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***U. B. Bailiyeva¹, Zh. Dadebaev²**

^{1,2}Al-Farabi Kazakh National University,
Republic of Kazakhstan, Almaty.

¹ORCID: <https://orcid.org/0000-0001-5039-8596>

²ORCID: <https://orcid.org/0000-0002-0290-2310>

*e-mail: baylievaulzhan@gmail.com

ANTHROPOMORPHIC SIGNS OF THE CONCEPT «HEART» AND THE FEATURES OF ITS TRANSLATION

The article analyzes the concept «жүрек» (heart), objectified by anthropomorphic features, presented in the works of Abai Kunanbayev. The questions about the expression of the concept «heart» in the linguistic picture of the world, its translation was considered by linguists, however the degree of its equivalence was not deeply determined from the perspective of translation studies. In this regard, the scientific purpose of the research is to convey the concept «жүрек» (heart) from Kazakh into Russian, English through the examples analyzed in the article, the importance of revealing the degree of its equivalence.

During the discussion of the article, Abai's works are considered as original texts, translations of the words of edification in Russian by S. Sanbayev, R. Seisenbayev and K. Serikbayeva, E. Zhumagul, texts in English by R. McKane, J. Burnside, S. Geoghegan are analysed. According to the translations of the poems S. Tleubayev, L. Ozerov, Yu. Kuznetsov, M. Dudin, M. Adibayev, etc. in Russian and English translation versions of T. Botting, O. Shartse, Z. Auezova, A. Is semberdiyeva, R. Kudabayeva are considered.

As a result of the research, the authors of the article state that, in addition to determining the degree of equivalence in the translation of Abai's works, the study of poems of the author's works directly translated from Kazakh-to-English goes beyond the step-by-step translation in Kazakh translation studies. The translation features of the concept «жүрек» (heart) studied in the article are carried out using the comparative method, and the analysis is made based on the equivalence theory of V. N. Komissarov. Abai is a world-famous person, there are sufficient number of translations of his works into Russian and English languages, however, clarifying the

peculiarities of translation versions will make a great contribution to the field of Kazakh translation studies.

Keywords: concept, heart, anthropomorphic signs, translation, Abai Kunanbayev.

Introduction

The concept of the *жүрек* (heart), frequently encountered in Abai's works, occupies a central place in his worldview and serves as a fundamental element in his aesthetic, ethical, and philosophical reflections on human nature. The attainment of true humanity can be approached from two distinct perspectives. One is dominated by consciousness and reason, while the other, as exemplified by Abai, introduces the category of the *жүрек* (heart) as a guiding principle toward morality and love. K.-J. Tokayev stated that Abai's works are unique and are particularly important for the younger generation. Abai anticipated with remarkable foresight what life would be like in our technological age, and formulated the concept of «the man of integrity» [1, p. 3]. Obviously, the term *жүрек* (heart) constitutes an integral component of the conceptual framework proposed by the author, and highlights the significance of given article.

Anthropomorphic aspects occupy a significant part of the structure of the concept *жүрек* (heart) in the works of A. Kunanbayev. Abai was the first in Kazakh literature who turned to the conceptual phenomenon of the heart from a linguo-philosophical position. The concept *жүрек* (heart) in author's prose and poetry is connected with material and abstract concepts. However, Abai's poetic art, his moral positions and philosophical principles are not always adequately appreciated in the works of world literature. The main reason is the difficulty of translating author's works into other languages. It is challenging to portray the full depth of relevant concepts, content, and meaning that are considered philosophically significant and artistically integrated throughout the translated poet's works.

The vast majority of concepts of the inner world contain anthropomorphic features in their structure. Abai's use of words with different meanings and the introduction of new epithets, such as «жас жүрек» (a young heart), «жүректің айнасы» (heart's mirror), etc. are prevalent. According to Zhumaliev, such words constitute a model and a new approach to Kazakh poetry that did not exist prior to Abai [2, p. 144].

Consequently, understanding a foreign culture through the prism of language and cultural concepts serves as an effective means of enhancing cognitive development and intercultural awareness among people of different national backgrounds. The article explores the translation of the poet's works into Russian and English, providing insight into the author's thoughts and mental depth.

