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## REFLECTION OF THE CONCEPT “SUYEKSHI” IN THE WORK OF D. ISSABEKOV AND ITS REPRODUCTION IN TRANSLATIONS INTO THE RUSSIAN, ENGLISH LANGUAGES

The article is devoted to the study of the reflection of D. Issabekov's individual author's concept "suyekshi" in his work of the same title and the difficulties of reproduction in translations into Russian and English, taking into account the national and cultural characteristics of this concept. Since all three languages have their own linguistic features, it can be seen that there are differences in the historical causes of the mentality, worldview, and development of general concept. In the article, the authors demonstrate a cultural approach to the concept and prove that linguistic and cultural difficulties often arise in the process of translating the concept "suyekshi". The authors adhere to the opinion about the concept as having a meaning-generating function. The study revealed that the volume and content of the concept "suyekshi" depends on the individual cognitive experience of the author and are largely determined by the living conditions and culture of the people. These differences in the meaning of the word "suyekshi" most clearly appear in translation, when it is necessary to adequately transfer this concept in the Kazakh language by means of the Russian and English languages. As a result, article determined with the help of a comparative method, national and cultural characteristics, and identified translation strategies.

The results and conclusions of the study contribute to filling the theory and practice of domestic literary translation with scientific content, contribute to the scientific and theoretical substantiation of the relationship between language and culture and its manifestation in translation, to identifying trends occurring in the translation of domestic works into other languages in general.

**Key words:** author's concept, linguistic and cultural difficulties, adequate translation, translation transformations.

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### Д. Исабеков шығармасындағы «сүйекші» концептісінің көрінісі және орыс, ағылшын тілдеріндегі аудармада берілуі

Мақала Д. Исабековтың авторлық «сүйекші» концептісінің оның аттас еңбегіндегі көрінісіне және осы концептінің орыс және ағылшын тілдеріндегі аудармаларда ұлттық-мәдени ерекшеліктерінің берілу қиындықтарын зерттеуге арналған. Үш тілдің де өзіндік тілдік ерекшеліктері болғандықтан, әр халықтың менталитетінің, дүниетанымының, жалпы концептінің дамуының тарихи себептерінде де айырмашылықтар бар екені анықталады. Мақалада авторлар концептіге байланысты мәдени көзқарасты ұстанып, «сүйекші» концептін аудару барысында тілдік және мәдени қиындықтар жиі туындайтынын дәлелдейді. Авторлар концептінің мағына тудыратын қызмет атқаратыны туралы теориялық пікірді ұстанады. Зерттеу барысында «сүйекші» концептісінің көлемі мен мазмұны жазушының жеке танымдық тәжірибесіне байланысты екені және одан да көп жағдайда халықтың тұрмыс жағдайы мен мәдениетіне байланысты екені анықталады. «Сүйекші» сөзінің мағынасындағы бұл айырмашылықтар қазақ тіліндегі аталған ұғымды орыс және ағылшын тілдерінің көмегімен барабар жеткізу қажет болғанда аудармада барынша айқын көрінеді. Нәтижесінде салыстырмалы әдісті қолдану арқылы ұлттық-мәдени ерекшеліктер қаралып, аударма стратегиялары анықталады.

Зерттеу нәтижесі мен тұжырымдары отандық көркем аударману теориясы мен практикасын ғылыми мазмұнмен толықтыруға септігін тигізіп, тіл мен мәдениет арасындағы байланысты және оның аудармадағы көрінісін ғылыми-теориялық тұрғыдан негіздеуге, жалпы отандық туындыларды өзге тілдерге аударуда орын алып жатқан тенденцияларды анықтауға үлесін қосады.

**Түйін сөздер:** авторлық концепт, тілдік және мәдени қиындықтар, барабар аударма, аударма трансформациялары.

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### **Отражение концепта «сүйекші» в произведении Д. Исабекова и его воспроизведение в переводах на русский, английский языки**

Статья посвящена исследованию отражения индивидуально-авторского концепта Д. Исабекова «сүйекші» в его одноименном произведении и трудностям воспроизведения в переводах на русский и английский языки, учитывающие национально-культурные особенности данного концепта. Поскольку все три языка имеют свои лингвистические особенности, нужно отметить, что существуют различия в исторических причинах возникновения менталитета, мировоззрения, общей концепции. В статье авторы демонстрируют культурологический подход к концепту и доказывают, что в процессе перевода концепта «сүйекші» часто возникают лингвокультурные трудности. Авторы придерживаются мнения о концепте, как обладающего смыслопорождающей функцией. В процессе исследования выявлено, что объем и содержание концепта «сүйекші» зависят от индивидуального когнитивного опыта писателя и во многом определяются условиями жизни и культурой народа. Эти различия в значении слова «сүйекші» наиболее отчетливо присутствуют именно в переводе, когда необходимо адекватно передать данное понятие на казахском языке средствами русского и английского языков. В результате при помощи сопоставительного метода определены национально-культурные особенности и выявлены переводческие стратегии.

