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LEXICAL AND SEMANTIC TRANSFORMATIONS IN TRANSLATION (on the Materials of Abai Kunanbayev's Poem)

Translation studies is one of the branches of science that has a theoretical basis and is capable of solving literary and linguistic problems.

The main goal of our article is to consider and to discuss the transformations and its types which are used in translation, and the main goal of the study – the use of lexical and semantic transformations as a means of achieving the adequacy of poetic translation.

In the article, we compare and analyze five translated versions of Abai Kunanbayev's poem «Сенбе жұртқа тұрсада қанша мақтап» (Senbe zhurtka tursada kansha maqtap) into Russian, demonstrating that translators have employed various interlingual transformations to achieve translation adequacy, the content and meaning of the source language are conveyed as comprehensively as possible in the translated text through lexical and semantic modifications. Additionally, it illustrates how translators execute these transformations by utilizing lexical units from both the source and target languages, whose meanings may not directly align with those in the original, but are derived through specific logical processes of transformation, which means through lexical and semantic transformations. Applying several methods of grammatical transformation and lexical transformation to the recipient of the translation of the poem, we see that the communicative intention successfully reached the recipient, and they were able to fully convey the meaning. It was found the authors of the Russian translation often used the techniques addition, omission, compensation, replacement, generalization, complete transformation and fragmentation in order to achieve poetic translation adequacy.

We came to the conclusion that the translators managed to achieve the adequacy of the poetic translation, using the techniques of grammatical and lexical transformation when translating into Russian, maintain the appropriate impact on the addressee, and the communicative intention was successfully achieved.

Keywords: poetic translation, grammatical transformation, lexical transformation, differentiation, recipient, communicative intention, techniques.

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Аудармадағы лексикалық-семантикалық трансформациялар (Абай Құнанбаевтың өлеңі негізінде)

Аударма ісі – теориялық негізі бар, әдеби және тілдік міндеттерді шешуге бейім ғылым саласының бірі. ақаламыздың негізгі мақсаты аудармада қолданылатын трансформациялар және оның түрлері, соның ішінде мақалада зерттеудің негізгі мақсаты – лексикалық-семантикалық трансформацияларды қолдана отырып, поэтикалық аударманың жеткіліктілігіне, барабарлығына қол жеткізу құралы ретінде қарастыру.

Мақалада Абай Құнанбайұлының «Сенбе жұртқа тұрсада қанша мақтап» өлеңін орыс тіліне бес аударған нұсқаларды салыстырып, талдап көрсетуімізде аударманың барабарлығы жету үшін түпнұсқа мен аударма тілінің тілдік жүйелеріндегі айырмашылықтарға қарамастан, аудармашылар көптеген тіларалық сапалы түрлендірулер, яғни аудармада қолданылатын трансформацияларды қолдану арқылы жүзеге асырғандығын көрсетеміз, осы жағдайда ғана, аударма тілінің нормалары сақталып, түпнұсқа тіліндегі мазмұн мен ой, лексикалық-семантикалық трансформациялар арқылы және оның әдістері арқылы аударма мәтінінде де максималды түрде толыққанды берілгендігін, аудармашылар түпнұсқаның лексикалық бірліктерін және аударма тілі бірліктерін

қолдана отырып аудару тәсілі, олардың мәні бастапқы бірліктердің шамаларына сәйкес келмейді, бірақ олардан белгілі бір логикалық түрлендіруді қолдана отырып, оларды шығарғандығын көрсетеміз.

Мақалада жасалған талдау негізінде бірнеше орысша аударма авторлары, өлең аудармасын қабылдаушыға грамматикалық трансформация мен лексикалық трансформацияның бірнеше әдіс тәсілдерін қолдану арқылы реципиентке коммуникациялық интенция сәтті жеткенін, мағынаны толық айта алғанын көріп отырмыз. Талдау барысында орысша аударма авторлары қосу, түсіру, компенсация, мағыналық даму, орын олтыру, жалпыландыру, тұтас түрлендіру, бөлшектену тәсілдерін жиі қолданғаны анықталды.

Осылайша, авторлық даралықтың терең ізін қалдырған Абайдың бір өлеңінің әртүрлі аударма түсіндірмелері түпнұсқаның лексикалық-семантикалық трансформация дифференциациясымен байланысты екендігін көрсетеміз.

Мақалада аудармашы түпнұсқа мен орыс аудармаларының грамматикалық трансформация мен лексикалық трансформацияның бірнеше әдіс тәсілдерін қолдану арқылы аударма барабарлығына қол жеткізе алды деген қорытынды жасаймыз, өйткені ақынның айтпақ ойын аудармада сақтап, адресатқа тиісті әсерін сақтай білген және коммуникациялық интенция сәтті жеткен.

