

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия
1997 жылдан бастап шығады



ВЕСТНИК ТОРАЙҒЫРОВ УНИВЕРСИТЕТА

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№ 2 (2026)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия

выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность

публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/BGQF1973>

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TRANSLATION FEATURES OF RELIGIOUS REALIAS IN ABISH KEKILBAYEV'S NOVEL «END OF THE LEGEND» INTO RUSSIAN AND ENGLISH

The article examines the nuances of the translation of religious aspects in Abish Kekilbayev's novel «End of the Legend» from Kazakh into Russian and English. The authors highlight that effective literary translation requires not only linguistic proficiency but also a thorough understanding of cultural, historical, and religious contexts, which shape the interpretation of the original. The relevance of the topic is determined by the growing interest in Kazakh literature and its role in global discussions on culture and identity. The article examines key aspects of translation, such as cultural specificity, lexical and stylistic complexities, emotional load and the necessity of adapting texts for different audiences. A comparative analysis of the Russian and English versions of the novel shows how differences in the perception of religious concepts can influence the interpretation of the text. The study reveals that successful translation of religious realias requires a multi-faceted approach that includes cultural, lexical, stylistic and emotional aspects. The article highlights the importance of intercultural dialogue as a means of creating a deeper understanding of literary works that reflect specific aspects of religious life and contributes to a broader perception of Kazakh literature in the international arena.

Keywords: religious realias, translation, cultural context, Kazakh literature, interpretation, emotional load.

Introduction

The process of translating literary texts is not simply a lexical replacement of language units, but requires a comprehensive consideration of the cultural,

historical, social and religious contexts. Abish Kekilbaev's novel «The End of the Legend» serves as a clear example of how religious and cultural codes construct the semantic system of a work and how they are transformed in the act of translation.

The growing interest in Kazakh literature in the context of global discourses on culture and identity confirms the scientific significance of this study. Translation of religious and cultural realities is associated with special difficulties: the meaning of terms and images can change depending on the linguistic and cultural context, which significantly affects the interpretation of the text for Russian-speaking and English-speaking audiences.

This article presents a comprehensive analysis of the transmission of religious realities in the novel «The End of the Legend» when translating from Kazakh into Russian and English based on practical examples and theoretical concepts. The study covers various transformation techniques (transcription, transliteration, calculus, descriptive translation, compensation, generalization and concretization) and translation strategies (literal, semantic and adaptive translation) aimed at preserving the author's intent when conveying complex religious concepts. Special attention is paid to linguacultural difficulties, emphasizing the role of intercultural dialogue in the formation of an in-depth perception of a literary text.

Materials and methods

The study focuses on Abish Kekilbayev's novel «The End of the Legend,» originally published in 1971 as «Mahabbat Munarasy». The 2023 edition from «Mazmundama» serves as the source text, while the 1979 Russian translation by Gerard Belger and the 2016 English version by Catherine Fitzpatrick, Marina Vlada Kartseva, and Igor Kozak are used for analysis. The novel explores the tragic story of Tamerlane, highlighting the influence of Islamic culture and Kazakh traditions on identity.

The analysis employs several methods:

1. Textual analysis.
2. Cultural approach.
3. Comparative analysis.
4. Contextual analysis.
5. Lexicology methods.

In this study, the following translation transformations can be distinguished:

- transcription/transliteration.
- functional replacement (analogue).
- descriptive translation.
- calque.

The study employs semantic, communicative, and cognitive translation models. The semantic model aims to convey meanings despite cultural differences, while the communicative model adapts translations for different audiences –

English translations include more explanations for international readers, whereas Russian translations maintain cultural closeness. The cognitive model examines how cognitive factors influence the perception of religious realities across cultures.

These methods enhance understanding of how the translation of religious realities in A. Kekilbaev's «The End of the Legend» affects text perception, revealing insights at both literary and cultural-philosophical levels, and facilitating the transfer of meanings between languages and cultures.

Results and discussions

Translating religious realias is complex and demands a deep understanding of both source and target cultural contexts. In Abish Kekilbayev's novel «End of the Legend,» these realias significantly influence the plot and enrich the text with cultural and spiritual meanings. This article examines the specifics of translating these realias into Russian and English, referencing the definitions in Table 1.

