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POETRY AND TRANSLATION (ON EXAMPLE OF TRANSLATION M.MAKATAYEV'S POEMS INTO ENGLISH AND RUSSIAN)

Tastemirova Almagul
Teacher-lecturer,
Zhetysu University named after I.Zhansugurov, Taldykorgan,
Republic of Kazakhstan

The article is devoted to the peculiarities of poetic translation, fundamental approaches to the process of poetic translation, methods and problems of translating poetic texts into English, Russian and Kazakh.Translation of literary works is probably always more difficult than translation of other types of texts, because literary works have special values called aesthetic and expressive values.The main purpose of the work is to show the peculiarities of translation, taking into account the meaning, context, author's style, the features of the written poems due to the cultural and personal origin, the poet's worldview. The topic of the work is relevant, since there is currently a great demand for highly qualified translation works that are not distorted by the so-called translator. The reader needs an accurate and adequate translation.

Keywords: lyricism, Kazakh poetry, expressive means, author's style, national literature.

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Introduction

Kazakh literature, especially poetry tradition is a specific and rich sphere of Kazakh culture. Today when we reached the age of "Global mind", our nation has been enrolled into one and big world community. Obviously, Kazakhstan has its own voice and individual character that makes it to be unique. Kazakh culture, art, history and literature are of a great interest nowadays. Namely literature, which is believed to be the reflection of culture. World community wants to explore what secrets and hidden treasure lie in our literary heritage, especially in the rich poetic tradition of Kazakh people. This means that we should improve and develop the field of literary translation that will help us to present the best masterpieces of our Great Poets and writers. Such questions are being viewed now in literary circles of our Republic. Government and Authorities pay a lot of attention to the development of national literature, the evidence for this is that poetry and literary works of Abai, M.Auezov, M.Shakhanov, M.Zhumabayev and others are published in many World languages, "Amanat" magazine is edited in the UK, International Award Ak Torna is established and is given to the translators of literature written in Turkish languages and many others international and State projects. That is why the problem of literary translation became an urgent issue. A. Tarakov raises the question of insufficient and inadequate translations of Kazakh poems into Russian language. According to his position we should take responsibility for translation of poetry, that is our literary heritage. Today M.Makatayev's poetry becomes particularly relevant, because nation of sovereign Kazakhstan gains self-recognition, praises its culture and history. Not only oil, gold, minerals and

crops account for total export, but music, art and literature also considered tobe a great product to share. Nations all over the World that have reached civilization, will be certainly interested to know more about us, about Kazakh nation. We have what to present, and close to Makhambet, Abai, M.Auezov, O.Suleimenov, stands the name of Mukagali Makatayev. His poetry has pure Kazakh character, which is unique and rich. It's time we should demonstrate all best Masterpieces of our nation in qualified translations.

The aim of the work is to study the nature of poetry translation, problems and peculiarities of translating Kazakh poetry to Russian and English on the basis of M.Makarayev's works.

Materials and methods

Poetical works express more fully and richly the spirit of people, their historical identity and cultural development, psychological features. To understand other people's poetry is to understand the different national character, the emotional world of another culture"[1,3p.].

"Poetry arises at all stages of life and consciousness, in all ages and times ... every nation certainly has its poetry"- Belinsky[2,45p.].

Therefore Kazakh nation has its own poetry tradition, which having its roots in the ancient Turkish literature, then became an independent part of Kazakh national literature.

Kazakh poetry is found in the literature of late 18th century. Academic P.Pallas, who was in the Kazakh steppes in 1769, noted a talent of Kazakh people in the art of figurative speech: "Kazakhs have good diction and usually use complex speech constructions"[3,581p.].

"Translating literary works is a difficult and intensive work under the style, language and expressive means of speech figures. That is the core of poetic skills" – Chukovsky noted[8,56p.].

Translation of poetry is one of the most difficult and challenging tasks for every translator. John Dryden, describing verbal translation of a poem as something impossible mentions, that the translators are "to consider, at the same time, the thought of his author, and his words, and to find out the counterpart to each in another language" being confined to the compass of numbers, and the slavery of rhyme.

For the translation of poetry, two main types of theory are of relevance: theory of the literary text and theories of translation. That theory which explains how poetry works will help the translator of poetry.Other literary and linguistic theories may lead us to question the authority of the author (Lecercle), of the source text (Montgomery). Theory may thus help free the translator from the constraints of the source text, and could therefore be seen as a source of creativity for the translator[14,196p.].

