature of the reader in relation to the target language are usually considered as factors influencing the translation. Since the identity of the translator belongs to the Uzbek people, the original is Kazakh, and the text of the translation is viewed from the point of English culture. The role of background knowledge in preserving text coherence in literary translation has been studied by Y. Baurzhanuly and S.A. Ashymkhanova who concluded that background knowledge plays a crucial role in understanding both the original and translated text (Baurzhanuly& Ashymkhanova, 2023: 189).


Also, during the interview, we have known that the professor translated Magzhan's poems not only into English: "In 1975-1977, when I was writing my master's essay, I translated two poems of Magzhan from Kazakh into English. After receiving my doctorate in 1982, I began translating Magzhan's poems into Turkish. Some of translations of mine were published in a Turkish literary magazine along with an article on Magzhan's poetry. My article was called "Mağcan'ın Şiirlerinde Güneş, Ateş ve Alev" (Sun, fire and flame in Magzhan's poems). The first English translations of Magzhan's poems were published in the English-language newspaper "Kazakhstan" (Almaty) in 1993, two years after gaining independence: "Poems of the great Kazakh poet Magzhan Jumabayuly". This means that I have been reading Magzhan's poems for 66 years, and for 40 years I have been trying to translate them. However, I have not achieved much in this translation work; In addition to the 20 translated poems, I have selected 10 more of them for subsequent translation into English" (Interview with T. Kocaoglu, September, 2020). Professor also sent us a copy of the article, which was published back in 1993. The article contains 7 poems by the poet Magzhan in English. These are "To the Lady Rose", "The Word of Tamerlane", "The Fire", "Nightingale" "Wind" and "Prisoner" (Kocaoglu, 1993: 7):

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**The Great Kazakh poet Maghjan
Jumabayuli's poems**

by Dr. Timur Kocaoglu¹



TO THE LADY ROSE!
O pretty-rose, sweet-voiced Lady Rose!
The life goes on wherever we impose.
But, when I catch your eyes, suddenly,
Why a turbulence my soul expect?

The pretty-rose, sweet-voiced Lady Rose!
The smile bright, but the sun may pass.
The dew know how to glide on the sky,
And burn me with her love, I suppose.

Maghjan Jumabayuli (1898-1938) is the greatest Kazakh poet of the 20th century. His poetry is filled with a passionate love for nature and fatherland as well as a strong longing for human freedom and independence. Although Maghjan's personal life had been passed by many years of repression, dehumanization, and prison, he had never lost his hope for human freedom and dignity. In the 20th century, Kazakh literature, as other poet laureates Maghjan was able to define the true character of the Kazakh people in poetry. According to Maghjan, Kazakh literature is a part of the Turkic sphere as well as of the world where we are strong and free as the wind. After a long period (1938-1960) of silence from Maghjan and his poetry, few of his poems appeared in Soviet Kazakh press in 1981 and a selected collection of his poetry was finally published in 1989 (Kazakhstan: Kazakhstani Ulat jazbasy, Almaty). 1990, Maghjan's several poems, however, have been published outside of Kazakhstan from 1979 down to present day in the Turkic area and other journals such as Yash Turkistan (Paris), Mily Turkistan (Berlin), Turkish Dostluk, Beyazik Turkish (Istanbul), and by the scholars and writers such as Prof. Ahmet Zeki Velidi Togan and Hasan Celal (Hayat) Turksoy San Maghan Cumhuriyetimiz Hakkinda, Izmir, 1983). I have translated several poems of Maghjan into English. Only nine of these translations are presented here. These translations were made from

Maghjan's poems as they were published in both the 1989 and earlier editions of the English translation of "Maghjan's Collected, Turkish, Turkish, Devlet Neshriyatı, 1979). For example, Maghjan's poem The Fire (Dü) was printed in the 1989 (Alma-Ata) edition with 22 lines. I have checked the 1979 (Istanbul) edition and added those missing lines in the English translation. Maghjan's another poem The Wood of Karaman (Ağaçlar Evi) was not included in the 1989 edition. I have translated his poem from the 1979 edition.