Результаты и выводы исследования способствуют наполнению теории и практики отечественного художественного перевода научным содержанием, способствуют научно-теоретическому обоснованию взаимосвязи языка и культуры и ее проявления в переводе, выявлению тенденций, происходящих в переводе отечественных произведений на другие языки в целом.

**Ключевые слова:** авторский концепт, лингвокультурные трудности, адекватный перевод, переводческие трансформации.

### **Introduction**

In this study, the main character *Tūñğyş* (means the firstborn) in the novel “*Süiekşi*” (digger) written by the well-known playwright and writer Dulat Isabekov, and the names imposed on him by fate, each of which has a meaning at the level of the author’s concept, were analyzed and their translation was discussed. As a result of the analysis, the trajectory of the author’s conceptualization is revealed, reflecting the role of the concept of “*süiekşi*” (digger) in the Kazakh worldview and through the fate of one character experienced in the story, the actual dramatic changes taking place in the society of that time as a whole. Defining words that have raised to the level of a concept, delving deeper into it, one can perfectly learn not only the language, but also the nation, culture, and history related to it. And the study of the peculiarities of their translation into other languages will allow identifying national

and cultural gaps and universals in the original and translation languages, to form the experience of translation from Kazakh into foreign languages and to give birth to high-quality translations.

In our article, we rely on the following principles of the concept:

- concept is a complex multidimensional creation;

- due to its mental significance, the concept can be implemented semi-linguistically. But in all cases, the content of the concept is in continuity with the history and traditions of culture of a particular nation;

- concept is the result of an active cognitive relationship of a person to life. With the help of concepts, the subject determines his/her place between objects and the phenomena of reality, forms personal and collective values, as well as verbally materializes his/her inner world, emotional states of mind, etc. through words;

- as a basic notion of mentality, the concept is a static (constancy of form and content) and universal (basic concepts are common to different cultures regardless of their difference in their linguistic representation) category. At the same time, it is also recognized as changeable, because human relationships and life itself are always characterized by progressiveness. That is, “the picture of the world of each linguistic person is formed from a certain set of concepts. And thanks to this set of concepts; it is possible to talk about a person’s understanding of a fragment of the true reality” (Khasenova, 2011).

The notion of “süiekşi”, raised to the level of the author’s concept in the story of Dulat Isabekov, is revered in the Kazakh worldview. The story itself is of great importance which showed socio-social, historical factors that led to the devaluation of dignity and degeneration of value. For that reason, it is important to turn it into a research object and analyze its translation.

### Materials and methods

Our research material is ‘conceptual’ anthroponomy in Dulat Isabekov’s story “Süiekşi”, in which an outstanding writer captures the weight of the time he lived on a piece of paper and turns it into a work of art, which describes the fate of a person full of suffering, reflects the life of a living Kazakh in the past, which occupies a huge place in the hearts of a wide range of readers.

To produce a model of any concept, first of all, we need to determine what main semas its conceptual layer consists of. In the explanatory dictionary of the Kazakh language, *süiekşi* is a person who buries a dead body (Dictionary of the Kazakh Literary Language, 2011). In the Kazakh worldview, *süiekşi* is a person who digs a dead person’s grave and buries a corpse in a coffin. The burial of a dead body is carried out in accordance with the requirements of the Islamic religion, that is, grave diggers are specially hired. Or a close brother, a relative, a child, a brother, men who are truly sympathetic and knows the ritual well, even if it is difficult, they do it as a meritorious deed in Islam. The general character of the basic representatives of the concept of *süiekşi* in the Kazakh linguistic consciousness is formed as “*molaşy, kör qazuşy, qabır qazuşy*” (a gravedigger), he is considered a person who does meritorious deeds and shares grief. And the *süiekşi* in the story of Dulat Isabekov is deprived of everything, does not think at all about starting a family and having children, only works for a living, does not have any goals, does not struggle with life, goes to this

profession with pleasure, that is, because it is the only source of livelihood. If an order to dig a grave comes, he feels happy; he has a soul in his chest, a dead body.