Firstly, we would like to draw the attention to the form of a poem. This is probably the first thing that the reader notices before reading. The translator should try to beas closer to the original as he/she can.Thus for instance sonnet (fourteen lines) cannot turn into a villanelle (five three-line tercets and a final four-line quatrain). Types of poetry are also important. It is necessary for the translator to understand whether he/she deals with a narrative or a lyricpoetry, because the difference between them is huge. Narrative poems stress story and action, and lyric poems stress emotion and song.

The second matter of problems that occur while translating poetry are the nuances of word's meaning.The translator can be confused in two ways.On the one hand he/she can find difficulties in understanding which from the

numerous meanings of the word the author has used. On the other hand, he/she can be puzzled which equivalent from the target language to use.

So the words must be under close examination of a translator. It is important to find out whether the word is used in its denotative, dictionary meaning or its connotative meaning, "which is the associated meanings that have built up around the word, or what the word connotes". Through the effects of the words the authors use in their poems they make an imagery. Poems include such details which trigger our memories, stimulate our feelings, and command our response. This all is done by the words. Sometimes their meaning goes even far and reaches to the creation of some stylistic effects. Among them the most typical for poetry is **metaphor**. "It is metaphor, saying one thing and meaning another, saying one thing in terms of another. Poetry is simply made of metaphor" (**Robert Frost**, "The Constant Symbol"). Another stylistic figures include **hyperbole** or exaggeration, **synecdoche** or using part to signify the whole, **metonomy** or substituting an attribute of a thing for the thing itself, *personification*, endowing in animate objects or abstract concepts with animate characteristics or qualities, etc.

The problems occurring in the process of translation may be concerned with the different elements of poetry. We can learn to interpret, appreciate and translate poems by understanding their basic elements. The elements of a poem include a speaker whose voice we hear in it; its *diction* or selection of words, its *syntax* or order of those words; its *imagery* or details of sight, sound, taste, smell, and touch; its *figurative language or nonliteral ways* of expressing one thing in terms of another, such as symbol and metaphor; *its sound effects*, especially rhyme, assonance, and alliteration; its rhythm and meter or the pattern of accents we hear in the poem's words, phrases, lines, and sentences, and its structureor formal pattern of organization.

A translator must try to maintain them in the translation. As Newmark states, "In a significant text, semantic truth is cardinal [meaning is not more or less important, it is important!], whilst of the three aesthetic factors, sound (e.g. alliteration or rhyme) is likely to recede in importance -- rhyme is perhaps the most likely factor to 'give' -- rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so" [36,67p.]. In short, if the translation is faced with the condition where he should sacrifice one of the three factors, structure, metaphor, and sound, he should sacrifice the sound.

The third range translation is the cultural differences. P.Antonokolsky, M.Auezov and M.Rylsky write in their joint article about problems of translation: "Poetry according to its nature is the national and ethnic phenomenon, it is like the reflection of pure national character". They continue: "The quality of translations depends on the level of the contact between nations".Their remarks identify the core of the poetry translation, because poetry is anational phenomenon and it should be seen as the reflection of pure national character. This presupposes that translator should feel close connection with the nation whose poetry he translates and he should have the same abstract thinking and cultural images [45].

There are two initially different approaches identifying the role of national character and national culture in translating process. One of the ways is to find something familiar in alien material, i.e. search for yourself, the other way-when you search unfamiliar, but interesting in alien culture. This point was supported by S.Marshak, whose position in this respective can be presented as follows (Table 1):

Table 1
Approaches to the cultural differences in the process of translation

In first case translator fails to find anything else than his own "I", his own personality by maintaining his ethical base and confirming his own national characteristics. This approach leads to a common mistake of translator when he as a rule claims rights to change those parts or notions which are not exist in his own culture.	**The second approach** contains translator's trying to make his own "I" more diverse, it is when translator wants to learn something, to enrich his knowledge and outlook. That is the right attitude which is to be found in any translating work of poetry reflecting national character influenced on author.

Summarizing all these problems which are just a small part from the obstacles that the translators should overcome we realize how hard and difficult is the process of translation and how gifted, creative and knowledgeable should the translator be.

Depending on what kind of information translator wants to render with high accuracy there are three completely different methods of translating the one and the same poetical work.