Table 1 – Realities of the religious and cultural context

№	Author of the definition	Definition of the term «religious realia(s)»
1	Desnickij A.	these are the fundamental structures through which religious practices shape social identity and ethical paradigms [1]
2	Ligostaev A.G.	represent systems of meanings that are obtained through the interaction of individual consciousness and cult practices [2]
3	Fedenko I.S.	reflect not only the personal experiences of believers, but also cultural codes that determine social norms and behavior [3]
4	Kretov A.A., Fenenko N.A.	a linguistic sign denoting a natural fact/artifact characteristic of one culture and absent in another, distinguished by the materiality of the denotation, as well as a mental fact that determines the moral and artistic values of a nation and the features of its national mentality [4, p. 10]
5	Sivtseva N.S.	these are social constructs that shape the actions of individuals and social structures under the influence of their beliefs [5, p. 80]
6	Pihlaja S.	represent a set of practices, beliefs and social structures that shape the spiritual life of society and the individual [6, p. 5]
7	Rashidova D.K.	these are the relationships between belief systems and social practices that reflect and influence cultural norms, and focusing on the cultural gap between different languages [7, p. 632]
8	Sergio Mas Díaz	these are objective facts and phenomena associated with the existence and practice of religions, reflecting the spiritual needs of society [8]

Religious and cultural realities represent a set of religious doctrines and dogmas, ritual practices, social institutions, cultural traditions, ethical norms, subjective experience of believers, historical conditions and canonical texts, which together form a holistic picture of religious life and practice in various cultural and historical contexts.

The transmission of religious and cultural realities is associated with two fundamental difficulties: lexical non-equivalence and the need to preserve the national and historical context of the original. For an adequate definition of terms and explanations that are not real originals in the target language, various transformations are used based on the classification of L.S. Barkhudarov («Language and Translation»): transliteration, calque, descriptive translation, basic analogies, as well as hypo- and hypernymic, metonymic and metaphorical translation techniques [9].

The communicative model of translation considers the translation process as a specific form of communication. In this model, the source text is perceived as a text belonging to another linguistic and cultural environment. The translator's task is to create an adequate or equivalent text in the target language that would correspond to the original [10, p. 89].

Translating texts with religious terms is complex, requiring not only language proficiency but also an understanding of cultural, historical, and sociocultural contexts. Figure 1 outlines key aspects of translating religious realias, emphasizing the challenges translators encounter and methods to address them.

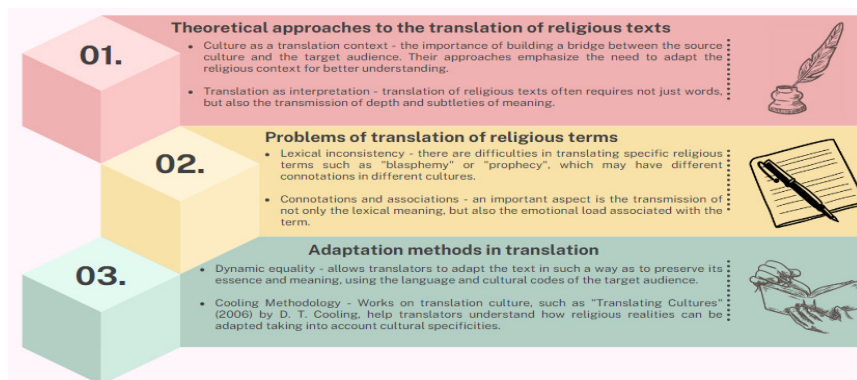


Figure 1 – Key aspects of the translation of religious realias

Adequate rendering of religious and cultural realities requires the use of a comprehensive methodology that takes into account both the linguistic and cultural context. The effectiveness of the translation process is determined by the translator's ability to interpret, adapt and preserve the original meaning. A deep understanding of the specifics of religious vocabulary and the use of various translation techniques contribute to improving the quality of the final text.

The novel «End of the Legend» by Abish Kekilbayev is fiction, philosophical reflections on life and death, truth and lies, love and power, good and evil.

The minaret is a central symbol in the novel, around which all events revolve. Its first mention in the original text is as follows: *«Көк қойнауудағы көп қарайған айқыңдала бастады. Қарсы алдарынан қара құрым қалың қол кес-кестеп тұра қалғандай зәулім мұнаралары көк мұнарда қалқып, байта шаһар шыға келді. Қақ төрде әлгі бір аспанмен бой таласқан көк сырық, енді байқады – мұнара. Оны бұрын бұл шаһардан көрмеген сияқты еді. Көк масаты көйлек киген әлдебір арудың алыстан арып–ашып келе жатқан жарына сағына қол бұлғап, көкке көтерген білегіндей жұп-жұмыр, сымбатты мұнара жақындаған сайын жалт-жұлт ойнап жарқырай түсті»* [11, p. 7]. In Russian translation: *«Точно выплыл из голубого марева войску навстречу со своими голубыми, будто воздушно-невесомыми, минаретами. Прямой, как стрела, голубой шест, упоравшийся вершиной в небо, обернулся – и Повелитель увидел теперь это ясно – величественной башней»* [12, p. 13] and translated into English *«And at this very moment, in the midst of a blue-green backdrop, sprawled out a multi-colored kaleidoscopic spectacle of the Great City of steel, opening its hospitable arms to the dust-covered troops, bestowing an air of festivity to the atmosphere with its majestic spires and minarets, practically gliding along the currents of the scorching, molten air. And in the very center of this soldier-welcoming city, that sky-blue linear structure, resembling a pole, had in fact turned out to be an astonishingly beautiful new tower»* [13, p. 18]. In «End of the Legend,» the minaret symbolizes the contrast between light and shadow, as well as the heavenly and earthly realms. The sky represents the beauty and dreams of the characters, while the city reflects everyday life's bustle. Additionally, the red apple with a wormhole symbolizes illusory power, enhancing this contrast.