Materials and Methods

The present article examines the poetry and edifying words of Abai Kunanbayev, focusing on their translation into Russian and English. The words of edification were

translated into Russian by the Kazakh writers, translators as S. Sanbayev under the title «Edifying words» (2020); R. Seisenbayev and K. Serikbayeva under the title «The Book of Words» (2015); new translation versions of E. Zhumagul under the title «Words of Edification» (2021) were selected. The English versions of these texts were transcribed by R. McKane, S. Geoghegan (2021), and J. Burnside (2020). Additionally, the poetry of Abai was translated into Russian by S. Tleubayev, L. Ozerov, Yu. Kuznetsov, M. Dudin, and M. Adibayev, while English renditions were conveyed by D. Rottenberg, O. Shartse, Z. Auezova, A. Issemberdiyeva, and R. Kudabayeva.

The research methodology is based on the theoretical and practical principles of translation studies. The works of V. N. Komissarov on equivalence theory served as the foundation for the current study. Equivalency indicates that the ST and the TT share some degree of «sameness» and is a crucial component of translation theories [3, p. 2]. The process of analyzing translations, both in the ST and TT, helps to pinpoint and record the degree of equivalent the translator applied. Komissarov distinguished five levels of equivalency theory: «the level of linguistic signs, the level of statement, the level of message (structure), the level of situation description, and the level of the purpose of communication» [4]. These correspond to what are commonly known as denotative, referential, syntactic, stylistic, and pragmatic types of equivalence.

One of the key approaches to assessing translation equivalence involved a systematic comparison of the original text with its translated versions. According to Zh. Dadebaev: «Two or more phenomena, things to be compared must be in the same place at the same time in front of the eyes of the viewers» [5, p. 7]. That is why, both the source texts and their translations underwent a comparative analysis to evaluate the degree of accuracy and interpretative nuances within the translational process.

The analysis of Abai's translations used the comparative method and equivalence theory, focusing on three key aspects: lexical analysis is a key concept like *жүрек* (heart) carried multiple meanings (intellect, emotions, soul) and were translated with varying degrees of accuracy. Some versions retained the original meaning («*Restless heart*»), while others emphasized emotion («*Wretched heart*»), or intellectual weakness («*Foolish heart*»); syntactic analysis – differences in Kazakh, Russian, and English sentence structures required adaptation. Literal translations maintained structural fidelity, while others prioritized poetic fluency («*Let the poem touch the heart*»); cultural analysis – Abai's philosophical ideas often lacked direct equivalents in Russian and English. Some translations retained cultural meaning, while others universalized meanings («*I am the master of the human body*» and «*I rule the body – its lifeblood pours through me*»).

Overall, lexical and cultural analysis were the most critical factors in ensuring the accuracy of Abai's philosophy in translation.

Results and Discus sion

In the structure of the concept *жүрек* (heart) in Abai's works, a significant part is occupied by anthropomorphic features. According to Syzdyk, «Abai's works are distinguished by defining same concept from many perspectives and epithets. For example, if he uses regular epithets for those who have «жау жүрек» (an enemy heart), «ит жүрек» (a dog heart), «жылы жүрек» (a warm heart), the author gives new signs and surprising epithets for those who have «ызалы жүрек» (a fierce heart), «асыл жүрек» (a noble heart), «мұз жүрек» (a heart of ice), and «жүрегім кырық жамау» (a forty patched heart), etc [6, p. 247]. Momynova states that «among the poets, Abai uses only one word *жүрек* (heart) with various epithets, among which there are only a few stable epithets, as «жылы жүрек» (a warm heart), «ет жүрек» (meat heart), and the rest of the phrases are voiced by the epithets proposed by Abai himself» [7]. When Abai used the phrase *жүрек* (heart) more than 150 times, the majority of them were figurative, meaning «man, inner world of a person, feelings» [8, p. 27].

In linguistics, the concept of *жүрек* (heart) refers to the metaphorical usage of the term to represent emotions and deepest feelings. According to Artyunova, the concept of «heart» is defined as a source of inner, spiritual, and mental life [9, p. 74]. The use of this concept in the verbal description of the world accurately conveys language's anthropocentrism.

The analysis revealed that translations of Abai's works varied in their approach to equivalence, influencing the overall perception of his philosophy and poetic style. Some translations prioritized semantic and syntactic equivalence, preserving the literal meaning and structure of the original text but often sacrificing poetic rhythm. Others adopted an interpretative approach, emphasizing stylistic and pragmatic equivalence, which improved fluency and readability but occasionally led to deviations from the original meaning. Below, the features of translation into Russian and English of poems, word of edification, which reflect the concept *жүрек* (heart) in Abai's works are analyzed.