That is, *süiekşi* who is the executor of a tradition that is considered precious and sacred in the Kazakh worldview will experience a decline and change in the national value. Through it, the author aims to convey the truth of his time to the reader in a bitter voice. Value is something dear to a person, society and nation. And spiritual value is food for human soul. To show the dwindling nature of this soul food, he elevates the digger to the level of an author’s concept.

In the course of the study, we have made an etymological and conceptual analysis of *süiekşi* and determined its physiological and psychological portrait, its feature as an emotional concept, associative nouns, synonyms, verbs, supporting words related to it. Also, the differences in the frequency of use of the names given to the main character before becoming *süiekşi* in three languages were determined, and the methods of their translation were analyzed.

### Literature Review

The concept is one of the common terms that has been used frequently in many fields. Philosophers of antiquity Aristotle, Plato, Kant conducted a lot of research on the concept (Yurkevich, 1990). And in the 1920s, S.A. Askoldov first used the term concept in his article (Askoldov, 1997). But after that, the study, which took some breaks and stopped for a long time, will be resumed and continued only in the 70s of the XX century, with the advent of the direction of cognitive linguistics in science.

Thus, a special role in determining the distinctive features of national cultural concepts is played by language expression, etymology, synonymy and antonymy of the word, combination, contextual use, semantic areas, image association, modus assessment, phraseology and transmission in the composition of language templates.

Any language units, words with lexical meaning are used to express the concept. And we cannot take all notions as concepts; we can only recognize complex notions that are used in the recognition of a particular culture and are identified as significant for the author, and most importantly, those that can express universal human and national values.

The concept encompasses our knowledge of the types of things in the world (Murphy, 2002). In other words, the concept is considered in

various areas, namely logical, cognitive-semantic, cognitive-discursive, linguistic and cultural (Dzjuba, 2018: 116). Although the term concept has been intensively studied in scientific works in domestic and foreign linguistics for a long time, the reason why a stable definition has not yet been given and a consistent clear understanding has not been formed is the complex structure of the world, covering social, psychological, national, cultural aspects. It is always replenished and the scope of application is expanding.

The study of concepts in the field of translation is one of the most important issues today, because each nation has a different perception of the world, a different view of the world, therefore, it is appropriate to have features, differences in the perception and understanding of concepts (Leontyev, 1981; Bar-Hillel, Carnap, 1953; Gabora, 2001; Bates, 2005; Gabora, Aerts, 2002; Seldikov, Goryaev, Dovunov, 2020).

The concept was considered by D.S. Likhachev on the example of such terms as the noosphere, biosphere. The more extensive the traditions, culture, literature, art, science, history, religion and mentality of a nation, the wider is its scope and concept sphere (Likhachev, 1991). Scientist A. Islam defines: “Concept is a structure that expresses the centuries-old understanding of a certain nation’s compact and profound reality, national cultural values, preserved in the ethno-cultural consciousness, passed from generation to generation” (Islam, 2004). In modern linguistics, the conceptual scope of the terms “concept” and “meaning” are closely related and in constant interaction (Kokhanova, 2023).

And there are several dissertations that have been conducted on research directly related to the works of D. Isabekov. In particular, D.M. Netalieva in her work conducts a study of the problem of national feature, which is expressed through the characters in the story. The writer wrote that most of his characters are insignificant in society, simple, harmless to anyone, meek people who are with him, but they suffer innocently, but they fight for life, and the author wants to show that on the other side of these plays there are national characteristics, upbringing, morality, gratitude, forgiveness, modesty, conscience, fate, calmness, which are represented by defenseless souls, and it continues with tradition. And a good tradition at all times is the gold treasure of the people. D. M. Netalieva “*Tūñğyş* did not give in to the stress of the soul, but came to his senses and sought to live. Before that, the

fate was in the hands of both God and man. Being *Amanat*, *Kenkeles*, *Diouana*, he was subordinate to Doskey and other rich villages, and now, although it was a profession that his grandfather did not know, he decided to live a personal life, not to share the bread earned by his labor with anyone, not to obey anyone. “He went from weak-willedness, impatience, humility to stubbornness, pride” – such is the thought about the last career of Tungui the gravedigger (Netalieva, 2007).

K.M. Khamzina conducts a comprehensive scientific study of the concept of man in the framework of artistic time and space in the works of D. Isabekov. “*Tūñğyş* had the right to live a happy childhood, he had the right to love his wife, he had the right to procreate and raise children. Like all human beings, he had the right to spend his life happily in front of the world, in time and space”, this way she emphasizes the problems born from the author’s attempts to find solutions of many questions in creating the concept of man (Khamzina, 2004). However, the author’s concepts and their translation analysis have not yet been comprehensively studied.