The image of Allah in Kekilbayev's novel is revealed through the various psychological states of the protagonist. However, the dominant feelings are the inner anxiety and confusion that have gripped the aging tyrant, who *«plunged millions of people into bloody chaos»*. We see the hero reflecting on his life and the meaninglessness of worldly vanity. Despite this, the Lord *«He would not allow himself to alter his own decisions – better to measure it forty times rather than simply proceeding»* convinced of his exclusive right as a *«strong personality»* to rule over everyone and everything.

In «End of the Legend,» the Minaret symbolizes a strict and unapproachable aspect of Allah. The characters seek answers to life's questions amid their struggles. Zhappar, the young architect, becomes blind and mute by the Khan's order, while the Young Khansha falls into disgrace, highlighting the ruler's powerlessness against nature and divine laws. Zhappar represents the strength of true love, surpassing the ruler's authority. The idea of «building a temple» reflects the pursuit of truth and spirituality found in world cultures and sacred texts like the Bible and the Koran.

It is no coincidence that Zhappar, trying to escape the «*stinking dirt of the earth*», climbs a steep tower to the blue sky. The unchecked power of tyrants distorts their lives and souls, robbing them of peace and hope. Yet, the forces of goodness and light endure within the people, preserved in music, legends, and monuments. Evil is destined to fail as long as there is a yearning for «*upwards*» in the human soul. True literature captures the essence of humanity, as Abish Kekilbayev emphasized, drawing wisdom from history and its lessons.

In «End of the Legend» by Abish Kekilbayev, numerous religious realias act as key plot elements, enhancing the philosophical and spiritual dimensions of the characters.

For example, «Бесқонақтың бес күні өткен соң, дүние жынынан айрылған бақсыдай жым-жырт бола қалды. Жер беті айғыз-айғыз жарылып кетінті» [11, p. 2]. «Пять дней и ночей ярилась буря-предвестница благодатной весны. Потом весь мир враз утишился, словно обессиленный после камлания баксы-шаман» [12, p. 7]. The term «*kamlanie*» refers to ritual rites performed by a shaman (baksy) to establish a connection with the spiritual world. After the *kamlanie*, the baksy shaman teaches and guides his followers, imparting knowledge of traditional rituals, healing, and spiritual practices. This time can also symbolize the acquisition of new abilities or a deeper understanding of the spiritual aspects of life. *Kamlanie* involves the use of musical instruments such as the drum and the performance of dances, which helps the shaman enter a trance and establish a connection with the spirits. In English translation, the text of the paragraph is described as follows: «*After five days of the terrifying storm, which in these parts, since the olden days, has been called «Beskonak», in memory of the five fallen journeymen, an abrupt, utter calm pervaded the air. It was like a shaman-bahsi after a frantic trance state – when all of the djinn finally release his body, nature immersed herself into a meek quietude.*» [13, p. 9]. That is, after five days of a terrifying storm known as «Beskonak», a sudden calm came. This may remind one of the state of a shaman after a strong trance, when the spirits leave the body, leaving behind silence. Nature, freed from anger, sank into humble calm, as if expressing respect for the suffering experienced together. In Kazakh religious realias, this silence symbolizes harmony, the restoration of connection with the spiritual world and ancestors who protect the soul of the people. Let's consider the translation of the word «Бесқонақ» – it has no direct equivalent in Russian or English. It is most likely a word created by the author, and its meaning is derived from the context. «Бес» – *five*, «қонақ» – *guest*. In context, it is a five-day storm, a harbinger of spring. Translators into Russian chose the descriptive method, defining «Бесқонақ» as «*a storm is a harbinger of a blessed spring*». This conveys the basic meaning, but loses the mystery and strangeness of the original word. Similarly, in English, the descriptive method is used: «*five-day*

storm, known in these parts, since olden days, as «Beskonak», in memory of the five fallen journeymen». Here is an explanation that adds information about the origin of the name. Another term is «Жын» – spirit, demon, genie (in Arabic mythology). Translated into Russian – «джин» and into English «djinn». Both translations, Russian and English, use the method of calque (transliteration) in combination with direct translation. «Бақсы» – is a shaman, a sorcerer. Translated into Russian as «баксы–шаман». The addition of the word «shaman» makes the translation more understandable for the Russian reader, since the word «baksy» is less known to the general audience. In the English text, it is translated similarly to the Russian one, «shaman-bahsi», also a more familiar term for the English-speaking reader. In this case, the method of translation with addition (explanation/compensatory translation) and the technique of contextual adaptation are used. There is no direct equivalent of this word in the Kazakh text, «kamlanie», it is from the Russian language, denoting a shamanic ritual. The translators used it in the Russian translation, since it accurately describes the action in question (ritual actions of baqsy). This is an example of using additional vocabulary (analog) to more fully reveal the meaning for the target audience. The English text uses a descriptive approach: «frantic trance state». There is no direct translation of the word «kamlanie», but the translation conveys the essence of the process - the state of trance that the shaman falls into during the ritual.