1. Poetical translation. This is the only method of translating poetry aimed to poetical communication (type of communication when sense and aesthetical information is rendered through poetic text). By definition it is a process of translating poetical text, created in one language, through poetical text in TL. Thus translator should create new poetical text, equivalent to original from conceptual and aesthetic sides, but with the help of different linguisticand poetic forms. Poetry translation presupposes involvement of translated text into live literature process, intocultural traditions and memoryof language, it was rendered to. In particular poetry translations sometimes provide close connection between original and translated works Summing up we can say that poetry translation is the method of literary translation for wide range of audience; it is the way to influence on literature of TL, the bridge between cultures and nations.

2. Verse (Linear) translation**.** Method of translating poetry, when factual information of original is rendered in TL not in poetical form but by means of verses is called verse translation. This kind of translation remains close to original work with respect to words and expressions that leads to stylistic similarity. Masters of such translation were Katenin, Fet, Vyazemsky, A.Blok and M.Gasparov. Unfortunately, this kind of translation distorts conceptual information, and fails to render anyaesthetical content. Here weare speaking about poetic diction, but not about poetical image. Desire to be as much closer to an original as possible in verbal and stylistic terms blokes all the efforts to modify translated poetical text into spatial and actual poetical text. This kind of translation is applicable to specific purposes: for fragmental citing of poetry in scientific and philological works dedicated to readers as a sourceof factual and formal, stylistic information.

3. Philological translation. This kind of translation is performed by means of prose and aimed at rendering fullest possible (even literal) factual information of original work. It is clearly intermediate method of translation, as a rule followed by parallel text of original work with expanded commentaries. It has both scientificand practical significance. This method of translation

doesn't tend to fulfill the function of poetical communication, but gives the most adequate equivalent to every fact and detail in original work and can be used by researchers, scientists, writers and all peopleengaged in literature [47,232-236p.].

As a result we can point out that any poetical material should be viewed from three principle points (Scheme 1):

Scheme 1 – Main principles of poetical material

As we see each translator gives his own interpretation and variant of translation. Some of them try to save the original constructions; some on the contrary modify these expressions according to their own preferences. In both cases translator creates new work based on specific features of the language he is translating to. He chooses whether add restricted phrase or omit some parts of the original. It is clear that translation depends on translator's competence, experience and creativeness.

- Туған жерің?
- Ұланымын, Қарасаз деп аталатын ауылдың.
- Туған жылың?
- 1931. Құрдасымын Шәмілдің.
- Жыныcың кім?
– Еркекпін ғой, еркекпін!
– Және дағы тәуірмін...

(М. Мақатаев «Менің анкетам»)

Mukagali Makatayev is a lyric and epic poet of our difficult time. Besides the huge amount of lyrical poetry, he wrote more than twenty large and small poems. As a person who lived in time of totalitarianism, he paid tribute to the proletarian leaders – Lenin and Marx, writing a poem about them, "Lenin" and "Mavr." The appearance of these poems is not accidental. "Those were the sixties, when one after another " Earth, greet the man!" of O.Suleymenov, "Bratsk hydroelectric plant" of Yevgeny Yevtushenko, "Longjumeau" of A.Voznesensky, "Requiem" and "Letter to the thirtieth century" of P.Rozhdestvensky came off the press. Each of these great poets was sincere in his self-expression ..."[49,108p.]

«Жырсыз өмір-мен үшін өмір емес,

Жырсыз өмір-мен үшін тозған бұйым»-these are the words of Great Kazakh poet Mukagali (Mukhametkali) Makatayev. His works mostly lyrical has genuine Kazakh character, they are closely connected with Kazakh nation. Bakkozha Mukai *(лауреат Государственнойпремии РК, писатель, драматург)* said: "Mountain height can be seen only from a far distance. The same thing is true for Poets. You can understand their significance and talent only after a long period of time". This is what happened to M.Makatayev. Once he said: "Hey, gabblers! It's not you who can judge me! The true judges are far ahead. Years will pass, new generation will come, and they will put each of us in a proper place. At all times it has been so, and will always be! About myself

I'll say in this way: I'm a contemporary to XXI century, maybe, even to farther generations" [48,35p.].

In his Diaries M.Makatayev wrote: "I'm not interested in a man, in his external appearance, but in personality, attitude, thoughts and people psychology. I'm trying to understand them. By understanding them, I want to be understood myself. That is the core of my poetry. For me poetry- is a heart cry. Nothing else"[48,5p.].