Түйін сөздер: грамматикалық трансформация, лексикалық трансформацияның, дифференциация, интенция, коммуникациялық интенция, реципиент, тәсілдер.

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Лексико-семантические трансформации в переводе (на материалах стихотворения Абая Кунанбаева)

Переводоведение – одна из отраслей науки, имеющая теоретическую основу способная решать литературно-лингвистические проблемы, а перевод художественной литературы – это также искусство точно, уместно, достоверно передать художественный дух и смысл оригинального произведения на другом языке, это проявление творчества, в том числе в переводе стихов.

В связи с этим основной целью нашей статьи является рассмотрение используемых в процессе трансформаций и ее видов, в том числе основная цель исследования – использование лексико-семантических трансформаций как средство достижения адекватности и адекватности поэтического перевода.

В статье мы сравниваем и анализируем пять переводных вариантов стихотворения Абая Кунанбаева «Сенбе жұртқа тұрсада қанша мақтап» на русский язык, показываем, что, не смотря на различия в лингвистических системах языков оригинала и перевода, переводчики реализовали множество межъязыковых трансформации, используемые при переводе, с целью достижения адекватности перевода только в том случае, если нормы переводимого языка сохраняются, а содержания и смысл на языке оригинала максимально полно предоставлены в переводимом тексте посредством лексико- семантических трансформаций и также показано, как переводчики осуществляют перевод, используя лексические единицы оригинала и переведенные языковые единицы, значение которых не соответствует некоторым значениям единиц оригинала, но извлекаются из них с помощью определенного логического преобразования, значит посредством лексико- семантических трансформаций.

На основе проведенного в статье анализа ряд авторов переводов, применяя к реципиенту перевода стихотворения несколько приемов грамматической трансформации и лексической трансформации, мы видим что коммуникативная интенция успешно дошло до реципиента, и они смогли полностью передать смысл. В ходе анализа было установлено, что авторы русского перевода часто использовали приемы добовления, упущения, компенсация, замена, обобщения, полное преобразования и фрагментации.

Таким образом, мы показываем, что разные переводные интерпретации одного стихотворения Абая Кунанбаева, оставившего глобокий след авторской индивидуальности, связаны с дифференциацией лексико – семантической трансформации оригинала.

В статье мы пришли к выводу, что переводчикам удалось достичь адекватности перевода, используя приемов грамматической и лексической трансформации оригинала при переводе на русский язык, сохранить соответствующие воздействие на адресата, и коммуникативное намерение было успешно достигнуто.

Ключевые слова: грамматическая трансформация, лексическая трансформация, дифференциация, интенция, коммуникативная интенция, реципиент, приемы.

Introduction

It is known that translation studies are the oldest form of human activity. From the very beginning the translation studies created an opportunity for other people to communicate to each other, and made it more important for social work. The spread of written translation works opens a wide way for people acquainted with the culture of other peoples, in this way the literature and the culture come together which gives to enrich the culture of other countries. Translation studies is one of the branches of science that has a theoretical basis and is capable of solving literary and linguistic problems, and translation of fiction is also the art of accurately, appropriately, reliably conveying the artistic spirit and meaning of an original work in another language, this is a manifestation of creativity, including in translation poems, it is believed that the content and meaning can be translated, although translation of poems exist, and the most important thing is that the source text does not change as a whole, and not on its basis a text created, a verse in another language, that is translated text.

Throughout the world, the process of linguistic and cultural expansion, diffusion, and integration has played an important role in ethno-cultural relations, and the participation of representatives of various linguistic and cultural communities gives the relevance of situation. However, representatives of intercultural communication may not understand each other due to the lack of a medium language.

“Translation has a long history. Contacts between peoples have created a need for an interpreter at all times. The first contacts between peoples who speak different languages were, obviously, oral. Translation has existed for a long time without a written record. There is almost no evidence of translation of the unwritten period. However, historical data, as well as general insights into the existence of heterogeneous contacts between peoples even in the most ancient times, suggest that interpreting came into existence long before the emergence of writing.” (Nurgali, 2022: 12)

In this case, assisting in translation plays an important role, because communication between partners creates a real need for translation studies because of not knowing the code of a foreign language, so the translation studies can be relevant, in connection with this, there is growing interest in translation studies of its development and theory.

In translating the language of poetry, it is also important to be tolerant, here “Tolerance is the abil-

ity of a person to perceive the real world without passive correction and without self – correction.” a property that reveals the ability to actively re-perceive without transformation” (Islam, 2018: 8).