The novel highlights that even the smallest creatures can serve as conduits for divine will, reflecting a key aspect of Islamic faith: «Шаригаттың өзінде де бар емес пе? Баяғыда сұңғыла Сүлейменге бір күні құмырсқа кеп: «Саған жаратқан ием желді неге бағындырып бергенін білесің бе?» – деп сұрапты. Сүлеймен қапелімде жауап таба алмай мүдіріп қалыпты. «Ол сенің патишалығыңның ақыр түбі желге ұшатынына меңзегені», – депті құмырсқа. Сүлейменнің бұны естігенде өңі ауып кетіпті. Әлгі құмырсқа: «Алланың әмірін ұлыларға кішілердің сөзі жеткізеді деген осы болады», – деп тайып тұрыпты. Бағзы Сүлейменнің даңқын қазірге жеткізген де әлгі жарлы дихан мен құрдым құмырсқа емес пе?» [11, p. 4], in Russian versions: «Разве не о том же говорится в священном писании? Спросил однажды муравей у пророка Соломона: «Ведаешь ли, отчего всеблагий подчинил себе ветер?» Соломон не нашелся, что ответить. «В том заключен намек, что царство и могущество твое когда-нибудь ветер же и развеет». Побледнел мудрый Соломон, услышав это. «Ибо Сказано: устами ничтожного аллах сообщает свою волю великим», – сказал муравей и уполз восвояси. Разве славу Соломона сберегли до нынешних дней не все те же бедные дехкане безымянные труженики-муравьи, которым несть числа?» [12, p. 9] and in English versions: «What is written in the holy book? One day, arriving at the abode of a wise-man Sulaiman, a certain ant arrived, who asked: «Can you foresee,

oh mighty king, why the all-virtuous Creator had given you even the power to command the wind?» Startled by this unforeseen query, the Sulaiman was flustered, and could produce no response. With this, the Creator has given you a hint, that one day – you and your entire kingdom will cease to exist» – crumbling to dust, to be scattered in the winds. The Sulaiman, clearly distressed by this, had now changed his expression. «This is what they mean, majesty, when they say: via the lips of the worthless and pitiful, Allah preaches the truth to the mighty,» – and, having uttered this, the ant scuttled off on his way. «So, who was it that delivered, to this very day, the antiquated glory of the Sulaiman, if not for those very same dekhans, those ants» – old laborers, those busy-body ants?» [13, p. 11]. This idea echoes the Islamic teaching that Allah can be known through the signs revealed in the world. In this context, insignificant creatures symbolize that even the most insignificant can be important in the divine plan. Consider the translation of the following words into Russian and English. «Шариғат» – this is Islamic law, a set of religious and legal norms regulating the life of Muslims, translated into Russian as «священное писание», and similarly in the English translation «holy book». The replacement of the term «шариғат» «священное писание» is a semantic transformation, i.e. a generalization (change in lexical meaning). «Шариғат» – is a system of legal norms, and «священное писание» – is a collection of religious texts (the Koran, in this context). Here, an adaptation translation model is used, which is designed to make the text more understandable and accessible to the Russian-speaking reader. The Prophet «Сүлеймен» is the name of the prophet in Islam and Judaism, known for his wisdom and wealth, translated into Russian as «Соломон» and «Sulaiman» in English, in these translations it is given as a cultural equivalent (transliteration/transcription). «Алла» is the Arabic term for the one God in Islam, remaining unchanged in Russian as «Аллах» and in English as «Allah», which is the preferred spelling. This involves transliteration, preserving the original form of the word.

The mosque, as the central sacred building in Islam, embodies spirituality and connection with God. In Kazakh tradition, it serves as a place for cleansing sins and finding peace, making its construction a significant event, as noted in the novel: «Көп ұзамай хан жаңа мешіттің құрметіне үлкен той өткізетін болды» [11, p. 42], «Повелитель объявил, что в честь окончания строительства мечети проведет большой пир» [12, p. 61] and «The same day, the Lord made an announcement to the Great City – in honor of the completion of the new mosque, a massive celebration would be held in the capital» [13, p. 90]. The feast for the mosque's opening highlights Kazakh traditions of generosity and hospitality, where treating guests expresses gratitude and honors community values. The mosque symbolizes the unity and solidarity of the people as a center of spiritual life.