Indeed M.Makatayev is a national poet of a great talent. Myrzatai Zholdasbekov in his article "Мұқағали қазақ поэзиясының бағын жандырған ақын" described M Makatayev: "Reader pays special attention to the works of M Makatayev, who having distinct and rich personality, followed yesterday's Abai and Kasym's literary traditions" [50,50p.]. He felt the intricacies of poetical language and had virtually impressive ability to feel human nature, see the inner soul. That he called "Intuition. To see and to know something, that others cannot notice".

Неңді сенің аңсаймын, бала шағым?	Why do I miss you, my childhood?
...	I do not miss you,
Сағынбаймын,	If I do, it makes me sad…
Сағынсам, мұңайтады...	If I feel sad, my heart will fall apart.
Мұңайсам, көңіл тағы лайтады .	*Translation by the author.*

"The happiness of human life is the childhood. If the childhood is gone without any happy moment, it's like the infirmity that one has to suffer from during the lifetime".

After then he had to give up education, worked for poor screw, putting up with all pressure being put on him… "Curse you, my poet destiny! Curse you thrice, my surroundings! Today it is difficult to be a poet…"– he wrote in the moments of deep despair.

And nowadays people understand him, feel much sympathy for him, and value him as a classic poet: look up to his way of life, poetry and personal qualities. Isn't it a little bit late?

On the other hand he believed that his poetry will live long after his death and even could get an eternal life:

Қуалап тіршіліктің көбелегін,	Life as a butterfly merrily flying,
Қап қойды қапелімде көп өлеңім.	Left many poems in my life.
Жалғызым, жаным менің-жырым менің,	Solitude, my soul- poetry, that's mine
Қалдырып сені артыма неге өлемін.	Why am I to die, leaving you behind.
	Translation by the author.

Looking at these lines one can note that he is not even sorry for passing away, he feels terribly dispirited about that he has to farewell his poetry forever, and leave it exist alone in our world. It may be because he counted poetry as an integral part of his heart: "Through my own "I", fairly, in verses I made the chronology of my life. Sorrow and joys of my heart are here, I think they will be reflected in human hearts"[48,80p.].

«Recollections about me will appear,
Some will say he had no fear

Some will compare me to a charger,
Who left the harness, went without a gear"
Translation by the author.

Myrzatai Zholdasbekov telling about a poetry eve "Қазақ жырының Хантәңірі" held in M.Makatayev's honour said: "Audience who took part in this event hearing voice of the Great poet of XX century – M.Makatayev, might have thought: If Mukagali didn't die, wise Kazakh aksakal would have stayed on this stage, so it goes, today he can't join us. But his heritage is still with us" [50,51p.].

Қарасаз, қара шалғын өлеңде өстім,	Karasaz, I grew up at your meadow ranging wide,
Жыр жазсам, жұртым, елеңдестің.	When poems I composed, people were alarmed.
Өлсе өлер, Мұқағали Мақатаев	If Mukagali Makatayev has to pass away,
Өлтірсе алмас, алайда өлеңді ешкім.	His poetry no matter will survive.
	Translation by Mikheyeva E.

Results and discussions

Having analyzed certain number of translations of M.Makatayev's poetry, we distinguished common mistakes of the translators and challenges they come across.

1) First range of mistakes occurs when comparing number of syllables in the original and translation. Kazakh traditional forms: hendecasyllable and seven-, eight syllable zhyr are most frequently adopted to the Russian iambic/trochaic pentameter or hexameter, that are more closer to them by the number of syllables, but still there are cases when translation becomes too lengthy, losing the effect of original:

2)

Құмдар...	Пески…
Құмдар...	Пески…
Тау құмдар, қырат құмдар!	Горы песка, толщи песка!
Қаншама керуенді шулаттындар,	Сколько пришло и ушло караванов издалека,
Қаншама өзеңдерді суалттыңдар,	Сколько иссякло рек и озер в толще песков,
Қаншама ғасырларды ұзаттыңдар...	Сколько веков впитали пустыни,
	Сколько веков…

3) Deviations are frequently observed in rhyme patterns. M.Makatayev preferred to compose poems applying Kazakh traditional form "kara olen", only rarely he combined diverse methods of versification. But kara olen is purely Kazakh national form of poetry, that is why it may sound abrupt, unnatural in Russian and English languages. Taking it in consideration translators sometimes adapt Kazakh "kara olen" to the norms of accentual – syllabic rhyme patterns:

Ең бірінші бақытым- Халқым менің,	Первое счастье мое – это мой народ,
Соған берем ойымның алтын кенін.	Если он есть, значит, живу и я.
Ол бар болса, мен бармын, қор болмаймын,	Ему отдаю стихов своих сотовый мед,

Қымбатырақ алтыннан нарқым менің.	Дороже золота эта светлая радость моя [49].