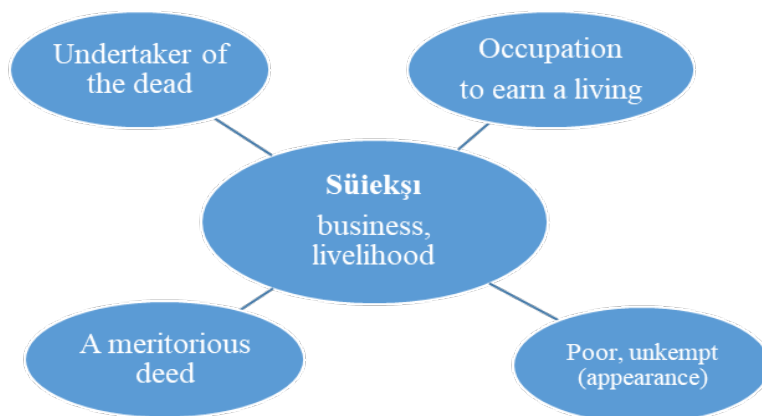
## Results and Discussion

The pre-translation analysis is important in order to distinguish how much the names given to the main character in the work can convey the original meaning in the translation. For this, component analysis is necessary.

Physiological and psychological portrait of the digger, who at the same time became a profession and a name in the work, is as follows.

According to tradition, there was no such profession as a *süieksı* in Kazakh. The deceased person was bathed and circumcised by his relatives according to Sharia and taken to his last journey. And, according to the line of the work, *Tūñğyş*, who is not spared by fate, digs up all the corpses in the end, and turns the little he got from it into a business to make a living with a low income (Figures 1).

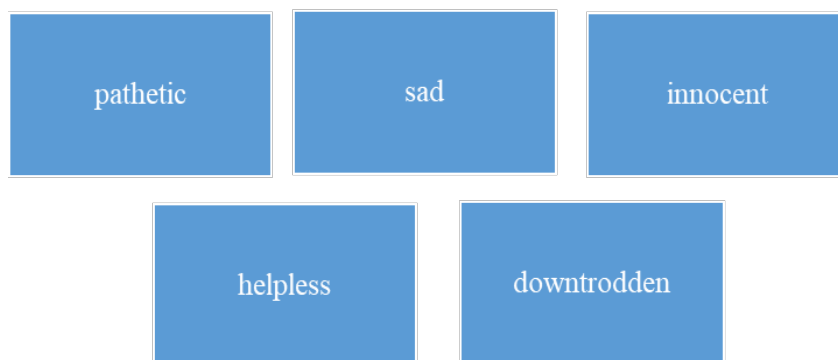
Depending on the skill of expressing and applying the author’s concept in a literary text, it can be grouped at different levels. In the text, concepts are distinguished according to their substantive, operational, and transformational appearance. According to the degree of awareness of concepts in the mind, the nature and originality of the real world, we can conditionally classify them as metaphysical, national-cultural, emotional concepts (Amirbekova, 2019).



Figures 1 – Physiological and psychological portrait of Süiekşi.

The concept of *süiekşi* that we are considering is one of cultural values, who prepares the grave of a dead person and buries it in the Kazakh worldview, as well as it is an emotional concept that goes hand in hand with feelings of death, grief, and sadness in

the human mind. In our study, the concept of *süiekşi* is formed by associative and various semantic connections. In the pictures shown below, we have tried to show Dulat Isabekov’s portrayal of the concept through his hero.



Figures 2 – Süiekşi as an emotional concept.

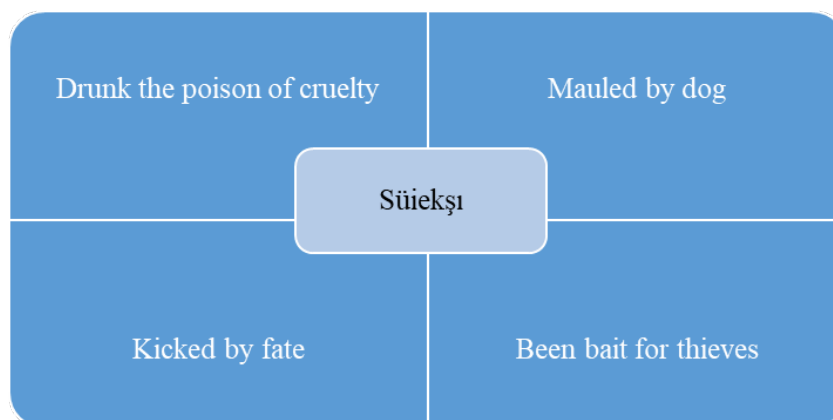
Associative nouns related to the concept of *süiekşi*: *death, loneliness, fear, anxiety, grief, fear, occupation, suffering, fate, mockery, and slave.*