Let's look at another example: «Үш күннен бері жұма намазды күтіп тұрған муәззиннен бүгін ғана байтақ шаһарды түгел жаңғырықтып азанишының айқайы шыққанды. Жұма намазды осында кеп оқыған Әмірші мешіттен шыққан соң, оның сырт ажарын қызықтады.» [11, p. 39], «Лишь сегодня, на третий день нетерпеливых ожиданий, грянул, растекаясь с вышины, гортанный голос муэдзина, взывавший правоверных к намазу священной пятницы. После намаза торжественно–благодостный Повелитель вышел из новой мечети и полюбовался снаружи ее красотой.» [12, p. 58] и «Today, on the third day, after a long and impatient wait, the voice of the *muezzin reverberated through the air, flying above the great city, and vibrated within the heart of every single faithful person. This was the call to Friday's prayer. The Lord exited the temple, but did not ride back immediately following the service. He walked around the mosque, admiring the beauty of its clean lines and its elegant finish.» [13, p. 87]. Translated into Russian as «мечеть», and into English «mosque» – both dictionary equivalents, and at the second sentence as a «temple» – a building for religious worship tend to be associated with non-Christian religions like Islam, Judaism, and Buddhism, translation by cultural equivalent. In this case, this may of course be very familiar to English-speaking readers, but we believe that the word «temple» is used incorrectly here, since the temples are more for Asian peoples, and not for Turkic ones. Azanshi is a mosque employee who calls pilgrims to prayer from the tower of the mosque five times a day. In Kazakh, he is also called a call to prayer, a muezzin, a shouter, a messenger. «Азанишы» – «муәззин» – a call to prayer, the words are synonyms, therefore it is translated into Russian as «muezzin» and into English «muezzin» – a translation transformation – transcription. «Жұма намаз» – «Friday's prayer» – on Good Friday, when all Muslims gather in the mosque and pray on the wall of the mosque on the holy day, in Russian translation «namaz of the holy Friday», in English «Friday's prayer» – translation by transliteration and calque.

In the novel «The End of the Legend,» religious and cultural realities act as structure-forming elements of the plot and initiate philosophical reflections on the meaning of life, the phenomenon of death, the nature of power, and the paradigm of humility. The minaret functions as a symbol of heavenly support, metaphorically interpreted as aspiration for transcendental truth and spiritual enlightenment. Accordingly, adequate transmission of these realities in the translation process requires high lexical accuracy and deep analysis of their cultural and historical connotations and emotional meanings.

The features of the translation of religious realias in Abish Kekilbayev's novel «End of the Legend» are presented in the form of Figure 2.

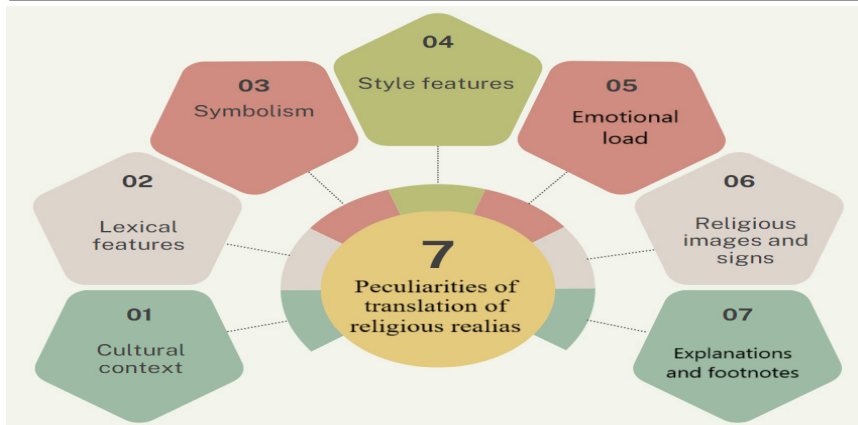


Figure 2 – Peculiarities of translation of religious realias in the novel «End of the Legend» by Abish Kekilbayev

1. Cultural context. The transfer of religious and cultural elements in translation requires a detailed consideration of the cultural realities of both the source and target language space. Kekilbaev's novel reflects specific features of the Kazakh spiritual tradition, the meaning of which for Russian-speaking and English-speaking readers may differ significantly. In particular, the term «kamlanie» and the ritual complex associated with it must be interpreted taking into account the shamanistic practice of the Kazakh people, providing the reader with an understanding of its sacred and social meaning. Or «садақа» – according to the Islamic religion, charity is monetary or material assistance given to needy people for the purpose of charity in order to receive a reward from God. «Қағбаның ауласына жерленген жүзден астам пайғамбардың қабірінің қай-қайсысын да атаусыз қалдырмай, бастарына садақа байлағанды» [11], «Вокруг каабы захоронены останки более ста святых, и Повелитель поклонился каждой могиле, ни одного святого не обошел подаянием» [12] and «He did not leave out any saints in his prayers at their gravesites in the vicinity of the Kaaba, and at each grave he tied a small knot with his alms» [13].