4) M.Makatayev's poetry is distinguished by its melody and sound harmony that is the reason why many of his poems became songs, songs that are beloved and sung by all nations. The verses he compose full of sound devices such as alliteration, assonance that are lost in translation:

Жатжерді жастанғанда жазатайым, Қанымен жазды, мүмкін, ағатайым. ...Қасиетіңнен, қара өлең, айналайын, Қазақтың дәл өзіндей қарапайым.	Чужую землю кровью обагрили, Лежащие там дяди дорогие. ...По преимуществу народные стихи Как и казахи сами все простые[51].

Four lines- one quatrain contains both alliteration and assonance that makes these verses sound melodious. And comparing to the translation we see that nothing of the original expressiveness is left.

5) Rhyme composition. Kazakh language is rich in full rhymes, but in translation they are lost, because both Russian and English languages for the most cases do not have complex and strong, rich rhymes. Sometimes the rhyme that we see in translation can hardly be named "rhyme", having only one rhyming vowel:

Ақ ұлпа жерді жапқанда, Ағаштар сырға таққанда, Бозарып атқан ақ таңда, Бозарып тұрып ақпанда, Есіңе мені алғайсың! Есіңе мені алғайсың!	Земля покроется вся снегом, И на деревьях будут серьги, Взовьется белая заря Февральским утром белым-белым. Тогда ты вспомнишь обо мне! Тогда ты вспомнишь обо мне!

6) Violation of the stylistic cohesion. When translator ignores the connotative meaning of the words, their stylistic colouring and meaning, he may place two incompatible words together in one context. It can result in weak and poor lines with no effectiveness, because it lessens the pragmatic value of the original work.

Дүркіреп тұрған көктемде, Сіркіреп нөсер төккенде...	Весною шумной, **суетливой,** Когда с небес прольется ливень…
Қараша келген шақтарда, **Қызарып тұрған** бақтарда	Когда наступит осень, В саду, где виден жизни **остов**…

7) Misunderstanding of the word translation. Giving translator's own interpretation.

Сені іздедім **досымнан**, **қасымнан** да, Ақша бұлттан іздедім, жасыннан да...	Искал я у **друзей**, **вблизи** искал я тоже, У белых облаков, в слезах на дождь похожих.

Қасы-dictionary: 1) место, находящееся около; при; возле, вблизи;сторона.

Қас-dictionary:1) враг; неприятель; враждебный; недружелюбный.

In this particular case translator confused these two words, taking wrong translation Zh.Baimukhamedov failed to render stylistic figure: **antithesis**. That is an example when even no a connotative meaning, but the initial denotative (dictionary) meaning is not transferred in a proper way.

8) Syntactic transformations. Kazakh poetry widely uses the participles to describe the qualities of nouns in the sentences, which being translated become Russian (English) adjectives or verbs:

Дүркіреп тұрған көктемде,	Весною **шумной,суетливой,**
Сіркіреп нөсер **төккенде**,	Когда с небес **прольется** ливень,
Күркіреп жатқан бұлтты,	И тучи будут **громыхать**,
Найзағай **шаншып өткенде**,	**Вонзится** молния в долину,
Есіңе мені алғайсын.	Когда ты вспомнишь обо мне[51].

Russian language allows relatively free word order that is why translator reconstructed the sentence, evidently to find the best possible way to rhyme the lines of the poem.

Analysis of the translations of his works showed that still there is no significant and striking example of translation of his poetry. It still requires more profound investigation and quality translations not only to Russian but to other world languages.

There is also a consideration of A. Tarakov, who introduced the common violations in the poetry translation:

- Misunderstanding of the theme and idea of the author;
- Failure to render symbols and image of the poem;
- Mistakes in the size of Kazakh poem, principles of syllabic prosody, foot and meter, specifics of the accent and stress;
- Violation of figurative and expressive stylistic means, and connotative meanings of words;
- Do not maintain the order of lexical and syntactical repetitions, do not keep the position of lines, do the unnecessary repetitions and additions;
- They disregard the synonymic groups, difference in lexical units and wealth of Kazakh language.