Synonyms of the concept of *süiekşi*: *molaşy* (gravedigger), *kör qazuşy* (gravedigger), *qabır qazuşy* (gravedigger), *māñgürt* (loony), *ündemes* (the Silent one), *beşara* (miserable), *keñkeles* (blockhead), *tırı äruaq* (living ghost), *diouana*

(dervish), *ölekse* (the sluggish one), *beibaq* (the poor thing).

Associative verbs corresponding to the concept of *süiekşi*: *to exist, to run out of breath, to lose, to dig, to dig a grave, to die, to lose alive, to wear out, dwindle.*

In the lexicographical analysis of the concept of “*süiekşi*” it became known that there are the following supporting semes:



**Figures 3** – Supporting semes associated with the concept of Süiekşı.

Factors that influenced the formation of this concept according to the story line: *poverty, helplessness, scarcity, disappointment in life, fate kick, society, Ukitay and his fellow men.*

As shown in the table, the real name of the character *Tūñğyş* (ТҮҢҒЫШ) in the original is given by means of transliteration and explanatory methods in Russian and English translations, that is, the letters *ң, ь* typical of the Kazakh language are replaced by the letters *n, y* in the Russian language. Also, we see the frequency of occurrence in the original 58 times, in the Russian translation 142 times, and in the English version 169 times, that is, almost three times more. The name *Үндемес* (Үндемес), which is the nickname of the character, which forms the concept of Süiekşı, was expressed

as *Молчун* through a literal translation into Russian, and was used as *Shadow* through a functional analog approach to English (shadow is always silent). In connection with the nicknames *Amanat* (Аманат) and *Duana* (Диуана), only the transliteration method was used in Russian and English. Even if the intermediate language was translated into English through Russian, there are large differences in the frequency of repetition of the names. Based on the analysis in the table, Dulat Isabekov gives 6 names to his main character in the line of work. Compared to the original, there are differences in the frequency of use of names in Russian and English. Also, another thing to pay attention to is the replacement of personal names with the pronoun *he*. This is a phenomenon in linguistics called deixis.

**Table 1** – Presentation of the names of the main character in the story “Süiekşı” by D. Isabekov in the original, Russian and English languages and frequency of occurrence in the work.

Original	Number of occurrence in the original	Transmission in an intermediate language (Russian)	Number of occurrence in an intermediate language (Russian)	Translation in English	Number of occurrence in English version
ТҮҢҒЫШ	58	Тунгыш	142	Tungysh	169
Үндемес	5	Молчун	27	Shadow	50
Кеңкелес	14	Придурок Болван	2 1	Blockhead Dimwit	1 2
Диуана	20	Диуана	7	Duana	11
Аманат	17	Аманат	3	Amanat	2
Сүйекші	14	Могильщик	6	Grave-digger	10

Original (in Kazakh):

*Кеңкелес үшін мына дүниеде құдық қазып, мал бағу, сәті түссе тоя тамақ ішіп, ұйқысы қанып ояндан басқа мақсат та, қызық та жоқ.*

Translation (in Russian):

*Единственная радость, которую он позволял себе, был сон, а если повезет любил поестъ досыта.*

Translation (in English):

*The only pleasure which he allowed himself was sleep and, when he was lucky, eating his fill.*

The name *Kenkeles* (Кеңкелес) is replaced by the pronoun *he* in the translation of both languages. *Kenkeles* is foolishness, lack of mind, insanity (Babalar sözi, 2013). The name *Kenkeles*, which is used 17 times in the original, is translated as *придурок* (*jerk*) in 2 cases and *болван* (*blockhead*) in 1 case in Russian. Here, the reason why the name *Kenkeles* is greatly reduced in the translated version is that it is replaced by a pronoun, as in the above example.