2. Lexical features. Many religious terms and concepts do not have exact analogues in other languages. For example, words related to shamanism and Islamic practice, such as «баксы», «камлание», «қажы» etc. require adaptation or explanation, which can cause difficulties in translation. In English translation, «шаман–баксы» mean be translated as «shaman–bahsi», which helps to preserve the original sound, but complicates understanding for those unfamiliar with the culture. For example, the word «қажы» has no analogues in either Russian

or English, so it is translated into Russian as «*посетить священные места пророка*», and into English «*Hajj to the Holy Land*». In the following context: «*Иыгына алғаш ихрам ораған күннен бастап, қажыға келген кісіге шартты кәденің бәрін істеді*», translated into Russian: «*С того дня как Повелитель впервые облачился в ихрам и посетил священные места пророка, он рьяно исполнял все предписания праведникам, отрекившимся от мирской суеты и житейских соблазнов*», и на английском: «*Since that time when he had the ihram hanging from his shoulder he also did not lag behind the others, and farther on carried out everything that a righteous Muslim had to do who had gone on a Hajj to the Holy Land*».

3. Symbolism. Symbols such as the minaret and the old mosque have special significance in the context of Islamic culture. Translators must convey their meaning while preserving the original metaphorical and poetic nature. For example, in translation, the symbolic role of the minaret as a personification of power and spirituality could be emphasized through additional explanations – «*Рамазан айының төрті күні дәл осы арада Әмірші мешіттің ірге тасының қалай қаланып жатқанын өз көзімен көріп тұрды*» [11], «*На четвертый день месяца рамазан на этом месте властелин сам наблюдал, как закладывался фундамент под мечеть*» [12] and «*In the springtime, on the fourth day of Ramadan, the Lord was present at the laying of the first stone, for the construction of the mosque*» [13]. Commencing construction of a mosque during Ramadan has both symbolic and functional significance in Muslim tradition. Symbolically, Ramadan is seen as a month of divine blessings, spiritual purification, and increased prayer practice, so laying the foundation stone at this time is perceived as an act of drawing closer to Allah and a form of charity (sadaqah), the effectiveness of which increases during the holy month. Functionally, such a choice of date demonstrates a deep commitment to religious obligations and a desire to provide the community with a dedicated space for collective prayer and spiritual development.

4. Stylistic features. Kekilbaev's authorial style is characterized by the abundant use of metaphors and allegories, whose emotional and semantic power can weaken when transferred to another language. To preserve the expressiveness of the text, the translator must use a whole range of techniques for adapting artistic images to the linguistic and cultural characteristics of the target audience, while strictly adhering to the original meaning of the work. For example, «*«Әмірші бүгін намазға келеді» деген хабарды естігенде–ақ, бұның екі тізесі дірілдеп ала жөнелгенді*» [11, p. 38] «*Поджилки его затряслись, когда до него дошла весть о том, что сам Повелитель соблаговолил сотворить намаз в новой мечети*» [12, p. 55] and «*His knees began to quake when he heard the news: «The Khan himself thought that it would seem fitting to conduct the namaz in the mosque»* [13, p. 82] – here a metaphor conveys intense fear or anxiety, connecting

it to a physical condition. The architect's fear during the Lord's prayer serves as an allegory for the fear of power and its potential consequences.

5. Emotional load. Some religious realias carry emotional weight that must be conveyed. Topics related to life and death require the translator to carefully choose words to maintain the text's tone and atmosphere: «Ертең қылыш болса, төбесінен аузын арандай ашып тажал төніп тұрған бүгіннің не қажеті бар?» [11, p. 4], «Если оно и впрямь меч карающий, то к чему тогда Сегодня, олицетворяющее неминуемую смерть с хищно разинутой пастью?!» [12, p. 7] and «If Tomorrow – the sword of the angel of death seeks retribution – then why do we need Today – with the sword hanging overhead?» [13, p. 11].

6. Religious images and signs. Images, such as references to «әзәзіл» – «ад» – «hell», «әулие» – «святтой» – «saint», «жын» – «демон» – «demon», «аруақ» – «призрак» – «ghost» can have different perceptions. In Russian, these images can be understood through Kazakh traditions, while in English, a more universal approach may be needed to explain specific aspects of Islamic doctrine.

