National values in the translation of Kazakh literary works

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Abstract: This article examines the translation of Kazakh cultural objects in literary works, which holds significant importance for Kazakh language and culture. The article analyzes the significance of national hair ornaments and belts in the works of Kazakh writers and their translation into Russian and English. Kazakh people believe that the hair ornament sholpy protects a girl or a young woman from evil forces. This type of hair ornament has both material and spiritual significance in Kazakh culture. In Kazakh literary works, the value of the analyzed jewelry is connected with its affiliation to a person and social status. It is presented as a symbol of female beauty. The belt is a valuable piece of nomadic clothing and a highly valued sacred object in Kazakh culture. Specific functional and semantic meanings as well as translation in literary works have been considered. The importance of translation as a “golden bridge” between different cultures is on the rise. As in other spheres, the requirements for translation are updated depending on the purpose and stage. The anthropocentric trend in modern linguistics raises the question of the relationship between language, man and culture, and poses the task of being able to convey the world view of one nation in the language of another, preserving all cultural and spiritual characteristics, taking into account deep information about people’s background knowledge. The article also analyzes the problem of background knowledge and the peculiarities of translating Kazakh culture-specific elements with spiritual significance for the people. These elements should be taken into account when translating literary works.

Keywords: translation; language; culture; literary works; functional-semantic meaning.
1. Introduction

It is well known that language is not only a means of communication, but also a phenomenon that reflects the culture and national values that have been preserved for centuries. Humboldt states that the values as culture and traditions are reflected in the language (von Humboldt, 1985). The phenomena of the world are universal; however, the ways of perception and approaches are different (Maslova, 2001; Oliveira, 2023). One of the most difficult problems in translating a literary work is to preserve its artistic characteristics and style, to convey all the author’s ideas to the reader as in the original work. Kazakh scientists share the idea that the translation of a literary work using all the possibilities of the national language can be recognized as a valuable work in the literature of other people and become a real masterpiece (Issakova, 2015; Qulmanov, 2015; Petrushka & Mashtalir, 2023).

Another difficult issue in translating literary works is non-equivalent concepts as culture-specific items because each nation expresses its concepts and values in different ways (Jakobson, 1959). The translation of such concepts must be considered from an ethnographic point of view, because an ethnographic translation aims to explain the cultural context of the original (Casagrande, 1954). A translator needs the knowledge of the spiritual and material values of the people, and faces the challenge of hard-to-translate words and their national meanings. P. Newmark (1988) notes the importance of paying attention to the translation of words with cultural and linguistic characteristics, meaning their compensation, as the culture-specific items are considered as a text that can be “studied”.

Many dictionaries have limited ability to translate these terms, and even if the dictionary provides the translation of non-equivalent terms, it may not reveal their semantic meaning of that term. Successful translation of literary works depends on whether a translator has the knowledge to convey the meaning of the word, its artistry, effect and outlook by using lexical and semantic techniques (Daurenbekova et al., 2024). The ability to find semantic equivalence in order to convey these concepts to the recipient requires much research (Romaniuk, 2021; Romaniuk & Yavorska, 2022).

Emphasizing the peculiarities of culturemes, translation contributes to the mutual solidarity of peoples, enrichment of the language and culture, and language development. R.N. Shoibekov (2006) emphasizes the need to define the spiritual and material culture of the people not only in the context of national culture, but also world culture and its contribution to it. Therefore, presenting Kazakh culture to the world with all the language features that reflect national identity requires creativity.

The spiritual culture of any nation always goes hand in hand with material culture. In translating ethnographic elements as handicraft products in the literary works, the translator should focus on the titles, purpose, features, and significance of using them in the target language. For instance, there are many idioms, proverbs, and sayings connected with jewelry in the Kazakh language: Altïnn ïñïï (liter. A piece of gold: altïn-gold, sïnïï – piece), which can be translated as ‘a decent descendant’. This phrase appears in the novel The Nomads, by Ilyas Esenberlin, which explores the life and struggles of Kazakh tribes. Another example is bet monşâqi üzilw (liter. the bead came off smb’s face: bet monşaq – a pendant on the girl’s headdress, üzilw – break) i.e., ‘to be very embarrassed’. This saying is used in the short story “The Day of Silence”, by Mukhtar Auezov, capturing a moment
of intense social discomfort for a young bride. Additionally, sirğa salw (liter. wearing earrings on the bride’s ears: sirğa-earrings, salw-wear) i.e., ‘matchmaking a girl’, to name a few, is a key element in the play The Bride’s Earrings, by Sabit Mukanov, where matchmaking rituals are vividly depicted. Translation of such culture-specific items in the written works requires the discovery of fundamental knowledge underlying it (Beskemer et al., 2021).