Table 1 – Heart as a ruler of the human body.

Original version: Онан соң жүрек айтыпты: «Мен – адамның денесінің патшасымын, қан менен тарайды, жан менде мекен қылады, менсіз тірлік жоқ» [10, p. 93].		
Translators	Translation versions	The level of equivalence according to V.N. Komissarov
S. Sanabyev	<i>Не выдержало Сердце: – Я – царь жизни! – воскликнуло оно. – Я гоню кровь по жилам, во мне обитает душа, поэтому и нет без меня жизни!</i> [11, p. 136]	Equivalence Level 3: (Description of the Situation) The structure is modified: (<i>The Heart could not endure</i>) adds emotional intensity.
R. Seisenayev and K. Serikbayeva	<i>Сердце сказало: «Я – владыка человеческого тела. Кровь идет из меня, душа обитает во мне, без меня жизнь немыслима»</i> [10, p. 255].	Equivalence Level: 4 (Syntactic Structure Correspondence) The translation is close to the original, with a mostly preserved grammatical structure.
E. Zhumagul	<i>Затем сердце сказало: «Я властелин человеческого тела. Кровь идет из меня, душа обитает во мне, без меня жизнь немыслима»</i> [10, p. 255].	Equivalence Level: 4 (Syntactic Structure Correspondence) The translation is very close to the original. Grammatical structure is preserved.
R. McKane	<i>Said Heart:</i> "I am the master of the human body. I am the source of its blood, and the soul resides in me; life is inconceivable without me" [10, p. 421].	Equivalence Level: 3-4 (Description of the Situation + Syntactic Structure Correspondence)
J. Burnside	Finally, <i>Heart spoke up:</i> "I am the sovereign of the living body. Blood streams from me, the soul resides in me; there is no life without me" [11, p. 253].	Equivalence Level: 4 (Syntactic Structure Correspondence) The structure remains very close to the original.
S. Geoghegan	Then <i>the heart</i> had his turn and <i>spoke</i> to them thus: "I rule the body – its lifeblood pours through me, I am the soul's dwelling – there's no life without me" [12, p. 288].	Equivalence Level: 2-3 (Lexical Description + Description of the Situation) This is a more poetic translation.

In his seventeen words of edification, Abai divides the concept of *жүрек* (heart) into such attributes as mercy, justice, compassion, grace and endows heart with human appearance.

The analyzed translations of Abai's text reveal significant divergences in interpretative and literal approaches, shaping the conceptualization of the heart's role across languages. A key distinction in the Russian translations lies in the contrast between expressiveness and neutrality. Sanabyev's rendering ("*не выдержало сердце*") intensifies the emotional aspect, portraying the heart as an entity driven by passion rather than reason. Seisenbayev, Serikbayeva, and Zhumagul, on the

other hand, take a more restrained stance ("*сердце сказало*" and "*затем сердце сказало*"), preserving the commanding tone of the heart without adding extra emotional layers. This contrast serves as an example of how translation decisions can either strengthen or weaken the source text's rhetorical impact.

The way the heart is portrayed in the English translations is also influenced by translators artistic decisions. By maintaining a formal structure, McKane strengthens the heart's authoritative attitude. Burnside expands on this authority by focusing on control over emotion, which is consistent with Abai's theory of the heart's logical, commanding role. Geoghegan departs from typical images, however, by making the heart a participant in dialogue rather than an all-powerful force. That is why the initial boldness is diminished by interpretive change.

These translational decisions highlight more general problems with literary translation. The difference between literal and interpretative methods shows how various translators either add stylistic and emotional aspects or maintain the original's objectivity. Furthermore, the differing levels of personification represent distinct cultural preferences: Geoghegan's rendition delicately humanizes the heart, while McKane and Burnside maintain a neutral yet lyrical tone.

The most faithful to Abai's philosophical meaning is Burnside's and McKane's versions, as they retain both the heart's physical and metaphorical significance as a ruler of the human body and spirit. The closest translations to the original are E. Zhumagul, K. Serikbayeva and J. Burnside's versions (level 4).

Table 2 – Heart as a tool of the language.