In the last ten years, the general and specific aspects of the theory and practice of translation studies have been published in many publications. In general, the main problems and features of the translation studies have not fully resolved and give in the literature. The translation studies as a theory has not yet achieved its status, as a science is still in progress, so it can't fully show types, methods and techniques. So, it is necessary to solve the main problems and features of the translation studies related to defining the object, theme, subject, methods as well as the categorial structure of the subject. In the same way, it is important to find the communicative and functional meaning of the translation studies, to describe the competence of the translator, it is necessary to pay attention to the linguistic and cultural differences that contributes to the linguo-ethnic barriers, the emergence of cultural interaction.

In general, we may consider and define *the type of equivalence and the translation transformations with its types* to the problems arising from the procedural aspects of translation.

In this regard, the main goal of our article is to consider and to discuss the transformations and its types which are used in the process of the translation, and the main goal of the study – the use of lexical and semantic transformations as a means of achieving the adequacy of poetic translation.

According to V.N. Komissarov, the translator often tries to find contextual substitutions other than the equivalents of the fixed vocabulary which are given in the context. Therefore, the translator looks for ways beyond the general principles of translation to find the alternative according to the context. The translation should show creativity in finding a solution. For this reason, according V.N.Komissarov, it is possible to establish specific rules of contextual substitutions that can be used in most cases (Komissarov, 2002: 125).

Materials and Methods

“Literary or artistic translation is a complex combination of linguistic, literary, cultural, historical information as a research object of comparative literary studies” (Beisenuly, 2022: 228)

Many scholars have devoted significant attention to the challenges of poetry translation, including notable researchers such as I.R. Gal-

perin, S.Y. Marshak, M.L. Lozinsky, V.V. Levik, S.F. Goncharenko, S.L. Sukharev, E.V. Vitkovsky, B.V. Dubin, Zh. Dadebaev, T.U. Esembekov, A.Zh. Zhaksylykov, among others. Despite this, there remains a lack of clear, universally accepted criteria for evaluating poetic translations, as well as established guidelines for self-translation. In the current state of translation studies, there is an insufficient number of theoretical works addressing the specific issues associated with poetry translation.

Abai Kunanbaev is a great Kazakh poet, educator, philosopher, public figure of the era of the second half of the 19th century. Everything created by Abai Kunanbaev artistically distinguished, and the problems solved in his works remain acute and relevant, we can see the answers for them in the complex poetic world of Abai Kunanbaev, he fought for the thoughts and aspirations of the Kazakh people, freedom and friendship, education and equality. He expressed his views with deep thoughts in his poems written in Kazakh language. Abai Kunanbaev is one of the main pillars of spirituality in the literary horizon of other nations. Until the middle of the last century, there was not much interest in Abai Kunanbaev's work. In 1986, the "Prostor" journal published a translation of several poems of the great poet into Russian, many poets and writers participated in it, the translators were V. Nalimov, Dragoman, Y. Gdovsky, Z. Pakharukova, V. Kigot, it should be noted that these names are disguised names, i.e. pseudonyms, because the contract of the competition was so (Prostor, 1986).

In this study, it is known that Abai Kunanbaev's poem «Сенбе жұртқа тұрсада қанша мақтап» (*Senbe zhurtka tursada kansha maktap*) was written in a meditative direction, its structure and size are 4 parts, 11 stanzas, 3 lines, however, we understand that it is not easily translated. In this study, we compare five different translations of the poem with the original, examining them from the perspective of lexical-semantic transformations. We analyze how the lexical units of the original text were translated using units from the target language, whose meanings do not directly correspond to those of the source units and explore whether these meanings can be derived through specific logical transformations. Despite this divergence, all the selected translations have been widely accepted and utilized for many years, making it difficult to dismiss their validity. The poem "Сенбе жұртқа тұрса да қанша мақтап" (*Senbe zhurtka tursada kansha maktap*) varies across different translations in both form and content. Consequently, the artistic and aesthetic

qualities of each translation, along with the message conveyed to the reader, differ in degree.

The most important features of translation transformations are that they have an interlinguistic character, it is very different from transformation within the same language. Transformation within the same language refers to phrases that have the same content and perform the same communicative function in a specific context, despite differences in grammatical structure and lexical meaning. Comparing the original and translated texts, some parts of the first one is delivered in a state that deviates from the exact word – for – word equivalence. Such aspects of the translated text are observed by the linguistic units. Therefore, there are some cross – linguistic correspondence in the human mind. When they are transferred from one language to another, we consider their deviation as interlingual transformations. Depending on the nature of the linguistic units of the original, translation transformations can be lexical (semantic) and grammatical (morphological, syntactic) and stylistic transformations.

