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Translation and interpretation of Abay's politikal – social Lurics into Turkic languages

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Abstract

In today's fast-growing field of education and science, it is important to strengthen the historical ties and unity of the Turkic people, to study the outstanding Turkic people in more detail and to introduce them to the world. One of these outstanding people is Abay Kunanbayuly. Abay raised not only the problems of the Kazakh people, but the common humanity as a whole. The article evaluates Abay's translations into Turkish and considers ways to interpret them in Turkish. The purpose of the resaechr is to determine the degree of transformation of the Abau's heritage in the Turkic countries.

Keywords: Abay, Translation, Poetry, Cultural studies.

Traducción e interpretación de la política de Abay - Lurics sociales en lenguas turcas

Resumen

En el campo de educación y ciencia de rápido crecimiento de hoy en día, es importante fortalecer los lazos históricos y la unidad del pueblo turco, estudiar al pueblo turco destacado con más detalle y presentarlo al mundo. Una de estas personas sobresalientes es Abay Kunanbayuly. Abay planteó no solo los problemas del pueblo kazajo, sino la humanidad común en su conjunto. El artículo evalúa las traducciones de Abay al turco y considera formas de interpretarlas en turco. El propósito de la investigación es determinar el grado de transformación del patrimonio de Abau en los países turcos.

Palabras clave: Abay, Traducción, Poesía, Estudios culturales.

1. INTRODUCTION

Known to the world as a poet, educator, translator, and composer, Abay (Ibrahim) Kunanbayev was born in 1845 in a wealthy family. Abay did not see any problems from the childhood, knew the the situation in the country and his father sent him to Ahmet Riza's madrasah, which was opened in the 50's of XX century in Semipalatinsk. Ahmet Riza was an educated man who studied at the Marjani Madrasah. In madradash they studied Turkish, Arabic, Persian languages as well as Oriental Poetry, Mathematics, Geography and Natural Sciences. Abay studied in this madrasah from 1855 to 1858. In addition, he studied Russian in the city's Prihodskaya School.

After studying for three years in Semipalatinsk he was dealing well with Oriental History, Philosophy, Languages, Poetry and

Russian. However, Kunanbay was forced to take his son away from school due to his early involvement in governing the country. Kunanbai's goal was to make a governor from Abay. According to his father, Abay should return home at the age of 13. Abay was early involved in the affairs of the world and he did not support those who had been narrow-minded, greedy and lying, they did not have any purpose in life. Abay's each work was educational. He opposed to bribery and arrogance, which have a negative effect on the human personality and on the progress of society.⁷

Abay was acquainted with E.P. Michaelis, N.I. Dolgoplov who were deported to Kazakhstan for political views and became friends with them, consequently Abay's thinking expanded. The works of the classic Russian poets and writers: A. Pushkin, M. Lermontov, L. Tolstoy, Saltykov-Shchedrin were first recognized in the Kazakh language through Abay's translation. Abay, who lived in an old nomadic and sedentary environment, aimed at developing Kazakh culture through the culture and civilization of the East and the West. Translator, scientist N. Sagyndykova stated: Abai is the main Kazakh poet. In his works the life, customs, outlook, thinking, peculiarities of thinking, sadness, admiration, and culture of speech of the Kazakh people are most deeply reflected.

Therefore, to translate Abai into Russian is not enough to be a Russian poet or a Russian-speaking poet. One should be first on the level of Abay (SAGYNDYKOVA, 1994). She noted that in order to translate Abay a poet should not be just a translator of Abay's works,

but also he or she should be close to the soul and who understands the point of view of the author. Abay raised not only the problems of the Kazakh people, but the common humanity as a whole. The Turkic people speak Abay in their own language and greatly praise the works of the poet. The relevance of our research is to evaluate and translate it scientifically (SAGYNDYKOVA, 1994).

The article analyzes the aesthetic views of the poet in the political and social lyricism on the person, society, science, reveals the author's point of view, and focuses on the methods of translation of translators. As a result, the translator's proficiency in translating Abay's political and social lyrics into Turkish is noticeable.