7. Explanations and footnotes. Translators of the English version of the novel include a «Glossary of Kazakh words» at the end of the book to explain complex concepts through a dictionary of Kazakh terms. For example: *Aruakh* – Mythical ancestral spirits. *Khazret* – High-Priest of the court. *Madrasah* – College for Islamic Instruction. *Minaret* – The tower of a Mosque. *Namaz* – Muslim prayer. *Parandja* – A traditional Central Asian robe for women, which shrouds the entire head and body. *Ruku* – Bowing down while in a standing position, during recitation of the Qu'ran. *Surah* – A passage from the Qu'ran. etc. [15].

The analysis revealed that the most commonly used translation methods for religious realias are transliteration/transcription and transliteration/transcription with in-text explication.

In addition, dictionary correspondences (lexical realias) have been established for such religious realias as, for example, «тапшық» – *rosary*, «ғұсыл» – *ablutions*, «күмбез» – *dome*, «меуит» – *mosque*. Care must be taken when combining general religious realias with specific verbal realias. Translating realias from one religion using terms from another can distort the historical context of the work and potentially lead to interreligious conflicts.

In general, due to the verbal correspondence of a number of religious realias, hyperonyms with cultural coloring can be chosen for realias («Молда» – in Russian «Хазрет», in English «Khazret», «Құран» – «Коран» – «Holy Book»). This method conveys both the denotative meaning and the cultural nuances of religious realias.

When translating into English, transcriptions/transliterations are provided + extra-text explanations/references, which are entered into the «Glossary of Kazakh words» at the end of the work (*Muezzin* – A man who call Muslims to

prayer from the Minaret, *Minbar* – A set of steps used as a platform by a preacher in a Mosque, *Qadi* – A magistrate or judge in a Sharia court, *Zam Zam* – A well located in Mecca, 20 miles east of the Kaaba).

Besides, explication (descriptive translation) translation method reveals and explains unfamiliar religious realities to the reader and listener in context («Қажы» in Russian means «*посещать святые места пророка*», «Кәде» in English means «*everything that a righteous Muslim had to do*»).

Thus, religious realities in A. Kekilbaev's novel «The End of the Legend» simultaneously act as plot symbols (minaret, mosque, Ramadan rituals) and culturally marked units (Besqonaq, baqsy, jinn, hajj, ihram, muezzin). Their correct rendering into Russian and English is achieved through a balanced combination of transcription/transliteration with brief in-text explanations, descriptive translation if necessary, and precise dictionary correspondences (rosary, ablution, mosque) while avoiding interreligious substitutions. The Russian translation relies on cultural proximity and sometimes uses semantic generalization (e.g., sharia → «holy scripture»), while the English translation systematically accompanies borrowings with glosses, but sometimes overgeneralizes (e.g., «temple» instead of mosque). Combining semantic, communicative and cognitive models allows preserving metaphorical richness, tone and emotional load without losing ethno-religious specificity. In practice, this means retaining key Islamic/Kazakh terms in transliteration with targeted explanations, preferring precise confessional nomenclature (mosque, Friday prayer/Jumu'ah) and unifying terminology in the text and glossary. This approach minimizes interpretative losses and ensures functional equivalence for Russian-speaking and English-speaking audiences.

Conclusion

Translating religious realities in A. Kekilbayev's novel requires nuanced understanding of both the source and target cultural contexts.

- Cultural specificity and uniqueness. Given the uniqueness of Kazakh cultural and religious traditions, the translator must reproduce not only the lexical meaning, but also the subtlest cultural connotations, which involves adapting the text to the specific perceptions of the target audience.

- Lexical and stylistic features. In the absence of direct equivalents for a number of religious and cultural terms, the translation process requires creative techniques to preserve the metaphorical and poetic richness of the original. Explanatory comments and footnotes are used as adaptation tools, ensuring adequate disclosure of the semantic depth of complex concepts.

- Emotional load. Religious and cultural realities are characterized by high affective intensity, which necessitates the precise transfer of the emotional context during translation. The themes of life and death, power and humility are deeply

integrated into the text structure and must be interpreted taking into account their emotional connotations.

– A comparative analysis of the Russian and English versions of the novel demonstrates that differences in cultural connotations significantly affect the perception and interpretation of the text. Despite the translators' general focus on conveying the main ideas and symbolism of the work, discrepancies are revealed that lead to the loss of semantic nuances, which emphasizes the need to take into account culturally specific factors when localizing the text.

This study analyzes the translation techniques used to interpret the religious and cultural realities of Abish Kekilbaev's novel «The End of the Legend.» The main methods used were: dictionary equivalent, literal translation, tracing, transcription/transliteration, contextual adaptation, descriptive translation, and compensatory technique. Adequate rendering of religious realities requires not only specialized linguistic competence, but also an in-depth analysis of the cultural and philosophical dimensions of the text. The use of a multi-level methodology provides a comprehensive understanding of the work and helps strengthen its position in the international literary space.

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Received 07.02.25.

Received in revised form 13.10.25.

Accepted for publication 21.05.26.