In translation, there are many different approaches to considering interlanguage changes (transformations) and their classification. Many scientists L.S. Barkhudarov, A.D. Schweitzer, Y.I. Retzker and so on, propose the following main transformations such as *lexical, lexical – semantic, grammatical and lexical – grammatical*, its main *method* is *descriptive*.

Lexical transformations are translational transformations caused by the deviation of lexical units from their corresponding equivalents according to the vocabulary. So the topic of our article is about lexical transformations, we will pay attention to lexical transformation and according to Y.I. Retzker, it is not always successful to use the alternative of words and phrases specified in dictionary during the translation process. Indeed, any deviation in the translational comes from the condition of the context and the context is diverse, the conditions are also different. Accordingly, it is impossible to establish in the dictionary the equivalent of words and phrases to each context. Y.I. Retzker believes that the most important difficulty is to determine the meaning of words and phrases that are not listed in the dictionary, but according to some context and he called these equivalent substitutions or lexical transformations (Retzker, 1998: 180).

According to V.S. Slepovich, lexical transformations are a part of the translation experience due to the fact that the sentence structure in the original and translated languages are different or there

is no possibility to find an appropriate alternative for words or phrases (Slepovich, 2011: 320). Lexical transformations are of great importance as tools of logical thinking in determining the meaning of a word in a foreign language with the help of its context and finding an appropriate alternative. From the semantic point of view, the meaning of lexical transformations is to find a word or phrase that has a separate internal form for the translated lexical unit but is suitable for use in its context. During the translation process, the following situations at the lexical level may be encountered:

- if the vocabulary of the translation language does not correspond to the unity of the original language in the dictionary, for example, when describing special vocabulary that concerns to that country or nation;

- if the unit of the original language has a dictionary correspondence in the translation language, but not fully, only partially;

- if each of the many meanings of the words in the original language correspond to completely different words in the translated language;

- a rare case: if a word in the original language has a unique equivalent word according to the dictionary of the translated language;

- lexical units used during the translation process are called *lexical variants* in translation theory. We find the lexical according to its contextual meaning. The following reasons for the occurrence of lexical transformations are identified;

- differences in the meaning range of the word in the original and translation languages;

- multifaceted phenomena in the history and formation of lexical systems of languages.

The foundation of translation transformations lies not only in the language of the translation itself but also in the ability to convey the meaning of functional texts in a manner that is comprehensible to the audience by applying various transformations within the target language. To achieve this, it is essential to consider the classification of translation transformation methods as outlined by scholars. According to M.D. Gutner's theory of transformative translation, there are several distinct types of lexical transformations employed in this process: a) changing of word order; b) addition; c) omission; d) replacement of words and parts of sentences; e) clarification; f) antonymic translation; g) differentiation; h) generalization; i) meaning development; g) complete conversion; (Gutner, 1982: 158).

V.E Shchetinkin's classification has its own characteristics, he groups lexical transformations

raking into account both logical and functional features a) clarification; b) generalization; c) addition; d) explication; e) antonymic translation; f) meaning development; (Shchetinkin, 1987: 159).

Based on the generality of the above – mentioned classification of translation transformations, we believe that all transformations can be divided into lexical, grammatical and lexical – grammatical, for this study V.N. Komissarov's transformation classification was chosen as the most suitable for the analysis of our selected poem (Komissarov, 2002: 424). Lexical transformation means direct lexical deviations from lexical correspondences, lexical reconstructions are mainly units of the source and target languages. V.N. Komissarov identifies several categories of lexical transformations, including transliteration, transcription, lexical-semantic transformation, generalization, concretization, and modulation. Lexical-semantic transformation, in particular, involves translating lexical units from the source language by utilizing target language units whose meanings do not precisely align with the original. Nevertheless, these meanings are derived through logical transformational methods. Key forms of such transformations encompass generalization, concretization, and modulation, which involve adapting and developing the meaning of the original lexical unit through semantic evolution (Komissarov, 2002: 424).

Thus, we reviewed the classification of various scientists above and identified the following types of lexical transformations: clarification or concretization, generalization, clarification, differentiation, antonymic translation, transliteration, transcription, explication, meaning development, replacement of words and parts of sentences.

However, it should be noted that our analysis is based on a research method, therefore, we decided to analyze each method of translation transformation with examples. In any case, the meaning range and alternative words in a bilingual language are different, and there are things that are given by the word in the original language with a broad meaning. The first method is called clarification (concretization), and the second method is called generalization.

The basis of the transformations used in the above – mentioned study is not only the use widely accepted *isomorphic linguistic units* according to the norms of bilingualism, but also various features, where isomorphic means *similarity*, that is, it allows to study various similarities and differences between the structures of the original and translation,

this shows the degree of similarity, correspondence and equivalence between them, the analysis of semantic changes of the text in the translation is based on the analysis of translation of the text of Abai Kunanbayev's poem, we will analyze.