Has the translator been able to gain insights into the national traditions, culture, way of life, and spiritual values of the translating language? The issues on collection of enough information about Abay in general and about his environment are considered. It means that only if the translator has a good background and background information, he or she can understand the translator's text and can translate the "national code" used by Abay in his original language. It is important to pay close attention to these issues in order to better understand Abay's political and social lyrics.

The meaning of Abay's idea of universal values is revealed, the poet's model of translating poetry into Kyrgyz, Turkish, Tatar and Uighur languages is compared with the original and the translated text. As a result, the basic principles and specifics of poetry translation are

revealed. The translators 's degree of poetic works translate their poems into sound, rhythm, melody, and tone of sound, as well as the degree to which the artistic means of expressing the poem in the original text are well-worded.

2. METHODOLOGY

Although translation of Abay's works into different languages has been considered so far, their translation into the languages of the Turkic people has not been systematically studied. In general, Abay's literary heritage has been studied extensively in the domestic science. A group of scientists such as M.Auezov, S Mukanov, K. Zhumaliev, A. Nurkatov, T. Alimkulov, M. Myrzakhmetov, Z. Akhmetov, Zh. Ismagulov, T. Zhurtbay, Zh. Dadebayev etc wrote wrote a number of scientific papers in the field of "Abay studies". Moreover, the work of such prominent scholars in the field of translation such as V. Komissarov, E.A. Etkin, M. Lozinsky, V. Yartseva, M. Popovich as and A.

Were the basics and their views on the legitimacy of the genre of literary translation were taken into account. The original texts and the texts of the literary translation were analyzed according to the scientific and theoretical principles of translation, and the methods of historical comparative, functional, comparative analysis were used. The poet's socio-ethical and aesthetic views on man, society, morality, life, and death, that is, the expression of the poet's knowledge in

translation, were evaluated by comparative analysis. Also, the poet's mood, feelings, emotions, his tone of voice and his attitude towards the environment were determined on the basis of translation principles.

The style features of the translators such as M.Maksud, A. Dulatov, Z. Ismail, and Z. Kibar. A. Tokombayev were analyzed and their methods in translating Abay's works were fully demonstrated. Special attention was paid to the genre, composition, linguistic, ideological and aesthetic levels of Abai's translations.

3. RESULTS AND DISCUSSION

From Abay's poetry, we can clearly see the reality of the epoch, the social life of the Kazakh people in his era. Poet's poems criticize the negative aspects of society and depict justice, humanity. Whatever work we take, he mentions that only an art or science drive society forward. Abay's works, whether it is the lyric of nature or the political or social lyricism, describe his attitude to society and points on the direct path.

Problems raised in Abay's poems are encountered not only in the Kazakh people, but also in the lives of other nations. That is why the poet's poems were translated in the hearts of other nations as well. Through each song, Abay addressed the people. We strive to maximize the need to get rid of the old age and strive for education and science, in order to become one of the most advanced countries in culture. For

example, let us compare the Tatar and Kyrgyz translations of the poem, "I'm Not Writing for Fun," to the original. This verse contains 6 verses, 30 lines.

Мен жазбаймын өлеңді ермек үшін,

Жоқ-барды, ертегіні термек үшін.

Көкірегі сезімді, тілі орамды,

Жаздым үлгі жастарға бермек үшін! (Kunanbaev, 2002).

In the opening verse, the poet explains his purpose in writing poetry. It is in the hands of future young people that they need the right guidance. He emphasizes the need for young people to differ what is bad and what is good. By criticizing the lazy, foolish, drunk, lazy young people, listen to the wise mind if you need to, and prompt the writers and readers to understand the word. Among the Turkic languages, the song has been translated into Tatar, Uzbek, and Uighur. Let us look at the verse in Tatar translated by Muhammad Maksud.

The original verse, clause, and volume are fully preserved; however, some of Abay's words are subject to significant changes in the Tatar language. The word "ермек" in the original language means discouragement, or comfort. The word has been translated into Tatar "кызык көрмек үшін". At first glance, the word "fun" and "interest" may seem meaningful, but Abay said he would not write the poem for fun, but for himself to be "a companion and a source of joy." On the

one hand, poets who write poems for fun are criticized, for example, Kokbay Zhanataulyuly, who said "Сөз айттым "Әзірет Әлі, айдаһарсыз" and those who love to portray poets with girls saying " "Бізде жоқ" алтын иек, сарыала қыз" in the poem. However, the word "қызық" пен "ермек" in this verse cannot be synonymous in meaning.