The theoretical and methodological framework of this study is grounded in the interdisciplinary approach of cultural translation studies: it integrates concepts from translation theory, cultural anthropology, and literary analysis. By applying this framework, the research seeks to uncover the nuanced ways in which material culture, particularly in the form of traditional Kazakh handicrafts like belts and jewelry, is translated across linguistic and cultural boundaries. The methodology involves a detailed textual analysis of literary works, focusing on the translation of culture-specific items and their associated meanings, supplemented by ethnographic insights to better understand the cultural contexts of these items. This combination allows for a comprehensive examination of how cultural nuances are preserved, altered, or omitted in translation processes, highlighting the dynamic interaction between language and culture in the translation of national heritage.

2. Hair jewelry sholpy as a symbol of beauty and youth

In the world of literary works jewelry forms the basis of many writers’ works and has different functions. It can be a symbol of mystical power as in I. Esenberlin (2011), a passion for wealth in The Necklace, by Guy de Maupassant (1992), a symbol of love, a valuable gift or talisman in The Garnet Bracelet, by A. Kuprin (2003), a test of moral qualities of heroes in The Pearl Necklace, by N. Leskov (1957), or incitement to crime in The Adventure of the Beryl Coronet, by A. Conan Doyle (2016).

In Kazakh culture jewelry indicates a person’s age, region, status, taste, environment, etc. These features that can serve as an ethnographic and historical detail are presented in the works of Kazakh writers and poets. For instance, in I. Esenberlin’s (2018) trilogy The Nomads, the description of Kunimzhan khanym’s gold and silver jewelry demonstrates the splendor of the khan’s wife (see Table 1). The translation of the hair jewelry sholpy as zolotye rubli tsarskoi chekanki in Russian, as gold rubles of tsarist coinage in English indicate that this type of jewelry belong to the owner of wealth and is a sign of family values.

<table>
<thead>
<tr>
<th>Kazakh</th>
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<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Ustinde şitirma aq žibek kölek, kögildir torqa oqoli kamzol, oniň sirtinan şetin qundizeň ädiptegen dürya qizil şopan, basında aq mervert örgen, elthin tengeleri közine tüse salbiraýan qizil barjít sâwekele. Sirtinan aq torqin şalini kämildire Zamilğan. Qulaqına taqqan iş bwindi sirgaları men aşrasına tögie töken toqpaqtai qalýn şaşqinini uşindağı</td>
<td>Belyi zhemchuzhiy biyser osypaet krasnobratstviy konusobraznii saukele – golovoi ubor znatnych zhenschin v stpei. Na lob nispaduyut s nego kruglye i tyazhelye zolotye plastinki, a uzhe poverh saukele nakinuta prozrachnaya parchovaya shal’. V ushah Kunimzhan pokachivals’ roskoshnye trehosnovye zolotye ser’gi, i tyazhelye pochti do zemli,</td>
<td>White pearl beads heaped on her red-velvet cone-shaped saukele, noble woman’s hairdress in the steppe. Round and heavy gold plates fell from it on her forehead, and she also slipped on a transparent brocade shawl over her saukele. Luxurious three-base gold earrings swung in Kunimzhan’s ears and her heavy black plaits, that almost reached the earth, were in four rows</td>
</tr>
</tbody>
</table>

Table 1: Example 1
The hair jewelry sholpy is a traditional element in a Kazakh girl’s or young woman’s clothing to protect from evil forces since at least the 17th century. It consists of some moving parts: intertwined corals, Russian coins, semi-hollow or flat medallions of various shapes and silver with various gemstones (Tohtabaeva, 2011). A girl was recognized by the sound of her sholpy that makes jingling sounds when she walks, adapting her to the movement without making any more noise. The sholpy as an element of decoration became the motif of many poems of the Kazakh poets, who masterfully used figurative speech in the art of poetry. The use of sholpy as a symbol of beauty and youth begins in early times reflecting in the folk epics. In the Kazakh epic Qozi Körpeş – Bayan Sulw, the sholpy is a timeless symbol of Kazakh femininity (Nurgaliev, 1991).

English translators use the word “pendant” added to sholpy to describe the fact that it consists of moving parts (see Table 2).