Original (in Kazakh):

*Аманат кезіндегідей емес, енді оның өміріне күлкі араласты, диунаданмақтау есітіп көңілі көтерілді.*

Translation (in Russian):

*Он и сам удивлялся тому, что радуется всякий раз, когда слышит похвалу старухи, - не часто его хвалили в прошлом.*

Translation (in English):

*He surprised himself by enjoying praise from the old woman, every time he heard some: in the past any words of praise had been so rare.*

*Amanat* is a person who is pledged by the defeated, subordinate side to the opposing side (Babalar sözi, 2013); From the age of 9, *Amanat* became the first-born child, one of the people knew that his real name was *Tūñğyş*, and the other did not, every name given to first-born was not simply imposed, and each of them was filled with pain and humiliation, unbearable and painful periods. In the above example taken from the original, the word “as in *Amanat*’s time” has been replaced by the word “in his past life” in the translation of both languages. If the name *Amanat* is used 17 times in the original, it is translated only 3 times in Russian and 2 times in English, and in all other places it is replaced by the name *Tūñğyş*, all of which leads to differences in the frequency of use of names, as shown in Table 1 above, which in turn leads to deviations in translation.

As we can see from the example given above, the word *диуана* in the Russian translation is *старуха* (*old woman*), in the English translation it is given

as the *old woman*, that is, in the context, *диуана* is an old woman who wanders the country begging for warmth. Therefore, we see the differences; the word *диуана* is used 20 times in the original, 7 times in the Russian translation, and 11 times in English. In the explanatory dictionary, a *diouana* is a person who prays and breathes, who practices it, or an unstable person without prosperity (Dictionary of the Kazakh Literary Language, 2011).

By getting acquainted with literary translation, in the course of research, it is possible to meet various existing language units that are unique to that nation or the author himself have their own secret, sense and meaning. We noticed that those language units are invisible on the other side and require deeper research if you look at the bottom. As a result of this research, it was possible to understand the writer’s soul cry, the lack of kindness in people. *D. Isabekov*’s creative career began at the university, and his works passed through a strict selection process, which was not indifferent to the works of writers of the Soviet era. Any of the works of the writer will make the reader think deeply, with the frequent use of precious words and phrases of the mother tongue, with the words that are used every day in the life and lifestyle of the southern region of his native land. But in the course of researching the translations of these works into Russian and English, we realized that some aspects of the author’s thoughts were lost, the richness of the original language, the hidden thoughts at the end were not revealed and were not enough. As a proof of this, we analyzed the preservation of the national character in the translation of the names of the main character in the novel “*Süiekşi*” by the writer.

The Kazakh people have never been indifferent to naming a newborn child. Superstitious people showed great responsibility to him and did not allow anyone to name the child, the person who was desired by the people, respected in the country, was given the name of the child, mainly by the child’s grandparents, family elders, etc. In the days of the rich, the person who gave the name, was covered with a cassock and rode a horse. In general, the arrival of a baby was a great joy for all relatives, friends, citizens, and the village and region, apart from grandparents and parents. And it is said that no one knew that the character in *D. Isabekov*’s work came to life, except for two old women from the neighborhood. When *Komsha*, who has suffered from orphanhood, poverty, and has no one to rely on, when he reaches home exhausted from village to village, his heart is crushed with joy and he says to his

wife, “There is nothing worth spending my monthly salary on working for my firstborn” (Isabekov, 1992:232), let’s invite the neighbors tomorrow”. Kazakhs are a people who are very sensitive when it comes to a child. Komsha, who has spent his whole life on the path of poverty, can’t wait to have a child and wants to share his joy with her neighbors even if she doesn’t have any relatives to invite.

Original (in Kazakh):

- *Атын кім қойдыңдар?*

- *Сізді күтіп отырмыз* (Исабеков, 1992).

Қомша төрдегі бесікке келіп, жабулы көрпені жаймен ысырды да, пысылдап ұйықтап жатқан нәрестенің маңдайынан ұзақ иіскеді.

Ортадағы шоқтың беті қарауытып, үй іші күңгірт тартып бара жатыр. Қомша от басындағы әйелінің жанына келіп, жерде жатқан көсеумен шоқтың көзін тағы ашып қойды. Қызғылт жарық түндікке барып тірелді.

- *Тұңғышымыз гой. Атын Тұңғыш қояйық.*

- *Айтқаныңыз болсын.* (Исабеков, 1992: 232)

Translation (in Russian):

- *Как назвала?*

- *Тебя жду...* (Исабеков, 2003).

Он кивнул, но уже не смотрел не нее – на цыпочках, будто боялся неосторожным движением потревожить младенца, подошел к люльке, слегка отвернул одеяло и, наклонившись над сладко посапывающим ребенком, долго, с наслаждением вдыхал его запах.