Literature review

As previously noted, the translation of poetry requires, first and foremost, avoiding literal translation, which lacks artistic expression, and secondly, refraining from excessive embellishment. The process of crafting an alternative poetic translation involves applying various transformative techniques. Y.A. Retsker defines translation transformations as a form of logical reasoning, emphasizing that the translator must convey the meaning of linguistic units within the contextual framework of the target language. (Retsker, 1998: 120).

According to L.S. Barkhudarov, translation transformations are various cross-linguistic transformations that are used to achieve the highest possible translation equivalence, this is one of the reasons (Barkhudarov, 1975: 240).

In this case, the most important thing is that the original text does not change as a whole, but a text in another language, translated text is created on its basis. Thus, the issue of using cross – linguistic transformations arise. We note the main task of the translator is to use them efficiently and effectively.

Y.A. Retsker explains that translation transformation refers to the process of altering various elements of the source text during translation, dividing this transformation into lexical and grammatical categories. According to his explanation, lexical transformation involves revealing the semantics of words in the target language, while grammatical transformation entails modifications to sentence structure throughout the translation process. Retsker further notes that the transformation of a translated sentence can be either complete or partial, depending on the degree of structural change. Complete transformation occurs when the dependent parts of the sentence are replaced, whereas partial transformation involves replacing only the independent elements (Retsker, 1998: 125).

It is very important to study and learn the types and methods of translation transformations in artistic translation. According to N.K. Garbovsky, transformation used in translation is a deviation from the use of units formed both the original language and the language of translation, several factors con-

tribute to translational transformations (Garbovsky, 2004: 544).

L.S. Barkhudarov, who gave a clear definition of the term translation transformation, says the transformations that ensure the transition from the original language to the translation language are called translation transformations (Barkhudarov, 1975: 245).

Under certain unusual conditions, alternative units that are not functional in the translation context may be required, yet this necessity is often overlooked by translators. As a result of neglecting the specific nuances of linguistic unit usage, the original meaning can be lost in the translated text, leading to a final product that fails to meet the functional and stylistic standards. The primary objective of translation is to maintain fidelity to the original text. One of the translator's key responsibilities in achieving equivalence with the source material is the application of various translation transformations. As L.S. Barkhudarov asserts, for translation adequacy to be attained, the translator must apply numerous interlingual transformations, irrespective of differences between the language systems of the source and target texts. Only by doing so can the norms of the target language be strictly adhered to, while ensuring that the content and intent of the original language are fully and accurately conveyed in the translation. (Barkhudarov, 1975: 253).

“Translation studies as a young science seeks to identify the factors that somehow influence translation activities and to explore the various connections and relationships between them. Scientists and specialists are trying to clarify and reconsider certain provisions and attitudes of the theory and practice of translation. One of the complicated problems of poetic translation is that how adequately and accurately such a translation is able to reproduce the macro-structure or recreate the verse forms of the original.” (Musaly, 2021: 204)

Results and Discussion

In our study, we will compare and analyze one line of Abai Kunanbaev's poem «*Сенбе жұртқа тұрсада қаниша мақтан*» (*Senbe zhurta tursada kansha maktap*) in several versions translated into Russian and published in the Literary and artistic monthly journal “Prostor” (1986). It takes a lot of time to look at all the lines of the poem in sequence, so a selective analysis of several translations allows us to make certain conclusions.

«Қайғы келсе қарсы түр, құлай берме
Қызық келсе, қызыққа, оңғаққа ерме
Жүрегіңе сүңгі де, түбін көзде
Сонан тапқан шын асыл, тастай көрме» (Original).

1. «Не склонись, не упади в лихие дни,
В буйный радости себя не урони.
И на дне своей души, коль дна достанешь,
Ты сокровища отыщешь,- сохрани!»
(translation by V. Nalimov)

2. «Горе злое придет – не клонись перед бедой,
Радость душу пьянит – ты останься собой.
В сердца глубь погрузись, его тайны познай,
Чистый перл там найдешь, и отныне – он твой»
(translation by Dragoman).

3. «В беде мужайся, выстоять сумей,
А если радость – сдержан будь и в ней.
Прислушайся к себе, проникни в глубину,
Жемчужину найдешь – ее терять не смей»
(translation by Y. Gdovsky).

4. «Беда придет – быть твердым научись,
Придет удача – счастьем некичись.
Познай себя, и в глубине души,
Мерцаньем смысла жизни заручись»
(translation by Z. Pakharukov).