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>(2) Күндерінің күнінде, көп күндерінің бірінде, шолпысын сілдірлітіп, таққан ақсулық, таз-Qozinin uygatap жатқан әртіне әртінді қысық кіші, таз-Qozinin uygatap жатқан әртіне әртінді қысық кіші, taz-Qozinin uygatap жатқан әртіне әртінді қысық кіші,</td>
<td>And one day, her sholpy-pendants jingling, with her cap aslant, Bayan came to Tazsha-Kozy, when he was asleep, woke him up and began the serious talk.</td>
</tr>
</tbody>
</table>


3. The peculiarities of translating the hair jewelry sholpy in literary works

The epic novel Abai žoli (The Way of Abai), by M. Auezov that describes the life of the Kazakh great poet and educator Abai Kunanbayev, was translated from Kazakh into Russian by A. Kim and then from the Russian text into many languages of the world: German, English, French, Hungarian, Bulgarian, Polish and others, in the 1950’s (Auezov, 1978). The novel gives a panorama of the full drama and contradictions of Kazakh people’s life, the customs of nomadic and sedentary steppe dwellers of the late XIX century, and shows the breadth and beauty of the freedom-loving soul of the Kazakh people and their hope for a better future.

In this epic novel the jewelry for braids of Kazakh girls and young women sholpy is mentioned more than 30 times, and about 28 times in the Russian and English translations. Newmark (1998) pays attention to the role of repeated words as keywords. Here the national trait of a girl is

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1 In the original: (1) Үстінде шіпірмә ак жибек көйлек, көлінді торға өқалы камшол, оның сыртынан шетін күндізбен әдіптелген дүрің қызыл шолпы, басында ақ мерүерт өрөн, алтын тәңгелері қазіне түсө салбыраған қызыл барқыт сәуелө. Сыртынан ак торғын шәліні қызылбұл өйде жұмылған. Қуялғына таққан ұш буйінді сүрғалары мен әрқасына әйелі түскен тәрізді жұлдың қызының үшіндігі тәріз қатар шылының кіші бір сомдай алтын акшасынан қыстырылған.

2 In the original: (2) Күндерінің күнінде, көп күндерінің бірінде, шолпысын сілдірлітаат, таққаның қысық кіші, таз-Қозының үйктап жатқан жеріне жетті.
determined by her jewelry and emphasis is placed on “sholpy” as a detail of the ethnographic portrait of the poet’s beloved girl.

Another significance of the girl’s sholpy is its sound, reflecting her graceful walking and movement. The sound of the girl’s sholpy excites the young poet and seems to give voice to him in tune with his heartbeat (see Table 3).

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</tr>
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<tbody>
<tr>
<td>(3) Сілдіраған шолпіши, алеқандай біліргіш болған тіл мен конын көзімен тікіп ягын аұшқандай</td>
<td>Шолпы сымым звоном предупреждало о ее приходе.</td>
<td>The sholpy in her hair tinkled at every movement.</td>
</tr>
<tr>
<td>(4) Абайдың көңіліне Тожаннің шолпіши</td>
<td>Наверное, она тол’ко чisto всходила ...</td>
<td>Probably she had just got up. It seemed that he could hear the tinkle of the sholpy in her hair; or perhaps it was only his heart singing? But to stop just now would have been impossible.</td>
</tr>
</tbody>
</table>


The translations in Russian and English mostly use the transliteration of the word sholpy, but in some episodes this jewelry with deep meaning is given by semantic devices such as metaphor, imitation of words, and so on.

The author often gives sholpy in combination with the words syldyr/shyldyr ‘jingle’ to express its sound. Epithets such as slow, non-stop, loud, and sometimes strangled voice of sholpy with various melodies, can very effectively convey the mood and actions of its owner and it is reflected in the translation as well (Shaposhnikova, 2013). To accurately convey its sound in the Russian translation, the simile such as “serebryanyi zvon sholpy” or “zvon serebryanogo sholpy” (the silver sound of the sholpy) are successfully used, according to Auezov (1975, 1978, 2004) (see Table 3 and Table 4). These metaphors may be related to the historical Russian practice of adding silver to the bells made of copper and tin to make them sound better (Shaposhnikova, 2013). Hence the Russian phrase serebryanyi zvon (silyery ringing) is used in connection with the melodic sound, ringing laughter and stream sound.