Огонь в очаге начал угасать, в комнате меркнул свет. Комша подошел к жене, бережно обнял ее за плечи, потом, не отпуская ее от себя, наклонился, взял кочергу и пошуровал в очаге. Посветлело снова.

- Он наш первенец, а потому и назовем его Тунгышем. Ладно?

- Как ты скажешь...(Исабеков, 2003)

Translation (in English):

- :What name did you choose?”

“I’ve been waiting for you ...” (Isabekov, 2014).

*Komsha nodded but was not looking at his wife any longer. He tiptoed over to the corner as if he was afraid of rousing the baby through some careless movement. He stepped up to the cradle and gently turned back the blanket. Then he leant down over the baby snuffling sweetly in its sleep: he stood there breathing in its smell with deep delight.*

*The fire in the hearth was starting to go out and the light in the room grew dim. Komsha went over to his wife, put a protective arm round her shoulders and without letting go of her, bent down, picked up the poker and started stoking the hearth. The room grew lighter again.*

“*He’s our first-born and so we shall call him Tungysh. Is that all right?*”

“*As you wish ...*” (Isabekov, 2014).

Komsha gives his son the name himself. In the Explanatory Dictionary, *tūñğyş* is the first born child, the oldest of the children. There are sayings in Kazakh: The firstborn stands on the flag or where the front carriage goes, the back is there. A special attention was paid to the eldest of the house. It is probably because of the view that if the first-born child is brought up well, then the brothers who follow him will follow in his footsteps.

Original (in Kazakh):

*Өзінің анадан шыр етіп туып, азан шақырып қойған аты Тұңғыш болса да, былайғы жұрт оны ауыз ашпас тұйық мінезіне қарап Үндемес атап кеткен-ді. Бұл қосалқы ат өзіне қашан тағылды, кім тақты – ол жағын ешкім де, тіпті, Тұңғыштың өзі де білмейді* (Исабеков, 1992).

Translation (in Russian):

*Его звали Тунгышем, что по -казахски значит- первенец. Но никто не помнил этого имени. Для окружающих он был Молчуном, тихим незлобивым человеком, может лишь чутьчуть придурковатым. Так, во всяком случае, казалось. Когда прилипла к нему эта кличка, кто ему дал ее, не ведал, наверное, и сам Тунгыш* (Исабеков, 2003).

Translation (in English):

*He had been given the name Tungysh, which means “First-born” in Kazakh. Nobody remembered that name though. To the locals he was known as “Shadow”, being a mild, quiet, fellow, who perhaps had a few screws missing. Or so it seemed. Probably not even Tungysh himself could remember how that nickname had stuck or who had given it to him* (Isabekov, 2014).

The original says that the name of the firstborn was carried out by the Kazakh rite of calling Azan, and the translation in Russian and English does not provide information about this ritual at all, and the meaning of the firstborn’s name is additionally explained in Russian as *значит – первенец*, in English as “first-born” in Kazakh. Translation into Russian and English is made using literal, explanatory, functional analog methods.

As can be seen from the above examples, many times in the work, the names Kenkeles, Ündemes, Diouana, Amanat, Stüekşi are replaced by the original name *Tūñğyş*, so there are differences in the frequency of use of the first name in Russian and English.



In the Kazakh culture, it is normal for people to have several unofficial names, changing names in Kazakhs is often called with different names depending on age, or they shorten long names, sometimes names are given to children based on their appearance and behavior, but in the work of D. Isabekov several names given to the character are completely different from the situation we are talking about, the name itself is not the names that are given to a healthy and sane person in society.

It is true that where there is life, there is death. The fact that all living beings created by Allah Almighty cannot escape from death is a situation that happens to all human beings sooner or later. In general, the Kazakh people treated the issue of burial of the dead with great responsibility. In the Kazakh tradition, the role of a digger is also important.

The name *Ündemes* means less talkative, no obsession with words. In the table above, we see that in the original the name was used 5 times, in the Russian language *Молчун* 27 times, and in the English translation *Shadow* 50 times.