The most famous and poetic images of Maghjan's Kazakh poems were preserved in their English translation. These translations, however, are not word by word translations. Sometimes new words or phrases were added in the English translations in order to represent the rich imagery of Maghjan's original poetry in Kazakh. I have attempted to render Maghjan's poems from Kazakh to English, as if the poet Maghjan himself would have written in English! The readers, of course, will judge whether these translations of Maghjan's poems are successful or not. These few English translations of Maghjan's poems are dedicated to the 10th anniversary of the great poet of the "Turkic World."

May 1990
Munich, Germany

**THE WORD
OF TAMERLANE**

... What is the world? Do you understand?
I am a glaze on a cup as your hand!
Has anyone seen that more than you? God
Can easily fit in a single hand?

... The God is the king of the sky, infinite,
He made and rules if how he can desire.
I'm Timur who is the lord of the earth,
In the God wouldn't touch my empire.

The God of the heavens has no kin,
He has neither a body nor a sin.
The earth's lord Timur belongs to the Turk,
His nature is Turk, his need is to win.

For my slightly fire that is passion,
I gear out sweat, but nevertheless,
When I gaze up, gaze the fire's infinity,
It extends it's arms to the sky infinite.

It is a passion, a smoke and desire,
Sometimes, it is mortal like a cigarette
but it also has a spiritual essence in it.
My woman, indeed, is the fire.
My soul that's dark and desire,
I'm down the fire, I'm with the fire,
I'm the flame, I'm the fire,
From the fire, I was born.

... When the darkness heralds it's disgrace,
When the sun disappears of a certain face,
I was born from the dark to the fire,
I have roared by heart and flame,
I have cleared my path and desire,
I have embraced them with the flame,
My both hand and soul are the fire,
My both hand and honor are the fire.

... Since I was born as a glowing soul,
I have been strengthened by my soul,
The darkness is not able to challenge,
For hearing down it's a daily sin,
I'm carrying out of a blind eye,
Many times I have raised up to anger,
From the Alpha to the Alpha I have flown,
From China to the Balkans I have flown.

THE FIRE

I'm the child of the sun,
I shine and burn,
I obey the sun only.
I'm the sun, I'm the fire,
My tongue is flame, my slanted eyes
are blue.

I worship to myself only,
The single God on the earth is the sun.
There is no God other than the sun.

When it flows with its tongue greatly,
The beloved one burns excitedly,
When it flows by itself intensely,
It turns every thing into ember.
How is the only thing that can remember
Every thing offers into flame.
I burn, because I'm fire.
O God! You see my kind, I admit!
...
The grace of the sky is with the fire,
Nothing else it needs to require.
I swallow the fire to satisfy my desire.
For my desire, master, and divinity.

... I'm the child of the sun,
I shine and burn,
I obey the sun only.
I'm the sun, I'm the fire,
My tongue is flame, my slanted eyes
are blue.

I worship to myself only,
The single God on the earth is the sun.
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O God! You see my kind, I admit!
...
The grace of the sky is with the fire,
Nothing else it needs to require.
I swallow the fire to satisfy my desire.
For my desire, master, and divinity.

Picture 1 – Maghjan’s poems translations published in the English-language newspaper “Kazakhstan” (Almaty) in 1993

Impressed by the answers we received, we continued the series of questions. Any translator identifies the target audience before proceeding with the translation. That is, for whom and why is the text being translated? Does the translator dedicate the translation to such a target audience or want to show English as a universal heritage because English is the world language?

“This is a very good question, but it is very difficult to answer it simply! I can openly say that I had two goals: the first goal was to show as much as possible in English the most unique literary thinking of the poet Maghjan. The second goal is to touch the heart of the audience, whose native language is English. I hope that I have achieved both goals in the same way. However, it is up to literary critics to measure and evaluate this. Thus,

I tried to reflect the Kazakh culture in Magzhan's poems in the universal heritage of the English language" (Interview with T. Kocaoglu, September 2022). Indeed, this is a very important and difficult question and remains unanswered in the world of translation studies. It becomes especially confusing when it comes to literary translation. Since the original written for the local people over time becomes a world heritage.