The verse, line and six have been preserved from the original. However, the meaning of some words used by Abay has been changed in Tatar language. The words in the original mean something that is pleasure, calm. This word is given in Tatar like "қызық көрмек үшін". At first glance, the word "fun" and "interest" may seem meaningful, but Abay said he did not write the poem for fun, but for himself to be "a companion and a source of joy." On the one hand, poets who write poems for fun are criticized, for example, by the poets Kokbay Zhanataevich, as well as poets who are passionate about portraying the girls with shiny words, "Бізде жоқ" алтын иек, and сарыала қыз". However, the word "қызық" and "ермек" in this verse cannot be synonymous in meaning.

Сөз айттым "Әзірет Әлі", "айдаһарсыз",

Мұнда жоқ "алтын иек, сары-ала қыз" – if the translator translated this line word for word into Tatar it would be understandable for the readers. The translator paid attention to it:

Хәзрәте Гали юк бу жырларымда

ЯЗМЫЙМЫН алтын ияк кызларны да
(3:KONANBAYEV,1981) the translator interpretes the idea of the autor simply and explains that in the end of the poem Abay criticizes Kokbay. So, Mahmud Maksud is familiar with Abay's search and creative work when translating Abay's poems. In addition, when one reads on the song line:

Батырдан барымташы туар даңғой,

Қызшыл да, қызыкшыл да әуре жан ғой – he understands that Abay had said that one should avoid the people whose habits were forcibly abducting someone else's livestock and who were busy with girls and fun that one should listen to the words. This translation was made like this into Tatar:

Батырдан барымтачы туар, диләр,

Яраксыз кызык табар, ялган сөйләр, – gives the meaning of the poem, and explains the word «Барымташы» that this is a person who participated in the forcibly abducting someone else's livestock.

Бес-алты мисыз бәңгі күлсе мәз боп,

Қинамай қызыл тілді кел, тілді ал, қой! – In these lines Abay meant not following the ignorant people, if you are conscious, you should listen to my words. These lines were translated into Tatar:

Сөйләүдән тукта, телем, көлөп торса,

Биш-алты миңгәрәу жан, - куып жибәр, meant that one should drive the ignorant people out of you, and advised not to join them. Generally, the translator focused on a pragmatic effect of the reader when translating Abay's work into Tatar, which influenced the taste of the recipient, conveyed the thought, and transformed Abbey's advice to the youth.

The era of Abay's life was in the second half of XIX century, the period of life of the Kazakh people, tribalism in the society, the difficult life of the poor, the life of people working for the rich, the life of the rich, the unjust laborers, the quarrel between the tribes, the escalation of the herd. One should agree with the statement "The poet's verses are a true encyclopedia of the social thought and outlook of the Kazakh nation in the second half of XIX century" (SUYUNSHALIEV, 1967). No matter what Abay's poem is, he described the truth of the society and necessity to change the life. To do this, he strives to become a leading country, striving for education and science. Moreover, in each poem, he expressively illustrates the peculiarities of the national mentality. Through Abay's poems we can see the consequences of historical events in the country in the second half of XIX century.

The law of "New Nizam", adopted in the country in the second half of XIX and beginning of XX centuries, was widely used in the Kazakh society. This law influenced to change the principles of the

Kazakh tradition and customs. That is, the law, issued by the Russian kingdom, caused a disagreement between the Kazakhs. The annihilation of the royal rule and the division into regional-territorial division, the establishment of the status of the senior sultan and the volost had a negative effect on not only the social situation, but also the national psychology. For three years, one district, the starter, had to report to the heads. "New Nizam" law giving the harm to the country's freedom and public relations, has raised the problem of dissatisfaction within Kazakhstan.