Original (in Kazakh):

Кәрілік те жетіп қалған-ау, әлде түнгі аяз жерге тоң қатырып өткен бе? *Ол* күректі табанға салып ырғап қалғанда, жүзі тасқа тигендей тық ете қалды. Бар салмағын салып тағы да ырғып көріп еді, сол жамбасы зырк етіп, аяғынан жан кетіп қалғандай болды. Денесі түршігіп келе жатқан секілді. Кеше қазып кеткен шұқыр топырағының бетіндегі қырауды ысырып жіберіп, сылқ отыра кетті де, жамбасын уқалады. Кәрі денесі жылы төсекті аңсады. Бірақ жылы оранып жатар уақыт бар ма? Тым болмаса үшеуін бітіру керек. «Қыс та түсті-ау, – деді ішінен *ол*, – екеу қазармын, ал үшеу ... ай, ай қиын болады-ау». (Исабеков, 1992: 228)

Translation (in Russian):

Может быть, впервые за всю жизнь именно сегодня *он* подумал о старости. Все-таки одолевает, проклятая! Совсем сил не стало. Или это мороз за ночь так заледенил землю? *Он* попытался копнуть еще разок – куда там! Лопата лишь скользнула поверху, соскабливая пыль, и заскребла, как по железу, – аж мурашки пошли по телу. Ах так? *Он* навалился на черенок из всех сил, резко надавил на ступицу. И в то мгновение, когда лопата, казалось, наконец подалась вперед, боль, жгучая пронзительная, как горячий нож вошла в бедро. *Он* охнул, выронил лопату, ухватился за ногу, точно старался выдавить боль. Неуклюже опустился на землю. Бедро горело, а старое тело, охваченное ознобом, вдруг затосковало о теплой постели. Полежать

бы теперь. Да где там! Кто же за него копать будет? И тут же устало подумал, что, если нога теперь отойдет, две могилы *он* как –нибудь выроет, а третью ... Нет, третьей ему не одолеть ... (Исабеков, 2003: 182).

Translation (in English):

Perhaps today was the first time in his life that *he* had ever given any thought to old age. It was taking its toll, damn it! “*Shadow*” felt drained of strength. Or was it that the frost had turned the earth to iron overnight? *He* tried to dig a spadeful of earth just one more time, but it was no use! His spade just skidded over the surface, stirring up no more than dust: the noise it made was as if it was scraping across iron – enough to set his teeth on edge. “*Shadow*” pushed down on the handle of his spade, pressing as hard as *he* could on its shoulder. At the very moment, when it seemed as if the spade was going to cut into the ground at last, a sharp burning pain went through his hip like a hot knife. “*Shadow*” gasped, dropped the spade, clutched at his leg, as if *he* was trying to squeeze out the pain. *He* let himself down clumsily on to the ground. His hip felt as if it was on fire and his old body, which had begun to shudder, suddenly yearned for its warm bed. “*Shadow*” would have given anything to be able to lie down. But how could he?! Who would dig in his place? Then *he* started to think wearily to himself, that if his leg would ease up, *he* would somehow manage to dig two graves but would not be able to cope with a third... (Isabekov, 2014: 74).

As we can see from the above three-language passage, in these paragraphs in the original and in the Russian translation, the name *Ündemes* is not given at all, and in English the name “*Shadow*” is added 3 times, as well as if this pronoun was given only 2 times in the original, in Russian it is added 5 times, in English 6 times. According to the table, the name *Ündemes* is used 5 times in the original, 27 times in Russian, 50 times in English, as in the example above, especially in the English version, complex sentences are divided into singular sentences, “*Shadow*” is added in many places as a noun, respectively, it is used 10 times more often than in the original.

## Conclusion

Having considered the names of the main characters in D. Isabekov’s story “*Süiekşi*” in the original, Russian and English languages and the frequency of their occurrence in the work, we noticed that words with their own meaning in the Kazakh worldview undergo transformations in the

translation according to the whim of the translator. The differences in the frequency of use of the names given to the main character in three languages were determined, and the methods of their translation were analyzed. In particular, methods of omission, addition, and replacement are often used in translation.

Due to the concept of *süieksı* as a complex multi-dimensional creation and its mental significance, it was clear that the content of *süieksı* is in continuity with Kazakh national history and cultural traditions. In this regard, associative nouns, synonyms, verbs, supporting words related to the concept of *süieksı* were identified.

The concept of *süieksı* as a result of an active cognitive attitude of a person to life in order to

form his personal and collective values through the nicknames given to the firstborn of the main character, and the use of methods of dropping, adding, replacing their inner world, emotional state, stress in translation with special author's figurative words hindered the achievement of adequacy in two languages. The decline and change of the national value of the grave-digger, who is the executor of a tradition considered sacred and precious in the Kazakh worldview, should have become a bitter reality for the translators as well as the original author.

In conclusion, we can say that the adequate presentation of author's concepts in Russian and English translations of works of fiction in the Kazakh language is still necessary to be thoroughly studied.

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