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07.02.25 ж. баспаға түсті.

13.10.25 ж. түзетулерімен түсті.

21.05.26 ж. басып шығаруға қабылданды.

ӘБІШ КЕКІЛБАЕВТЫҢ «АҢЫЗДЫҢ АҚЫРЫ» РОМАНЫНДАҒЫ ДІНИ РЕАЛИЯЛЕРДІҢ ОРЫС ЖӘНЕ АҒЫЛШЫН ТІЛІНДЕРІНЕ АУДАРЫЛУ ЕРЕКШЕЛІКТЕРІ

Мақалада Әбіш Кекілбаевтың «Аңыздың ақыры» романындағы діни аспектілердің қазақ тілінен орыс және ағылшын тілдеріне аудармасының ерекшеліктері қарастырылған. Авторлар көркем мәтінді аудару үшін тек тілді білу ғана емес, түпнұсқаны түсінуге әсер ететін мәдени, тарихи және діни контексттерді де терең білу қажеттігін атап көрсетеді. Тақырыптың өзектілігі қазақ әдебиетіне деген қызығушылықтың артуына және оның мәдениет

пен болмыс туралы әлемдік пікірталастардағы рөліне байланысты. Мақалада аударманың мәдени ерекшелігі, лексикалық және стилистикалық қиындықтары, эмоционалдық жүктемесі және мәтіндерді әртүрлі аудиторияға бейімдеу қажеттілігі сияқты негізгі аспектілері қарастырылады. Романның орыс және ағылшын тіліндеріндегі нұсқаларын салыстырмалы талдау діни ұғымдарды қабылдаудағы айырмашылықтардың мәтінді түсіндіруге қалай әсер ететінін көрсетеді. Зерттеу діни реалияларді сәтті аудару мәдени, лексикалық, стильдік және эмоционалдық аспектілерді қамтитын көп деңгейлі көзқарасты қажет ететінін көрсетеді. Мақалада діни өмірдің нақты аспектілерін көрсететін әдеби шығармаларды тереңірек түсінуді қалыптастыру құралы ретінде мәдениетаралық диалогтың маңыздылығы атап өтіліп, қазақ әдебиетін халықаралық аренада кеңінен қабылдауға ықпал етеді.

Кілтті сөздер: діни реалиялар, аударма, мәдени мәнмәтін, қазақ әдебиеті, интерпретация, эмоционалдық жүктеме.

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Поступило в редакцию 07.02.25.

Поступило с исправлениями 13.10.25.

Принято в печать 21.05.26.

ОСОБЕННОСТИ ПЕРЕВОДА РЕЛИГИОЗНЫХ РЕАЛИЙ В РОМАНЕ АБИША КЕКІЛЬБАЕВА «КОНЕЦ ЛЕГЕНДЫ» НА РУССКИЙ И АНГЛИЙСКИЙ ЯЗЫКИ

В статье рассматриваются характерные особенности перевода религиозных аспектов в романе Абиша Кекільбаева «Конец легенды», осуществленного с казахского языка на русский и английский. Авторы акцентируют внимание на том, что для перевода художественных текстов необходимо не только знать язык, но и обладать глубокими знаниями о культурных, исторических и религиозных контекстах, которые влияют на понимание оригинала. Актуальность темы обусловлена растущим интересом к казахской литературе и ее роли в глобальных дискуссиях о культуре и идентичности. В статье рассматриваются ключевые аспекты перевода, такие как культурная специфичность, лексические и стилистические сложности, эмоциональная нагрузка и необходимость адаптации текстов для

различных целевых аудиторий. Сравнительный анализ русской и английской версий романа показывает, как различия в восприятии религиозных понятий могут влиять на интерпретацию текста. В результате исследования выявляется, что успешный перевод религиозных реалий требует многоуровневого подхода, который включает в себя культурные, лексические, стиливые и эмоциональные аспекты. Статья подчеркивает важность межкультурного диалога как средства создания более глубокого понимания литературных произведений, отражающих специфические аспекты религиозной жизни, и способствует более широкому восприятию казахской литературы на международной арене.

Ключевые слова: религиозные реалии, перевод, культурный контекст, казахская литература, интерпретация, эмоциональная нагрузка.

Теруге 21.05.2026 ж. жіберілді. Басуға 30.06.2026 ж. қол қойылды.

Электронды баспа

6,73 МБ RAM

Шартты баспа табағы 49,0. Таралымы 300 дана.

Бағасы келісім бойынша.

Компьютерде беттеген: З. С. Исакова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4553

Сдано в набор 21.05.2026 г. Подписано в печать 30.06.2026 г.

Электронное издание

6,73 МБ RAM

Усл. печ. л. 49,0. Тираж 300 экз. Цена договорная.

Компьютерная верстка: З. С. Исакова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4553

«Toraighyrov University» баспасынан басылып шығарылған

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