Original version: <i>Алыстан сермен, жүректен термеп, шымырлап бойға жайылған</i> [13, p. 63].		
Translator	Translation versions	The level of equivalence according to V. N. Komissarov
L. Ozerov	<i>Издали зовет, от души идет, заставляет нас трепетать</i> [14, p. 184].	Equivalence Level: 3 (Description of the Situation) « <i>От души идет</i> » (comes from the soul) shifting the meaning slightly but maintaining the idea of deep emotional expression.
T. Botting	You start your flight from a distance, impinging on the <i>soul's</i> resistance, you penetrate all existence [15, p. 68].	Equivalence Level: 2-3 (Lexical Description + Description of the Situation) « <i>Impinging on the soul's resistance</i> » reinterprets «жүректен термеп» with an abstract image, shifting the focus from emotional expression to struggle or impact.

Z. Auezova	It can reach you from far away, can <i>touch your heart</i> and make you shiver [1, p. 124].	Equivalence Level: 4 (Syntactic Structure Correspondence) « <i>Can touch your heart</i> » is a natural way to convey «жүректен термеп», though it simplifies the metaphor. This version is the closest to the original in both meaning and structure, making it the most accurate translation.
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Abai's phrases in the given verses are presented in metaphorical relation. In this context, the phrase «*жүректен тербеп*» defined as a component of the art of oratory, determining the listener's emotions and language function through the speaker's words.

Each translator approaches the concept of жүрек (heart) differently. In the original text, жүрек (heart) conveys emotional depth, but Ozerov replaces it with душа (soul), broadening the meaning to include spiritual and moral aspects, while Botting also substitutes «*soul*», making the concept more abstract. Auezova, however, preserves «*heart*», maintaining its emotional core, giving the most literal and accurate translation.

The concepts of *жан* (soul) and *жүрек* (heart) in Abai's works are clearly distinguished, and their conflation in translation can distort author's ideas. According to Zhabayeva, *жан* (*jan*) in Kazakh philosophy is an organ of deeper, purer, and more morally and spiritually coloured feelings than the 'heart' – an internal spiritual area where inanimate things can not exist [16, 12]. For instance: «*Махаббатпен жаратқан адамзатты, сен де сүй ол Алланы жаннан тәтті*» (*God created humankind with love, love Him as dearly as your soul*). In this context, *жан* symbolizes the highest value, showing that love for God should be as precious as one's own soul. *Жан күйзелмей тән азбайды* (*Without the suffering of the soul, the body does not wither*), *жан* is associated with deep emotional or spiritual distress, which in turn affects the physical state of a person. *Жан* is connected to the *body* (*тән*), yet it is perceived as something higher, defining a person's moral and ethical principles. Unlike *жүрек* (heart), which is responsible for emotions, feelings, *жан* is viewed in a philosophical context as a fundamental life principle tied to human existence.

According to cultural differences, in Kazakh, жүрек (heart) represents morality and willpower, while in Russian, душа (soul) often carries similar meanings, and in English, heart conveys emotions, whereas soul has a more spiritual connotation. Botting takes a highly interpretative and poetic approach, avoiding a direct equivalent and instead introducing «the soul's resistance», adding an element of internal struggle not present in the original, making the concept more abstract and intellectualized. Given that Botting's translation is an

indirect rendering from Russian, the substitution of «*heart*» with «*soul*» reflects an intermediary linguistic influence. Among the analyzed translations, Auezova's direct Kazakh-to-English rendering stands out as the most precise and faithful, as it preserves *heart* and its emotional connotations without imposing additional interpretative layers.

Table 3 – Heart as a kindness, mercy, grace, goodness.

Original version: Тілге жеңіл, жүрекке <i>жылы тиіп</i> , теп-тегіс, жұмыр келсін айналасы [13, p. 43].		
Translator	Translation versions	The level of equivalence according to V. N. Komissarov
Yu. Kuznetsov	В ней слову вольно и душе тепло, округлы формы, поступь так легка [14, p. 227].	Equivalence Level: 3 (Description of the Situation) « <i>Душе тепло</i> » (the soul feels warmth) substitutes « <i>heart</i> » with « <i>soul</i> ».
O. Shartse	Words that a person easily can memorise, words that will smoothly flow and <i>touch the heart</i> [15, p. 24].	Equivalence Level: 2-3 (Lexical Description + Description of the Situation) « <i>Touch the heart</i> » is an accurate rendering of « <i>Жүрекке жылы тиіп</i> » (warm to the heart).
A. Issemerdiyeva	Let the poem <i>touch the heart</i> , let it caress the mouth in which it speaks, and let its perfect form embody what it says [1, p. 92].	Equivalence Level: 2-3 (Lexical Description + Description of the Situation) « <i>Let the poem touch the heart</i> » correctly translates « <i>Жүрекке жылы тиіп</i> ».