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<tbody>
<tr>
<td>(5) Шолпі ауелі жыңы сілдірпі, аздан сон жаяулы бастақ, тағы біраздан сон ана-санды бір ғана шолпі тікіп ете түсіп узап барады.</td>
<td>Сереbrьяні звон шолпі, удалайяса, perelivshaya za dveryu yury. Сердце Abaya gromko стучало. Kazalos', stremitelnyi topot konya otdavalsya v ego ushах, заглушая zvon sholpy.</td>
<td>He could still hear that tinkle, growing fainter and fainter – or was it the beating of his heart, loud as the thunder of hoofs, drowning out all other sounds? And then the silver melody was suddenly gone, as though snatched away by an invisible hand.</td>
</tr>
</tbody>
</table>


1 In the original: (3) Сілдіраған шолпысы, әлдекандай білірлігенден тілмен Тожаннің келері мен кетерінің паш емеді.
2 In the original: (4) Абайдың қөңіліне Тожаннің шолпысы шыңды-шыңды етіп, ап-анық естіліп бара жатқан сілікі. Оң жүрегінің үшіп уақышы бүткіл жатқан көз алып ұзатқанды.
3 In the original: (5) Шолпы аудылен және сілдірпі, аздан сон баяулы бастақ, тағы біраздан сон ана-санды бір ғана шыңды ете түсіп уақыш барады.
The English translation uses the words *tinkle* or *jingle* in the form of a verb or a noun to express the sound of *sholpy*. In some episodes of the English translation *sholpy* is replaced with the phrases like *bells tinkle, silvery music, silvery melody* (see Table 4 and Table 5), indicating a delicate sound. It can be noted that in the song *The Bells*, by Edgar Allan Poe the words *tinkle* and *jingle* are used to express mood (Literary Devices, 2021).

Table 5: Example 6

<table>
<thead>
<tr>
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<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(6) Бір ұақытта әсеғен ұшындай толқып барып қазылды да, есік әкімді әсеғен <em>шолпы</em> ұшындай естіліп, Тоғжанның асе бойы көрінді.⁶</td>
<td>Vdrug шелковая занавеска звоняла, у самого входа шатавелло шолпы — i страйная фигура Тогжан пойвилас’ перед ним.</td>
<td>As Abai approached his couch, a curtain stirred suddenly and <em>bells tinkled</em> at the entrance as the graceful figure of Togzhan appeared. She was carrying a silken cover, and, moved unhurriedly, even slowly. Her every step made sweet <em>silvery</em> music.</td>
</tr>
</tbody>
</table>


*Sholpy* is also a symbol of beauty and tenderness in Abai’s poem *Bilektei арқасында өрген бұрын*. The Russian translation of this poem uses transliteration, while the English translation uses the phrase *silver coins* to accurately convey the sound of *sholpy* and describe its moving parts (see Table 6) (Kunanbaev, 2017).

Table 6: Example 7

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>(7) Білектей арқасында өрген бұрын, <em>шолпысы</em> ұшындай қағып жүрсе ақырын. ⁷</td>
<td>V ruku толшчинаи коса на ею spine, Hodit, чут’ звеня, с шолпами в ташине.</td>
<td>Of her long, thick braids she may well be proud Hung with <em>silver coins</em>, from her beaver hat...</td>
</tr>
</tbody>
</table>


In the poem *sholpy* a Kazakh poet-lyricist M. Zhumabaev skillfully portrays the tender feelings in connection with the sound of *sholpy*. Zh. Aimauytov wrote with admiration about the poem: “When you read Magzhan’s poem *sholpy*, it’s as if everything around us is ringing ...” (Jüsipbek, 2016). The tendency to describe the “ringing *sholpy*” to express particularly tender sound, feeling, and love has continued in the Kazakh poetry of recent years.

### 4. The functional-semantic meaning of the belt in Kazakh culture

In many folk legends, such as those from Greek, Norse, and Japanese mythology, the belt is associated with the nature of a man. In Kazakh mythology, the round shape of the belt was considered sacred, representing the image of the world, and to remove the belt was like disconnecting from the universe (Toporov, 1982). Until the beginning of the last century the Karelian people used the belt as a protector from evil forces. The belt, adorned with gold and silver, was the most valuable piece of nomad clothes. According to historians, the Turkic people are not only those

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⁶ In the original: (6) Бір ұақытта әсеғен ұшындай толқып барып қазылды да, есік әкімді әсеғен шолпы ұшындай естіліп, Тоғжанның асе бойы көрінді.

⁷ In the original: (7) Білектей арқасында өрген бұрын, Шолпысы ұшындай қағып жүрсе ақырын.
who wear decorative belts, but also those who distribute them to neighboring countries (Raspopova, 1970). Gold belts as a symbol of power often belonged to the khans and his entourage.

The most ancient type of the Kazakh kise beldik (the belt with leather pocket, decorated with silver and precious stones) is highly valued. In accordance with the social status, Kazakh people used various metals, including silver, to decorate their belts, because they believed that silver was pure and had protective properties that affect health and well-being. Since ancient times the belt was one of the main attributes of a warrior, who carried weapons on his belt, so the belt gradually became an important part of men’s clothing. Kise beldik was also used by hunters (Raspopova, 1970).