This raises the following question about translating into American or British English. The translator said that because he had lived and studied in the United States for a long time, his translations were mostly in American English, but he did not think it would be difficult for English speakers in the UK or anywhere else.

When discussing such a language issue, the first thing that comes to mind is that Magzhan is a national poet whose poems are full of cultural vocabulary. How is cultural information expressed in another language? Is it right to preserve the national flavor and uniqueness or bring it closer to the readers who accept the translation? What principles guided the translator when translating Magzhan's works?

"You are right! Magzhan is a great poet, there are two sides to his poems: at the local level, the Kazakh cultural heritage; at the international level, they have universal values of freedom, equality and human love. The greatness of poets stems from their ability to be universal while exalting local cultural values. Thus, Magzhan is in this sense one of the greatest poets in the world. But my main concern has always been to show the literary mastery of poetry in his English translations, and not in Magzhan's words" (Interview with T. Kocaoglu, September, 2022). This intention of the translator is connected with the goal of poetic translation in general.

We have also focused on particular issues of translation practice. For example, one can notice some changes made to the first translation (1993) in the last edition of the book. The poem "Gülsım hanymğa" immediately stood out. In the first version, the name was "To the Lady Rose", and then it was changed to "To Lady Gülsım". When we asked why such a decision was made, the translator replied that since 1986, he has revised, changed and rewritten several times English translations of Magzhan's poems. As for the poem "Gülsım hanymğa", at first he thought it would be better to translate the word "Mrs. Gulsim" into English as "Lady Rose", but later realized that translating a personal name would not be good. We fully support this decision. It proves once again that literary translation is not a work that can be translated, closed and accentuated. Over the years, the translator's knowledge and experience grow, and with it the quality of his translation and his solutions. It is a huge responsibility and the translator's desire to improve his translations, as well as the constant care of the translator.

Has Professor Magzhan read and were acquainted with the poet's translations into other languages? If so, how would he rate it?

"I think there is no other translation of Magjan's poems into English. I do not know if there are translations into German, French or other European languages. Of course, there are translations into Russian. But I have a bad Russian literary language, so I can not comment on them! I think you know that much better. I have seen translations of

Magzhan's poems into Turkish, but most of them are prose translations and do not look like poetic scenes. I believe that my translations of Magzhan's poems into Turkish are better than other translations. Because I also write poetry in Turkish, Uzbek and English" (Interview with T. Kocaoglu, September, 2020).

Yes, there are several versions of translations of the poetry of Magzhan, both in Turkish and in Russian. Collection and analysis of them is also one of the urgent tasks that await their turn.

Does the translator plan to translate Magzhan's poetry or prose again in the future? In general, what advice would he give to translators who intend to translate Magzhan's work in the future?

"No, I am not involved in prose translations. First, I do not have time to translate stories and novels. I love lyrical poetry, mostly short lyrical poems. I do not translate non-lyrical poems.

In the future, I would like to translate another 20-30 poems of Magzhan into English. Let us see how long I live. Because the translation of only one poem takes weeks and months. After I translate the poem for a month or two, I will save it as a file. Later, years pass, I read for a few days, change a word or two that I do not like, and put it back in my file. It goes on like this till I say, "Yes, if Magzhan wanted to write this poem in English, he would have written it like this!" I do not know when I can say this. Not all translations reach this high point easily..."

In short, I can advise other translators who want to translate Magzhan's poems into any language to follow these rules: first, be patient and take your time. Then think about how many weeks and months it took Magzhan to write this poem. To dream of this single poem, you should spend many nights and days. Before translating a poem from Magzhan, read all his poems. It is great if you write poetry. If you have not written a poem before, try writing a short poem with two to four lines. As you write poetry in a given language, you can translate more poems from another language to the language in which you write poetry.