The conditions that Abai sets for poetry in terms of language are primarily easy to pronounce (smooth language), pleasant to the heart (emotionally touching), and well-structured (harmonious in form). Lexically, the phrase **жүрекке жылы тиіп** (literally «warmly touching the heart») conveys emotional and aesthetic resonance. Kuznetsov replaces **жүрек** (heart) with «**душа**» (soul) and «**в душе тепло**» (the soul feels warm), shifting the focus to a broader spiritual experience. Shartse preserves «*heart*» but reinterprets the phrase as «touch the heart», maintaining emotional impact. Issemerdiyeva also retains «*heart*» but uses an imperative, reinforcing the poetic function. Culturally, in Kazakh, **жүрек** represents emotions, aesthetic perception, and inner warmth, while in Russian, **душа** (soul) often conveys similar meanings more naturally. In English, heart is common for emotions, but translations may adapt expressions to fit poetic traditions. Among the translations, A. Issemerdiyeva's translation emerges as

the most outstanding, as she not only preserves the term «*heart*» but also enriches its meaning, making it more poetic and expressive.

Table 4 – Tenacious, painful heart.

Original version: Асау жүрек аяғын шалыс басқан, жерін тауып артқыға сөз болмай ма? [13, p. 137].		
Translator	Translation versions	The level of equivalence according to V. N. Komissarov
S. Tleubayev	Строптивное сердце могло где-то оступиться, не может ли это стать темой разговора после тебя? [17, p. 309].	Equivalence Level: 3-4 (Description of the Situation + Syntactic Correspondence) « <i>Строптивное сердце</i> » is a good equivalent of « <i>асау жүрек</i> » (wild heart).
Yu. Newman	И станешь ли судить меня, потомок, за каждый мой нечаянный просчет?! [17, p. 310].	Equivalence Level: 2 (Lexical-Semantic Description) « <i>Heart</i> » is completely omitted, losing the central metaphor. The focus shifts to judgment by future generations rather than the heart's mistakes.
M. Dudin	И пересудит все ошибки, на перекрестках всех дорог [17, p. 311].	Equivalence Level: 1-2 (Word-for-word + Lexical Description) « <i>Heart</i> » is omitted, completely changing the focus. The poetic style is maintained, but the meaning is altered significantly.
M. Adibayev	Не станет ли больное сердце, добычею озлобленной толпы?! [17, p. 315].	Equivalence Level: 3 (Description of the Situation) « <i>Больное сердце</i> » (wounded heart) changes « <i>асау жүрек</i> » from wild/restless to suffering.
Yu. Kuznetsov	О, глупое сердце, не раз ты в пути ошибалось! Быть может, потомки заучат твой путь назубок! [17, p. 313].	Equivalence Level: 3-4 (Description + Syntactic structure correspondence) « <i>Foolish heart</i> » instead of « <i>wild heart</i> » changes the emotional tone from uncontrollable to irrational.

R. Kudabayeva	And my wretched heart, where love and hatred went to war, will turn at last into a lump of ice, correct? [1, p. 293].	Equivalence Level: 2 (Lexical Description) « <i>Wretched heart</i> » captures the idea of struggle but adds suffering, shifting from «wild» to «tormented».
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Abai's original line presents a metaphorical image of the heart as something wild, «*асау жүрек*» (restless heart) and prone to mistakes, «*аяғын шалыс басқан*» (missteps). From a lexical perspective, some translations retain «*сердце*» (heart) while modifying its attributes, as seen in renderings like «*спронтивное*» (stubborn), which remain close to the original meaning. Others omit the term entirely, shifting the focus toward notions such as «*ошибки*» (mistakes) or «*просчет*» (miscalculation), thereby externalizing the concept and altering its emphasis. In certain cases, the translation introduces additional emotional connotations, as in «*больное сердце*» (wounded heart), which conveys pain absent in the source text. More creatively, some versions transform the heart into a symbolic site of internal conflict, incorporating metaphors such as a «*lump of ice*», which significantly expands upon the original imagery. From a cultural perspective, Russian translations either keep this wider role or replace the heart with more abstract concepts. Sometimes, reinterpretations in English deviate from the original Kazakh concept by integrating poetic imagery related to love, hatred, and ice.