Expensive belts specially made by craftsmen are passed down from father to son, from generation to generation, and kept as a family treasure. The belt, which had the spirit of ancestors, was considered a blessing for the family and it was also a very expensive gift for respected people. Kazakh men exchanged belts as a sign of close brotherhood. This tradition also exists amongst the Mongols (Smanova, 2013). There are some idioms, proverbs and sayings about emphasizing the importance of the belt in the upbringing of a man in the Kazakh language as belin bekem bww or bel bww “to be determined to do smth”, bos belbew “weakling”; Kemer belbew – bel sâni, kemel žigit – el sâni ‘Golden belt is the decoration for waist, a wise man is the pride for his country’ and Beldigi žaman miqinin tirei almas “A man with a bad belt cannot straighten up, which causes men to stretch out and hold on tight”.

Preserved for centuries, the ancestral belts testify to the heroism of the brave warriors of that time. The fact that a large number of belts are kept in the museums of all regions of Kazakhstan reflects a great respect for this item. The role and the functional-semantic meaning of the belt in the Kazakh world view were defined as one of the spiritual and material values (Toporov, 1982).

The main functions of the belt in the Kazakh culture are as following: protective properties; a sign of maturity of a boy, who can ride a horse; a necessary and convenient thing for holding clothes while riding a horse; an important element of military clothing for hanging weapons; a sign of a person’s social status; a decorative item; and a valuable thing that is given when somebody deserves gratitude and respect.

5. Translation of the word belbeul/beldik (belt) in the literature

Some translated works of Kazakh writers in order to find out how information about the belt is given and whether the significance of the belt is taken into account when translating into other languages (Shapauov et al., 2014). The historical novel trilogy Köşpendiler (The Nomads) by the Kazakh writer I. Esenberlin, published in 1976, deals with the historical events of the XV-XX centuries, which took place on the territory of Kazakhstan. It was subsequently published in Russian by M. Simashko and then in thirty languages of the world. The novel trilogy was translated from Russian into English by O. Chorakaev. The novel skillfully describes not only the actions of the heroes, but also their clothes, weapons and jewelry corresponding to their status and giving the symbolic meaning of these material values on the minds of the people. The ruling khans and sultans image is complemented by the objects that reflect their greatness, e.g., golden belts in the description of the Kazakh khans Kerei and Žanibek indicating their high status (see Table 7).
Golden belts are mostly made of leather with gilding and gold plates and buckles. The Russian word *remen’* means “leather belt”.

<table>
<thead>
<tr>
<th>Kazakh</th>
<th>Russian</th>
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</tr>
</thead>
</table>
| (8) Төр алдында басына гарыңды бөрік, 
устіне зәғоңға гарыңдың зәңбірден 
кімкериң гара мадаптага сашап 
қітай, алайтын *belbew* 
қерей 
қорсатында. |

V chemye plysheanye kafanny s 
vorotnikami iz chernoi vydry odety byli 
argynskie sultany. *Zolotye remnii* 
opoyasyvali ih. Vmeste s nimi sidelo 
chelevek pytmatnats’ kazashskh biy, 
batyrov i povtsov zhryau. |

The Argyn sultans were clad in black 
plush caftans with collars of black otter 
and begirded with *golden belts*. 
Alongside them, about twelve Kazakh 
biys, great warriors, and zhyrau- 
songsters were sitting. |

Source: Esenberlin (1978a, 2015a, 2018)

Table 7: Example 8

In Kazakh culture, belts were not only an indicator of social status, but also a distinctive 
feature of each region, e.g., the girls from *Arqa* (a region in central Kazakhstan) mostly wore a silver 
belt (see Table 8).

<table>
<thead>
<tr>
<th>Kazakh</th>
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<th>English</th>
</tr>
</thead>
</table>
| (9) Kелиншік қасындағы қазыңдың басына 
қызіл түлік уқіл бөрік, бедеріндерге 
*күміс belbew* 
булардын қорқадан сүйріп 
әнгартады. |

Vtoraya devushka, sudya po lisiei shapke 
s peryan i serebyanomu poysasu, tozhe 
atonosias’ k saryiarinskim 
kazashkam…. |

The second girl, judging by her fox-fur 
hat with feathers and *silver belt*, was 
one of the Sary-Arka Kazakh females, 
too. |

Source: Esenberlin (1978c, 2015c, 2018)

Table 8: Example 9

Inaccurate translation of situations or details affects the precise description in literature. In 
the episode when the khan’s daughter wears her diamond dagger on her gold belt the phrase 
*small Khorasan knife* (made of white diamond) in Russian and English translations is well chosen, but 
the fact that the girl takes the dagger out from under her clothes is unsuccessful as the dagger is usually 
under her belt (see Table 9).