Then read the translated poems to others and get their feedback on this poem. At the end, it takes more salt, black pepper and a lot of sweat to translate the poem from one language to another. Do not forget about sleepless nights and quiet days ..." (Interview with T. Kocaoglu, September, 2020).

4. Results

The interview results reveal history and experience of translation into English of M. Zhumabayev's poetry that takes more than half a century. Firstly, a unique case shows deep personal and literary connections between historically significant personalities Timur Kocaglu and his father Usman Khoja who was an Uzbek intellectual, educator, publisher, historian and researcher, one of the leaders of Central Asian Jadidism, one of the founding fathers of the Bukhara People's Soviet Republic (BPSR), was one of the critics and opponents of the "Soviet occupation of Central Asia", wrote and published books and articles on the history and culture of Turkestan and Central Asia. He introduced his son to Magzhan's work from an early age. Usman Kozha himself was one of Mustafa Shokay's

close friends. Further in the interview we see another historical figure as Hasan Oraltay, a Kazakh activist abroad, researcher of the national liberation movement, historian, publicist, author of works written in Turkish, Kazakh, English, German, etc. languages. Laureate of the Alash Prize (1994), Honorary Professor of the Turkestan Kazakh-Turkish International University. He, being a colleague and comrade of Timur Kocaoglu, helps him interpret complex Kazakh concepts and phraseological units. Further, American poets as Mel Kenne and Eric Gerson also help him make his translations more poetic. From this we see that the background of the translation began in the translator's childhood, the seeds of which were sown by his father. And contribution of all mentioned figures reveal the whole complex translation process which took place over many years.

Secondly, according to the next task that we have set is to form the holistic view of the poetic translation done by T. Kocaoglu. The translator's experience told above proves how much time, knowledge and effort poetry translation takes. He made a lifelong correction which is seen in difference between of his earlier (1993) and later (2018) translation publications. For example, after some time, a translator changes his thinking regarding the translation of a proper name (Lady Rose to Gulsim).

Thirdly, from the interview we see how the translator deeply understands the intention of the poet and meaning, power of the poetry. That was the reason for choosing of Magzhan's most outstanding 20 poems for translation as *'Turkistan'*, *'The Fire'*, *'Tamerlane's word'*, *'The Wind'*, *'To Lady Gulsim'* *'What is Love?'*, *'I believe in Youth'*, *'To a Young Beauty'*, *'To My Brother in Distance'*, *'Soul'*, *'Poem'*, *'Darkness Deepens Gradually'*, *'The Ural Mountains'*, *'Thought'*, *'To the Moon'*, *'The Nightingale'*. What helped the translator translate directly from Kazakh? His good knowledge of the language and culture, and not only Kazakh, he read a lot of books in Kazakh, and of course his inner powerful wish to translate Magzhan's poetry. From his advice given to other translators who would like to do poetic translation as 'to be patient, to get ready, to write poems himself or herself, and being ready for sleepless nights and emotional experiences' we see the nature of a poetic translation. It means that we need all these skills in order to overcome linguistic and cultural barriers in translation.

5. Conclusion

The aim of the study was to perform the poetic translation experience of a polyglot translator Timur Kocaoglu in the case of translation of Magzhan's poetry with the help of open interview which has been achieved and presented in this article. Nine crucial questions from the point of poetic translation have been asked and answered. It gives us general picture of the whole translation process from the early beginning, in the process, and in addition we see the possible continuation and future translation plans of the translator. We believe that the content and materials presented in the article will contribute to the formation of literary translation discourse in Kazakhstan and crucial to know for the future and present community of translators who take part in the strengthening and prosperity of Kazakh translation theory and practice. We all need to know the name and experience of the translator, who studied Magzhan's creativity and introduced him to the world, and

local translators should follow his example. Additionally, we can conclude that a poetry translator must be both a poet and writer, know very well the source and target language, literature and culture in order to skilfully render it.

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