5. «Там в глубинах бытия, в небе, во мне,
В створках сердца, погруженная на дне
Ждет жемчужина, мерцающая...
Обретешь....
Ни в пучине, ни в огне
Не пропадешь» (translation by V.Kigot).

In our comparison and analysis of five translated versions of Abai Kunanbaev's poem «Сенбе жұртқа түрса да қанша мақтап» (Senbe zhurtka tursada kansha maktap) into Russian, we observe that, despite the differences in linguistic systems between the source and target languages, the translators employed cross-linguistic qualitative transformations to ensure translation adequacy. This approach preserves the norms of the target language while fully conveying the content and intent of the original text through the use of lexical and semantic transformations. Notably, the translators applied lexical units whose meanings do not directly correspond to those of the original but were derived using specific logical transformations. This method ensures that the original message is represented as completely and accurately as possible in the translated versions.

Table 1 – The comparison and analysis of extract

<p>Original: «Қайғы келсе қарсы түр, құлай берме Қызық келсе, қызыққа, оңғаққа ерме Жүрегіңе сүңгі де, түбін көзде Сонан тапқан шын асыл, тастай көрме»</p>	<p>Translation by V. Nalimov: «Не склонись, не упади в лихие дни, В буйный радости себя не урони. И на дне своей души, коль дна достанешь, Ты сокровища отыщешь,- сохрани!»</p>
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The first thing that stands out in this line is that the translator used *grammatical transformation*, that is, we notice the change in the structure of the sentence during the translation process, and he used the *addition method of lexical transformation*, “*on sad days*” (“*в лихие дни*”) is not at all in the original, and we conclude that the translator used it for the purpose of clarification. In the translation, the intonation of the sentence is replaced, that is, the declarative sentence in the original is an exclamatory sentence in the translation. It is known that intonation can be attributed to the stress, declaration, speed and duration of the sound, and intonation is a complex issue which includes stretching the voice, strengthening the voice, speed up the voice, and at this point, we can see that the translator has chosen the way to create content and thought, lexical and semantic reinforcement in

the translated language by replacing an exclamation mark. Furthermore, it is evident that the translators applied the technique of generalization as part of lexical transformation. This approach involves substituting a word or phrase with a narrower, more specific meaning in the source language with a broader, more inclusive term in the target language. By doing so, the translators effectively adjust the original content to fit the linguistic and cultural context of the target audience while preserving the overall sense and intent of the text. This method provides greater flexibility in conveying the message, ensuring that the translation remains both accurate and comprehensible, so that instead of the word “*Heart ...*” comes “*...your soul*”, it becomes a word with a broad meaning, we conclude that the translator intended to be understandable to the reader.

Table 2 – The comparison and analysis of extract

<p>Original: «Қайғы келсе қарсы түр, құлай берме Қызық келсе, қызыққа, оңғаққа ерме Жүрегіңе сүңгі де, түбін көзде Сонан тапқан шын асыл, тастай көрме»</p>	<p>Translation by Dragoman: «Горе злое придет – не клонись перед бедой, Радость душу пьянит – ты останься собой. В сердца глубь погрузись, его тайны познай, Чистый перл там найдешь, и отныне – он твой»</p>
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We conclude that the addition method of lexical transformation is used in this translation line, the words “*evil...*” and “*intoxicating ...*” are completely absent in the original, and the translator used it for the purpose of clarification and explanation. In translation, the intonation of the sentence is replaced, i.e. the simple sentence in the original is represented by a *dash* is placed, where the word somehow is dropped, and a dash is placed in front of the isolated determiner, we conclude that the following

type of lexical transformation, which tried to convey the main meaning in the translation, was used, close translation, in general such translation is a selection of analogs with similar but not the same meaning in the translated language, the translator used the method of translating the lexical units of the original using translation language units, whose values does not correspond to the values of the original units, but we conclude that he was able to express them using a certain logical transformation.

Table 3 – The comparison and analysis of extract

<p>Original: «Қайғы келсе қарсы түр, құлай берме Қызық келсе, қызыққа, оңғаққа ерме Жүрегіңе сүңгі де, түбін көзде Сонан тапқан шын асыл, тастай көрме»</p>	<p>Translation by Y. Gdovsky: «В беде мужайся, выстоять сумей, А если радость – сдержан будь и в ней. Прислушайся к себе, проникни в глубину, Жемчужину найдешь – ее терять не смей»</p>
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In general, the reader should know the culture of that country of that country, or at least, think about the level of thinking of a foreigner. If the reader has a little understanding of the creation, the reader tries to accept it with his own mind and views. In this regard, *the concepts of pragmatic and cognitive* are formed in science and used in these translations. As we all know, the world of cognitive thinking of every reader is different. If the author’s creation and the reader’s thoughts match

at least, they do not match at all, so we conclude that the method of semantic development of lexical transformation is used, and we see the translator used *method of compensation*, that is certain elements in the original language do not have an exact equivalent in the translated language, in this part of the text, we notice that the metaphor “*Dive into your heart ...*” (*Жүрегіңе сүңгі де*) is translated as “*Listen to yourself...*” because the method serves to replace the original word.