The best translation depends on the goal – whether accuracy or poetic beauty is the priority. If the aim is faithfulness to the original meaning, S. Tleybayev's version is the strongest, as it preserves both the concept of the restless heart and the poetic flow without unnecessary reinterpretation. Overall, for a precise and culturally faithful rendering, Tleybayev's translation is the best. If poetic expressiveness are the focus, Kudabayeva's version stands out as the most imaginative.

Conclusion

During the discussion of the paper, the translation versions of Abai's works in Russian and English were studied applying V. N. Komissarov's equivalence theory. The study includes translations by professional literary translators (L. Ozerov, M. Dudin, etc.), Kazakh scholars (Z. Auezova, M. Adibayev, etc.), and native English translators (J. Burnside, R. McKane, etc.), ensuring a comprehensive analysis of translation strategies. This selection allows for a comparison of differences between native and non-native translators, and the impact of cultural background on translation choices. Additionally, the study highlights that direct translation from Kazakh-to-English is preferable to step-by-step translation through Russian, as it reduces the risk of meaning distortion and preserves the original nuances of Abai's concepts. By analyzing a diverse set of translators, the research provides a well-rounded perspective, enhancing the study's objectivity and scholarly depth.

Through the examples analyzed in the article, the concept «heart» is often referred to as the concept *жан* («soul») in Russian and English translations. This signifies that the meaning of the translated text does not fully represent the word's lexical-semantic properties, which appear in some samples of the original text. In Abai's works, the concept of *жүрек* is not merely a physiological organ but the center of spirituality, morality, and emotions. However, it is not equivalent to *жан* (soul). In Russian, it corresponds to *сердце*, and in English, to *heart*, that is why, translating it as *soul* or substituting *жан* with *жүрек* distorts author's ideas and alters the meaning of his works. Misidentifying these terms can lead to a misinterpretation of Abai's views on human nature, moral principles, and the balance between reason, will, and heart. Therefore, translators must carefully consider the semantic and conceptual distinctions between these terms to convey Abai's philosophy as accurately as possible.

The findings of the analysis revealed that the translations of the poet's works have varying degrees of equivalency. Many translations align with the third and fourth levels of Komissarov's equivalence theory, preserving both the situational description and the structure of the original. This ensures the core meaning and message remain intact, though some cultural and stylistic nuances may not be fully conveyed. The application of Komissarov's theory of equivalence offers significant practical benefits: it helps translators balance accuracy and expressiveness, and highlights textual shifts in translation, shows different translation techniques: literal translation (Kuznetsov: «Foolish heart»); simplified metaphor (Tleubayev: «Rebellious heart»); free interpretation (Kudabayeva: «Wretched heart»).

This study carefully selects translations using a structured approach that represents different translation strategies. By comparing Russian and English versions and focusing on key concept and cultural meanings, it highlights how translation choices affect the original text's meaning. Including experienced translators ensures a broad perspective, strengthening the study's reliability. This approach makes the research valuable for translation studies, comparative linguistics, and a deeper appreciation of Abai's works worldwide.

In conclusion, recognizing and understanding the poet's level of thinking, feeling is required for the translator's talent and creativity to rise to a high level and acquire poetic excellence. The challenge of translating the concept of *жүрек* (heart) in Abai's works into Russian and English necessitates precise examination and careful research at the dissertation level.

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*Ұ. Б. Байлиева¹, Ж. Дәдебаев²

^{1,2}Әл-Фараби атындағы Қазақ ұлттық университеті,

Қазақстан Республикасы, Алматы қ.

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«ЖҮРЕК» КОНЦЕПТІСІНІҢ АНТРОПОМОРФТЫҚ СИПАТТАРЫ ЖӘНЕ ОНЫҢ АУДАРЫЛУ ЕРЕКШЕЛІКТЕРІ

Мақалада Абай Құнанбаев шығармашылығындағы антропоморфтық сипаттармен объективтіленген «жүрек» концептісіне талдау жасалады. «Жүрек» концептісінің әлемнің тілдік бейнесіндегі көрінісі, оның аудармасы туралы мәселелер лингвисттер тарапынан қарастырылғанымен, оның эквиваленттілік дәрежесі аударма тұрғысынан терең айқындалмады. Осыған орай, зерттеу жұмысының ғылыми мақсаты – мақалада талдау жасалған мысалдар арқылы «жүрек» концептісінің қазақ тілінен орыс, ағылшын тілдеріне аудармада берілуінің, оның эквиваленттілік дәрежесін көрсете алудың маңыздылығы болып табылады.