<table>
<thead>
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<th>English</th>
</tr>
</thead>
</table>
| (10) Она менің қызіғымды сен 
емес, мина алыс кездік қаре, – 
деді алайтын *belbew* 
қызқандалған кездікти |

V takom sluchae mne pridetsya umeret’… – 
Ona vynula iz pod odezhdy malenki 
*horasanski kinzhal* i zadumchivo 
pasmotrela na nego. – Etot nozh ran’she 
tebya prikanetsya k moemu telu!. |

– Then I will have to die… – the girl 
produced a *small Khorasan knife* 
from under her dress and looked at 
it thoughtfully. This knife will touch my 
body before you do!. |

Source: Esenberlin (1978a, 2015a, 2018)

Table 9: Example 10

In nomadic culture, the khan’s belt was rarely given as a gift to a highly respected person. 
When Abulkhair Khan’s messenger came with the gifted belt, the khan thought that it was a sign of 
respect (see example 11, in Table 10).

8 In the original: (8) Төр алдында басына қара құндұя бөрік, 
устане жағасын қара құндұябен көміркен қара 
мақпал қаралы шапан киен, алтын белбейлі 
қерей мен Жаңібек сүлтан отыр. Қастарында 
қазақ руларының 
он бестей атақты бі, батыр, жыраулары. |

9 In the original: (9) Келиншік қасындағы қызқың қорсаты 
қызыңдан қылып түлікі үкілі бөрік, 
бедеріндерге күміс белбей 
булардын Аркадан шыққандарын аңтarda.

10 In the original: (10) Она менің қызқыңдың сен емес, 
мына алмас кездік көреді, – 
деді алтын белбейліңің 
қызыңдан кішкентай қышылыдадан кездікті 
суйріп.
Historically, it is not uncommon for Khans to make a valuable gift to a warrior, who has shown heroism on the battlefield. In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior). In the novel, there is an episode when Abylai Khan gave his golden belt to Qabanbai batyr (a famous warrior).

### Table 10: Example 11

<table>
<thead>
<tr>
<th>Kazakh</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(11)</td>
<td>(11)</td>
<td>Good to see you again, oh light of my eyes! – the khan greeted his factotum, his eyes glued to a brand-new silver dagger of an expensive look on his belt. Kudabai promptly took the dagger off and handed it to his sovereign: – Look, my khan, what a gift I received in the Middle Zhuz as your messenger... Abulkhair had not the slightest suspicion that the dagger had any connection with the secret he had divulged to his daughter. He thought that his situation was not so bad at all if Abilmambet and young Abalai were so generous to his clerk.</td>
</tr>
<tr>
<td>Кенет ханның қазі Құдабайдың беліндегі жарқырған құміс белбейге тұсті. Кінесі деген кішінің құқірлары қыынды дә сол күмістен соғылған. Жаңа сәрі айтып басу үшін қанжарлы өкі болғанын ұқсатты. – Осын келгеніңізмен екі уақыт көрсеткеніне дайын екені! Ол ярдымен кімге, әлі тұсынқы болу үшін әлі беңіз жаңа кірмек қалғанын айтіп, әліңізге бір дағы даярдап жазу қажет екен. – Олар менің қазіңіздің құрқаң қызасыңызға әрқайсысын бұл құршыққарға құрғақ жырдым.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zdravstvui, zdravstvui, svet moih glaz! – otvetil na ego privestvie han, oschutivyava figuru doverennogo gontsa i zaderzhav vzglyad na novom dorogom serebryanom kinzhalе u ego poysasa. Kudabai zamatel eto i bystro sorval kinzhal s poysasa: – Vot vidite, moj povolitel' han, chto prepodnesli mnie v Sredzem zhuze kak gontsu hans Abulhaira! ... Abulhair i v golove ne prishlo svyazat' etot kinzhal s tainoi, doverennoi im docheri. On podumal, chto, esli Abilmambet s molodym Ablem razorili' na takoi podarok dyia ego pisarya – znachit, dela idut ne tak uzhi ploha.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