Table 4 – The comparison and analysis of extract

<p>Original: «Қайғы келсе қарсы түр, құлай берме Қызық келсе, қызыққа, оңғаққа ерме Жүрегіңе сүңгі де, түбін көзде Сонан тапқан шын асыл, тастай көрме»</p>	<p>Translation by Z. Pakharukov: «Беда придет – быть твердым научись, Придет удача – счастьем некичись. Познай себя, и в глубине души, Мерцаньем смысла жизни заручись»</p>
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In this instance, the translator applied a grammatical transformation, altering the sentence structure during the translation process to align with the

syntactic norms of the target language. This adjustment ensures that the translation adheres to the linguistic conventions of the translated language while

preserving the meaning of the original text, another type of lexical transformation was subjected to the sentence, the method is *omission*, the original sentence “*don’t follow...*” and “*a lot of interests...*” were dropped, that is, the translator used the omission method, also we notice that the original content is not damaged when using it, the original sentence is omitted during the translation process, and another type of the lexical transformation is *complete changing* and *generalization* are used here, which

conveys the sentence “*Truly noble, don’t look like a stone*” (*Сонан тапқан шын асыл, тастай көрме*) with the sentence “*Get a flicker of the meaning of life*” (*Мерцаньем смысла жизни заручись*), a general whole transformation, the structure of the original language, a certain word or phrase may not be given in translation, we conclude using the methods *complete changing* and *generalization*, the translator was able to show the meaning using a certain logical transformation.

Table 5 – The comparison and analysis of extract

<p>Original: «Қайғы келсе қарсы түр, құлай берме Қызық келсе, қызыққа, оңғаққа ерме Жүрегіне сүңгі де, түбін көзде Сонан тапқан шын асыл, тастай көрме»</p>	<p>Translation by V.Kigot: «Там в глубинах бытия, в небе, во мне, В створках сердца, погруженная на дне Ждет жемчужина, мерца... Обретешь... Ни в пучине, ни в огне Не пропадешь»</p>
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If we consider the types of lexical transformation used during the translation of the passage, the original sentence is divided into two sentences in the translation, that is, the method fragmentation is used, in addition “*A pearl awaits, shimmering ...*” (*Ждет жемчужина, мерца...*) and “*You will find ...*” (*Обретешь ...*) sentences in the translation are given with a lot of dots, that is, the intonation of the sentence is changed, here, the translator avoided a literal translation and instead employed a lexical and semantic transformation, aiming to convey the core meaning of the original text. The translator used a method of translating the lexical units by selecting equivalent units in the target language, even though their meanings do not directly align with the original. However, through the application of logical transformations, the translator successfully conveyed the intended message, and *transposition* during translation method is used, as the positions of the sentence parts in the Kazakh and Russian languages are different, this method is often used in both languages translations.

In the poetic translation, it is believed that only the content and meaning can be translated, the features of adding poems cannot be translated, although there is a translation of poetry. As mentioned above, the translator of a poetic work is often to find contextual substitutions in addition to the equivalent of the fixed vocabulary according to the conditions of the context. Therefore, the translator looks for ways beyond the general principles of translation to find

the right alternative according to the context. The translator has to show creativity in finding a solution.

Based on the analysis presented in the article, several translators employed various methods of grammatical and lexical transformation to convey the poetic translation to the audience. It is evident that the communicative intention of the original successfully reached the recipient, with the translators fully expressing the intended meaning. Throughout the analysis, the authors of the Russian translations frequently utilized methods of lexical transformation such as addition, omission, compensation, replacement, generalization, complete transformation, and fragmentation to achieve translation adequacy. These methods were particularly effective in translating lexical units from the original language into the target language, where the meanings do not precisely correspond but are instead conveyed through logical transformations. By applying multiple grammatical and lexical transformation techniques, the translators enhanced the impact of the original text, making it more expressive. This approach helped clarify the meaning of Abay Kunanbaev’s poem in translation and successfully conveyed the overall message to the audience. The transformation techniques suggest a differentiation in the application of lexical-semantic transformations from the original, further reinforcing the interpretative choices made during translation. Accordingly, we conclude that the translator was able to achieve translation ade-

quacy by using several methods of grammatical and lexical transformations of the original and Russian translations, because the poet was able to keep the meaning, maintain the appropriate effect on the addressee, and the communicative intention was successfully achieved.