Мақаланы талқылау барысында Абай шығармалары түпнұсқа ретінде, С. Санбаев, Р. Сейсенбаев және К. Серікбаева, Е. Жұмағұл нұсқаларының орыс тіліндегі аудармаларына, Р. Маккейн, Дж. Бернсайд, С. Гейгеннің ағылшын тіліндегі қара сөз мәтіндеріне талдау жасалады. Өлең аудармалары бойынша С. Тлеубаев, Л. Озеров, Ю. Кузнецов, М. Дудин, М. Әдібаев, т.б. орыс тіліндегі және Т. Боттинг, О. Шарц, З. Әуезова, А. Иссембердиева, Р. Кудабаяның ағылшын тіліндегі аударма нұсқалары қарастырылады.

Зерттеу жұмысының нәтижелері ретінде мақала авторлары Абай шығармаларының тәржімалануындағы эквиваленттілік дәрежесінің анықталуымен қатар, ақын шығармаларының қазақ тілінен тікелей ағылшын тіліне аударылған тәржіма нұсқаларының зерттелуі қазақ аударматануында сатылай аударма жасаудың

шегінен шыққандығын анықтайды. Мақалада зерттелініп отырған «жүрек» концептісінің аударылу ерекшеліктері салыстырмалы әдіс бойынша жүргізіледі, сондай-ақ, В.Н. Комиссаровтың эквиваленттілік теориясына сүйене отырып, талдау жасалады. Абай – әлемге әйгілі тұлға, оның шығармаларының орыс, ағылшын тілдеріндегі аудармалары жетерлік, дегенмен аударма нұсқаларының тәржімалану ерекшеліктерін айшықтау қазақ аударматану саласына зор үлесін тигізеді.

Кілтті сөздер: концепт, жүрек, антропоморфтық белгілер, аударма, Абай Құнанбаев.

*У. Б. Байлиева¹, Ж. Дадебаев²

^{1,2}Казахский национальный университет имени Аль-Фараби,
Республика Казахстан, г. Алматы.

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АНТРОПОМОРФНЫЕ ПРИЗНАКИ КОНЦЕПТА «СЕРДЦЕ» И ОСОБЕННОСТИ ЕГО ПЕРЕВОДА

В статье анализируется концепт «сердце», объективированный антропоморфными признаками, представленной в произведениях Абая Кунанбаева. Вопросы о выражении концепта «сердце» в языковой картине мира, его переводе рассматривались лингвистами, но степень его эквивалентности не была глубоко изучена с точки зрения перевода. В связи с этим научной целью исследовательской работы является перевод концепта «сердце» с казахского на русский, английский языки через проанализированные в статье примеры, а также важность умения определить степень его эквивалентности.

В ходе обсуждения статьи, в качестве оригиналов рассмотрены произведения Абая, анализируются переводы слов назиданий С. Санбаева, Р. Сейсенбаева и К. Серикбаевой, Е. Жумагула на русском и тексты Р. Маккейна, Дж. Бернсайда, С. Гейгена на английском языке. Рассмотрены варианты переводов стихотворений на русском языке С. Тлеубаева, Л. Озерова, Ю. Кузнецова, М. Дудина, М. Адибаева и Т. Боттинга, О. Шарц, З. Ауэзовой, А. Иссембердиевой, Р. Кудабоевой на английском языке.

В результате исследования авторы статьи отмечают, что, помимо определения степени эквивалентности при переводе

произведений Абая, изучение вариантов произведений поэта, непосредственно переведенных с казахского языка на английский язык, выходит за рамки поэтапного перевода в казахском переводоведении. Особенности перевода изучаемого в статье концепта «сердце» проводятся методом сопоставления, а также анализируются на основе теории эквивалентности В. Н. Комиссарова. Абай – всемирно известная личность, его произведения имеют достаточно переводов на русский и английский языки, однако выявление особенностей переводческих версий вносит большой вклад в сферу казахского переводоведения.

Ключевые слова: концепт, сердце, антропоморфные признаки, перевод, Абай Кунанбаев.

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«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

67-36-69

e-mail: kereku@tou.edu.kz

www.vestnik.tou.edu.kz