### Table 11. Example 12

<table>
<thead>
<tr>
<th>Kazakh</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(12)</td>
<td>(12)</td>
<td>Everybody immediately knew the beautiful Nazym, the daughter of warrior Kabanbai and the famed fighter Gaukhar.</td>
</tr>
<tr>
<td>Бұл Qabanbai batyr men qazaqtan batyr qizi Gawvardan twğan żas Nazım eken. Бұл жаңа кімге құркымызмен келген сөйлік, әліңізге бір дағы даярдап жазу қажет екені! Олар менің қазіңіздің құрқаң қызасыңызға әрқайсысын бұл құршыққарға құрғақ жырдым.</td>
<td>I vse srazu uznali eyo – krasovitsu Nazym, doch' batyra Kabanbaya i znamenitai voitelnitsy Gauhar.</td>
<td>Everybody immediately knew the beautiful Nazym, the daughter of warrior Kabanbai and the famed fighter Gaukhar.</td>
</tr>
<tr>
<td>Бұл Qabanbai batyr men qazaqtan batyr qizi Gawvardan twğan żas Nazım eken. Бұл жаңа кімге құркымызмен келген сөйлік, әліңізге бір дағы даярдап жазу қажет екені! Олар менің қазіңіздің құрқаң қызасыңызға әрқайсысын бұл құршыққарға құрғақ жырдым.</td>
<td>Gontsa i zaderzhav vzglyad na novom dorogom serebryanom kinzhalе u ego poysasa. Kudabai zamatel eto i bystro sorval kinzhal s poysasa: – Vot vidite, moj povolitel' han, chto prepodnesli mnie v Sredzem zhuze kak gontsu hans Abulhaira! ... Abulhair i v golove ne prishlo svyazat' etot kinzhal s tainoi, doverennoi im docheri. On podumal, chto, esli Abilmambet s molodym Ablem razorili' na takoi podarok dyia ego pisarya – znachit, dela idut ne tak uzhi ploha.</td>
<td></td>
</tr>
</tbody>
</table>


The situation with untranslated episodes about valuable things is also found in G. Musirepov’s (2006) novel Ulpan. It is the episode when Ulpan returns Syrym batyr’s half-meter belt, which had been kept in her husband’s house for seventy years, to the Batyr’s descendants of the Junior Zhuz (one of the three main tribal and territorial divisions). It was a great joy for the Batyr’s (people’s hero) descendants, so they gathered a lot of people and arranged a commemoration in honor of the Batyr. But this episode is omitted in both Russian and English versions of the novel. It is important to note that the English version was translated from the Russian rather than directly from the original

11 In the original: (11) Кенет ханның қазі Құдабайдың беліндегі жарқырған құміс белбейге тұсті. Кінесі деген кішінің құқірлары қыынды дә сол күмістен соғылған. Еттіңе не керек, бұл құміс белбей нем тәлеуі болғаның білір мә елді... Хан күйдіі тез тарады. Жаңақатта тапсырылған күпідіңден ұлттым хабардар болып қалған жақ па екен деген сұрау оның ойына кірмеген. «Аттығымыз мұнадай бір құралдық белбей тартқаны, – әбілмамбет ханның менімен тіл табысуының келгені айтып, екенін сөйлізіз.»

12 In the original: (12) Бұл Qabanbai batyr men qazaqtan batyr qizi Gawvardan twğan żas Nazım eken. Бұл жаңа кімге құркымызмен келген сөйлік, әліңізге бір дағы даярдап жазу қажет екені! Олар менің қазіңіздің құрқаң қызасыңызға әрқайсысын бұл құршыққарға құрғақ жырдым.
Kazakh. This indirect translation process can lead to further layers of interpretation and potential loss of nuanced cultural meanings inherent in the original narrative, impacting the fidelity and depth of the translation (Temirgazina & Ibraeva, 2021).

The Kazakh ritual of man’s praying to the Creator or telling bad news with a belt around his neck is vividly shown in The Nomads and the Russian and English translations reflect this tradition (see Table 12).

<table>
<thead>
<tr>
<th>Kazakh</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(13) Ағыбай пүсүпқыңа деяйн терге батқан атынан көлік кемер, belbewin moinina safip, qazaqta жамандықты естіретін көне дәстүрі бойынша, eki qolin көккі көтере, тізерлекі өтіріп ағылығын жілдәжы қалпі сыйғарды естірті.13</td>
<td>Ето был вопп’ скорби, Kotorym, ne sbavlyaya bega konei, opoveschayut v stepi o gibili blizkih ... Tol’ko Nauryzbai ne vyderzhal – pobezhal na polnom skalu sprygnul s konya Agibai batyr, nadel na sheyu poyas i, po drevnuem obeychau, пополз на колени, podnyav obe ruki k nebu.</td>
<td>Nauryzbai alone could not stand the suspense. He dashed forth to meet the bearers of evil tidings. Agibai-Batyr sprang down from his steed at full speed, put his belt on his neck, and crawled forth on his knees, as was the ancient custom, his hands stretched up to heaven.</td>
</tr>
</tbody>
</table>