Conclusion

Translation studies is one of the branches of science that has a theoretical basis and is capable of solving literary and linguistic problems, and translation of fiction is also the art of accurately, appropriately, reliably conveying the artistic spirit and meaning of an original work in another language, this is a manifestation of creativity, including in translation poems, it is believed that the content and meaning can be translated, although translation of poems exists, and the most important thing is that the source text does not change as a whole, and not on its basis a text created, a verse in another language, that is translated text.

“It should be noted that literary translations are becoming more popular and more interesting, which cover all genre diversity of literary, where professionalism, ingenuity and creative approach of the translator is important.” (Sharipova, 2022: 245)

Abay Kunanbayev is a great Kazakh poet who opened a new for the development of literature. Abay Kunanbayev’s poetic language has a rich national color, words formed due to life and customs, which are not found in the vocabulary of the Russian language, are closely related to the poet’s individuality of national thinking, it is difficult to give them exactly in translation, only their meaning can be given. “A. Kunanbayev is the emblem of the state revival and spiritual development of Kazakhstan. His work remains a source of inspiration and wisdom for many people today.” (Saishanhuli, 2024: 723).

Therefore, through the analysis conducted in this study, we discovered that translators convey the meanings of certain words in the poet’s original language to the target language by employing a

variety of grammatical and lexical transformations. This is essential because it is often challenging for translators to render these words in their original form. However, this difficulty is closely related to the translator’s inability to fully capture the intrinsic nature of the original, particularly the uniqueness of the poet’s world. Conveying the poet’s meaning in translation operates on two distinct levels: accurately transmitting the primary meaning and specific information of the original text, as well as effectively capturing and presenting that meaning in translation. Any slight alteration in the subtle nuances of the poet’s work can diminish the value of the original, potentially rendering it unintelligible.

Nevertheless, the five translation versions analyzed in this study demonstrate that translation equivalence with the original was achieved through the careful application of transformation techniques. This has allowed the translations to maintain the intended effect on the audience, successfully delivering the communicative intention, including the core meaning of the poem.

Thus, based on the transformations identified in this study, it is evident that isomorphic linguistic units, widely accepted according to the norms of bilingualism, were used. Isomorphism, which refers to structural similarity, allows for the examination of similarities and differences between the original and translated texts. This reveals the degree of correspondence and equivalence between the two. In analyzing five different translations of the poem, we observed semantic changes in the translated text and concluded that the translators employed isomorphic linguistic units.

Moreover, the translation of Abay Kunanbaev’s poem into other languages often follows a line-by-line approach or involves a third party who mediates between the original text and the translator by explaining the poem’s theme and underlying ideas. Even for native Kazakh readers, fully grasping the meaning of Kunanbaev’s poetry is challenging, which further complicates the task for translators unfamiliar with the original text.

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АВТОРЛАРҒА АРНАЛҒАН АҚПАРАТ

Журналда материалдарды жариялау Open Journal System, онлайн жіберу және рецензиялау жүйесі арқылы жүзеге асырылады. Жүйеге тіркелу немесе кіру «Материалдарды жіберу» бөлімінде қол жетімді.

Мақала авторы ілеспе хат ұсынуға міндетті.

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– суреттер, кестелер, сызбалар, диаграммалар және т.б. нөмірленуі мен атауы көрсетіле отырып, тікелей мәтінде ұсынылады (мысалы, 1-сурет – сурет атауы); суреттер, кестелер, сызбалар және диаграммалар саны мақаланың барлық көлемінің 20%-нан аспауы тиіс (кейбір жағдайларда 30% - ға дейін).

– мақаланың көлемі (атауын, авторлар туралы мәліметтерді, андатпаларды, түйінді сөздерді, библиографиялық тізімді есепке алмағанда) 3 000 сөзден кем болмауы керек және 7 000 сөзден аспауы тиіс;

– авторлар міндетті түрде Open Journal System жүйесіндегі ілеспе хатта жолданатын мақала / қолжазба бұрын еш жерде жарияланбағанын және мақалада оларға сілтемесіз басқа жұмыстардан алынған мәтін үзінділері жоқ екенін көрсетуі тиіс;

– мақаланы жариялау үшін ақы төлеу тәртібі мен құнын баспа үйі белгілейді және автор сыртқы рецензенттер мен ғылыми редактор мақұлдағаннан кейін ақы төлеуді жүргізеді;

– мақаланың техникалық ресімделуі және жариялау талаптары бойынша толық ақпарат <https://philart.kaznu.kz/index.php/1-FIL/information/authors> сілтемесі бойынша қолжетімді.