Conclusion

Poetry means invention or creation, which is distinguished from prose by meter and rhythm. Poetry is rhythmical, imaginative language expressing the invention, taste, thought and passion. It is a form of art in which language is used for its aesthetic and evocative qualities with or without its ostensible meaning. "Poetry arises at all stages of life and consciousness, in all ages and times ... " every nation certainly has its poetry"- wrote Belinsky.Speaking generally about the uniqueness of the Kazakh poetry, we can note that it is mainly determined by the fact that such objects and phenomena of reality which have a particular strength and sharpness have been imprinted in the minds of people in the process of historical life. Poetic language of Kazakh folklore possesses high artistic merit. It is characterized by the richness and variety of verbal and visual, figurative speech means, syntactic elaboration of the material and the phonological structure of speech. But the problem is that our poetry tradition accumulates only in our country, inside its boundaries. Only a few exceptions can be named it is rare translations of our writers and poets,

especially the works of A.Kunanbayev, M.Auezov, M.Zhumabayev, Zh.Zhabayev, but in most cases our poets remain silent for outer world. That is the result of lack of the specialists-translators, and absence of the theory of Kazakh literary translation, poor developed institute for preparing the required specialists and mainly the difficulty of poetry translation, not every translator has the natural talent of a poet, and even a few have the wish to be involved in this meticulous and laborious work.

To sum up the theoretical approaches of the above mentioned professional poets and translators, it is admittedly clear, that poetry is the most difficult type of text and can be considered to be untranslatable. But during many years translators worked on poetry translation and despite all the challenges nowadays we have great examples of successful translations such as Gnedich's "Illiad", Abai's "Татьянаның хаты", Lermontov's "Горные вершины", Marshak's "John Barley Corn", Gafu Kairbekov's "Jewish Melodies" or Makatayev's "Құдіретті комедиясы" etc. Each of them has his own view on how the poetry should be translated but they share the common point that before translating poetry one should master and advance the skills in the theory of poetical text, to become a poet in some perspective and feel the author's personality, to consider his outlook, views, ideas and concept while working under the translation.

Poetry is the field of literature that provides the author with a wide range of possibilities to express his ideas and views. Despite being truly personal form of artistic works, it belongs to the nation, becomes national phenomenon governed not only by linguistic rules but by the social and cultural life of the particular nation. From above presented analysis we see that M. Makatayev's poetry is a perfect reflection of national Kazakh character. Poet managed to present the poetic facility of his native language strengthening its expressiveness and harmony; initiating new forms, diversifying traditional concept of poetry. If Abai Kunanbayev introduced new forms of zhyr (he popularized the forms of hepta- and octosyllables), M.Makatayev presented new ways of rhyming: for instance he used different pattern of end rhymes (dactylic, feminine, masculine) combining it with different types of stanza inside one poem by doing so he enriched the rhythmic structure of Kazakh syllabics.

Analysis of the translations of his works showed that still there is no significant and striking example of translation of his poetry. It still requires more profound investigation and quality translations not only to Russian but to other world languages.

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ПОЭЗИЯ И ПЕРЕВОД (НА ПРИМЕРЕ ПЕРЕВОДА СТИХОВ М.МАКАТАЕВА НА АНГЛИЙСКИЙ И РУССКИЙ ЯЗЫКИ)

Тастемирова А.Е.

Статья посвящена особенностям поэтического перевода, принципиальным подходам к процессу поэтического перевода, методам и проблемам перевода поэтических текстов на английский, русский и казахский языки. Перевод литературных произведений, пожалуй, всегда сложнее, чем перевод других типов текстов, потому что литературные произведения обладают особыми ценностями, называемыми эстетическими и выразительными ценностями. Основная цель работы показать особенности перевода с учетом смысла, контекста, авторского стиля, особенностей написанных стихов, обусловленных культурным и личностным происхождением, мировоззрением поэта. Тема работы актуальна, так как в настоящее время существует большой спрос на высококвалифицированные переводческие работы, которые не искажаются так называемым переводчиком. Читателю нужны точный и адекватный перевод.

Ключевые слова: лиризм, казахская поэзия, выразительные средства, авторский стиль, национальная литература.