With the changes in the life of the Kazakh people in the middle of the XIX century, the function of the belt was also changed and there was no need to hang various weapons. Thus, the traditional kise beldik gradually became a decorative belt. The belts of the late XIX – early XX centuries were characterized by the belt decorations in the form of plates. At that time, gold and silver belts were used without a leather pouches, but were the same in size and shape (Elikpai, 2005). This feature of the belt for decorative purposes is reflected in M. Auezov’s epic novel Abai žoli (1978). The expensive gilded belt of the senior sultan’s son is described as a luxurious belt of dignitaries (see Table 13). The English version as “a gilded belt studded with semi-precious stones” is successful, but in the Russian translation it is given as a kushak (a cloth belt), which is usually not decorated with stones (Ozhegov & Shvedova, 2006).

<table>
<thead>
<tr>
<th>Kazakh</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>(14) Ағылбай ер-турманы қалпі суйың, шапқылап бара жатқан қалптың көлік, Loshad’ ego byla ukraشена sultanom iz перев плюм, французский и седло сребрянным пуговицами, pozolochenны kushak byl ukraшн samotsvetami. Veya odezhda i ubranstvo мац’чика были нажатыми и изящными, slavno vo devushki.</td>
<td>His horse was adorned with an owl feather plume, the harness and saddle gleamed with silver. He wore a sable hat, a cape of blue cloth with silver buttons and a gilded belt studded with semi-precious stones. He was as prettily dressed as a girl, a habit he had formed under Nurganim’s care.</td>
<td></td>
</tr>
</tbody>
</table>

Source: Esenberlin (1978c, 2015c, 2018)


13 In the original: (13) Ағыбай пүсүпқыңа деяйн терге батқан атынан көлік кемер, belbewin moinina safip, qazaqta жамандықты естіретін көне дәстүрі бойынша, eki qolin көккі көтере, тізерлекі өтіріп ағылығын жілдәжы қалпі сыйғарды естірті.13

14 In the original: (14) Ақылбай ер-турманы қалптың көлік. Басында құндыз бұрқ бар, ұстінде мавиті бешпент, omryuilarы толған күміс түйме. Белінде алын жаңатқан қымбат тас тігеі сен кемер бельдік. Шапқылап бара жатқан қалптың көлік, тұрман саны аса бір арқылы, жалғыз қыз сәндік.
When describing the characters of the literary works, some episodes related to the belt with deeper meanings are left unclear and sometimes were even omitted in the translation. It should be noted that behind the national material value as handicraft products in the literary works, there is a fundamental knowledge of the spiritual world view of the whole people.

In literary translation, the text should not merely seek direct equivalence, which is often unattainable, but should instead be reinvented and recreated, endowed with metaphorical dimensions that transcend literal interpretations. This approach moves beyond the rigid and outdated concept of a singular, unchanging national identity (Ziak et al., 2022). Translation should be viewed as an opportunity to expand and challenge boundaries, encouraging a dynamic exploration of cultural and linguistic frontiers. This perspective liberates the translator from the constraints of strict fidelity to the source text, allowing them to engage more creatively with the text and its cultural contexts, thus enriching the reader’s experience and understanding of the original work (Costa, 2015; Gonçalves, 2015; Neves Monteiro, 2018; Pym, 2016).

6. Conclusions

The spiritual wealth of any nation is connected with its linguistic creativity, world outlook, and material treasure. The Kazakh people pay great attention to the use of culture-specific items with a particular meaning and this feature is reflected in its literature. National handicrafts are material values that reflect such phenomena of public life as beliefs, art, aesthetics, education, etc. and influence the language. A hair ornament sholpy is a symbol of beauty, tenderness, purity and deep educational value in the Kazakh world view. On the basis of the analyzed examples, the translation of this type of jewelry, associated with its owner and its sound with a girl’s voice, mostly follows the original. Analyzing the episodes about the belt, a symbol of warriors and heroism, and a sacred heritage, it was found that they were not successfully translated and their deeper meaning in Kazakh culture was not taken into account. The translation of national cultural items requires examining their connection between language and culture. To express national values is not only to translate them into another language, but also to reveal their meaning. It is impossible to replace the words, show the characteristics of a certain period, and reflect that add value to the work, demonstrating the features the way people think or act.

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Notes

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**Data collection:** S. Tazhibayeva, N. Abeshova, K. Ibragimova  
**Data analysis:** G. Kozhakhmetova, K. Ibragimova  
**Results and discussion:** N. Abeshova  
**Review and editing:** N. Abeshova

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