One of them is the controversy over the election of representatives of the nation from their own representatives. The colonizing government has successfully used the psychology of self-sacrifice, which is typical of mankind in general. This was a great way of opposing the Kazakhs with each other and fighting against each other (BAITURSYNOV, 1997). By demonstrating the scenes of this period, Abay was able to convey the situation of the people with poems. In addition _ "Abay was a critic of Kazakh heads, not just a sincere poet. He was also a great critic. He has given a clear picture of the actions, goals, behaviors and characters of the Kazakh volosts since the election" (4, P.156). The purpose of the Kazakh khanate was not to seek the civilization of the country, but to take care of themselves and their children. In the poet's poem "I Have Become, Here" he clearly created a portrait of Bolus. The song consists of 148 lines. The mood of the lioness, guided not by the will of the country, but also by the bribe, is told from the first side.

Болыс болдым мінеки,

Бар малымды шығындап.

Түйеде қом, атта жал

Қалмады елге тығындап.

Сөйтсе-дағы елімді

Ұстай алмадым мығымдап.

Though the purpose of the dream was to be a bolust of the country dance, it does not calm down. It is internally recognized that due to lack of self-confidence, lack of knowledge, intelligence and incapacity, the country cannot govern. To be a bolsut is to force the weak, to give strength to the strongest.

Күштілерім сөз айтса,

Бас изеймін шыбындап.

Әлсіздің сөзін салғыртсып,

Шала ұғамын қырындап.

Сыяз бар десе жүрегім

Орнықпайды суылдап (2,Р.201).

When a bolust hears that "The governor of uyezd will come," his calm disappears. This is because he thinks that if he did not wait for him, did not give a gift, he would be dissatisfied with him that he could order his quit. To do this, he will devise a sting side. The poet skillfully conveyed the psychological mood of the hero, and in this poem we see the image of a flatterer who is unable to govern the country.

Abay did not like the policy of the Russian Empire against the Kazakhs. Its laws caused discord in the country was a sign of people's disagreement. The inadequacy of the royal administration's slapstick bolasts, starters-villagers, and the various courtesans has caused unrest in the country. The people started to divide into villages, tribes surrounded by elders. Disagreement appeared between brothers. Pride followed by bribery. (ISMAGULOV, 2005) The change in the way of life and the behavior of the population was described by Abay in his poem "My Country, Kazakh and poeple". The poem was written in 1886 and contained 30 lines. It was translated into Turkic languages: Azerbaijan, Karakalpak, Kyrgyz, Tatar, Turkmen, Uzbek and Uighur. We will focus on the contents of the poem and look at the translations in Turkish, in parallel. In this poem, Abay sympathized the people, criticizing the power of that time.

Қалың елім, қазағым, қайран жұртым,

Ұстарасыз аузыңа түсті мұртың.

Жақсы менен жаманды айырмадың,

Бірі қан, бірі май боп енді екі ұртың (2, p. 208).

The deterioration of living conditions, the loss of unity, and the annoyance of a society moving back out of the trap of old age the author's line "Ұстарасыз аузыңа түсті мұртың" means that when a grown mustache falls into its mouth, it goes into a meal. In the Muslim religion, the mustache is considered to be a haram. That is, there is no cleanliness. Abay stands for Sahara, which, through this line he on the one hand, resembles a mustache of a deprived country, a country with no power over it, and on the other hand, he sahara Kazakhs who have a low culture and cannot change their behavior. This phrase has been translated into Tatar like "Керпе мыек авызыңа төшкән синең". "Керпе" means a hedgehog in Tatar.

The shaver could even be translated as «пәке» (knife) in the Tatar language. However, the translator chose to use the word "керпе" instead of "пәке" to liken the mustache to a hedgehog, and to say "керпе мыек" Abay did not aim at describing the mustache, by using the shaver he meant the people that have no power for land, for themselves and for their country. However, in this context the word "shaver" is central to the idea of a song. Therefore, the literal meaning of the original rendering should be accurate. It is known that illiterate people cannot distinguish between good and bad. The phrase "Қалың

елім" means "The whole country." In Tatar translation the word "Қалың" is given like "Ярлы" Given the fact that the word "Ярлы" means poor, it is true that the original sentence is changed and to the Tatar reader it seems Abay to insult his people as the poor. In essence, through this poem, Abay sympathized with the whole Kazakh country, conveying the idea: "How are you going to be a country?" This song was translated by Aaly Tokombayev into Kyrgyz language. The translation was made line by line and word for word. The translator understood the sadness of "whole people", sympathetically saying "How are you going to be a country" to the dilapidated country, portraiture of the poor and the mentally ill, in whatever complexity he had. This song clearly shows the change in the way of life and the nature of the country under the influence of tsarist colonial rule.

Бет бергенде шырайың сондай жақсы,

Қайдан ғана бұзылды сартша сыртың?

4. CONCLUSION

The writing, culture, traditions, paths and history of the Turkic peoples have a common history, as can be seen from the engravings written in the 7th - 8th centuries. Although the ancient written monuments are a common heritage of the Turkic peoples, it is still a good idea to find common people in the literature and culture of the related nations today. For example, in modern civilization, the need to

translate the great personalities of Turkic-speaking peoples, such as Abay, is increasing, but this is primarily due to the work of translators. That is, a translator is a spiritual link between the literature of one country and the literature of another.

However, the translator who strengthens the interconnectedness of the literature must meet the translator's requirements for presenting the original language in a different cultural setting. In this article, it is scientifically proven that translations of the translators of Abay's works into the Turkic languages are evaluated in the context of sophistication today, and that translation is an important area in which the literature can be closer to one another, and will focus on the most important issues of translation analysis and evaluation. Translator's experience will also be considered. In general, by comparing the original and the translated text, it is possible to differentiate the relationship between the texts, to make theoretical conclusions and to offer concrete principles.

"It is difficult to adequately evaluate Abay's unique art in poetry, the inner light and the light of beauty, which are in harmony with each other, as in a pebble spring" (DADEBAYEV, 2011). In analyzing the translation of the poet's poems, we experienced the translators' difficulties in translating the equivalent of the image into translation. However, the article analyzes the civic duty, the poet's intentions on conscience, intentions, and his philosophical aspirations, interpreting the philosophical implications and highlighting the

importance of artistic translation in promoting the Abai heritage to Turkic nations.

In general, Abay Kunanbayuly pursued an educational path, encouraging young people to live their life and pursue education and science. He explained in detail the best ideas of the Great Russian educators of XIX century, translated their works into Kazakh. He not only translated, but also contributed to the development of Kazakh literature and brought a new direction.

RECOMMENDATIONS

In the age of globalization, the issues of spiritual maturity, the acquisition of knowledge, the prominence of the youth within the political and social lyrics of Abay will be especially important in today's age of globalization. Detailed study of the poet's works will be relevant in the humanitarian science. The 37th session of the Permanent Council of Ministers of Culture of the TURKSOY Member States of the Turkic International Organization of Culture was held on November 30, 2019 in Osh, Kyrgyzstan. At the suggestion of the Kazakh side, the TURKSOY Permanent Council announced 2020 as the Year of the outstanding Kazakh poet and enlightener Abay Kunanbayuly. TURKSOY is planning to hold a number of events in 2020 developed to the 175th anniversary of Abay.

Within the framework of the event, the publication of the poet's translation works would facilitate spiritual revival not only of the Kazakh people, but also of the entire Turkic people. Therefore, it is better for the poet's works to be translated into Turkic languages and to be included in the curriculum. However, was Abay's personality and his position translated into the Turkic languages on the definite level? Abay's works, translated not only into Turkic languages, but also works translated into the world literature, need to be revised. We have a clear recommendation as well:

- Development of translation science through poetry translation;
- Assistance in scientific research of translators;
- To promote the expansion of the intellectual demand of the society, the promotion of the Kazakh culture;
- Introduction of "Abay studies" courses in Turkish universities;
- Deepening of the great personalities of the Turkic people, such as Abay.

It is a translator's responsibility to say that Abay has made a significant contribution to Kazakh literature as well as to Turkic literature. In view of these suggestions, "Abay studies" will be based on an innovative paradigm in humanitarian education.

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