




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.



I. 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 cultureemes, 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: *Altinniń siniǵı* (*liter. A piece of gold: altın-gold, siniǵı – 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 monşaqı 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 *The Lord of The Rings*, by J. R. R. Tolkien (2012), 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 khanyim's* gold and silver jewelry demonstrates the splendor of the khan's wife (see Table 1). The translation of the hair jewelry *sholpy* as **zolyte 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 1: Example 1

Kazakh	Russian	English
(1) Üstinde şitirma aq žibek köilek, kögildir torqa oqali kamzol, onıñ sirtinan şetin qundızben ädiptegen dürya qızıl şapan, basında aq merwert örgen, altın tengeleri közine tüse salbırağan qızıl barqıt säwkele. Sirtinan aq torğın şalini kömildire žamilğan. Qulağına taqqan üş bwındi sirğalari men arqasına tögile tüsken toqpaqtai qalıñ şaşınıñ uşındağı	Belyi zhemchuzhnyi biser osypaet krasnobarhatnyi konusoobraznyi saukele – golovnoi ubor znatnyh zhenshchin v stepi. Na lob nispadayut s nego kruglye i tyazhelye zolyte plastinki , a uzhe poverh saukele nakinuta prozrachnaya parchovaya shal'. V ushah Kunimzhan pokachivalis' roskoshnye trehosnovye zolyte ser'gi , i tyazhelye pochti do zemli,	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

tört qatar şolpisi kileñ bir somdıq altın aqşasınan qyistürilğan. ¹	chernye kosy byli v chetyre ryada uveshany blestyashchimi zolotymi rublyami tsarskoi chekanki ispokon vekov vse svoe bogatstvo nosili na sebe stepnye krasavitsy ...	hung with shining gold rubles of tsarist coinage. From time immemorial, step beauties wore the whole of their wealth on them
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Source: Esenberlin (1978c, 2015c, 2018)

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 2: Example 2

Kazakh	English
(2) Künderdin küninde, köp künderdin birinde, şolpisin sildirlatıp , taqyasın qisiq kyip, taz-Qoziniñ uyiqtap žatqan žerine žetti. ²	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.

Source: Nurgaliev (1991).

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

¹ In the original: (1) *Үстінде шітірма ақ жібек көйлек, көгілдір торқа оқалы камзол, оның сыртынан шетін құндызбен әдіптеген дүрия қызыл шапан, басында ақ меруерт өрген, алтын теңгелері көзіне түсе салбыраған қызыл барқыт сәукеле. Сыртынан ақ торғын шәліні көмілдіре жамылған. Құлағына таққан үш бүйінді сырғалары мен арқасына төгіле түскен тоқпақтай қалың шашының ұшындағы төрт қатар шолпысы кілең бір сомдық алтын ақшасынан қыстырылған.*

² In the original: (2) *Күндердің күнінде, көп күндердің бірінде, шолпысын сілдірлатып, тақиясын қисық киіп, таз-Қозының ұйықтап 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).

Table 3: Examples 3, 4

Kazakh	Russian	English
(3) <i>Sıldırağan şolpisi, äldeqandai bildiräğan tilmenen Toğžanniñ keleri men keterin paş etedi.</i> ³	Sholpy svoim zvonom preduprezhdalo o ee prihode.	The sholpy in her hair tinkled at every movement.
(4) <i>Abaidiñ köñiline Toğžanniñ şolpisi şildir-şildir etip, ap-anıq estilip bara žatqan syaqti. Öz žüreginiñ lüp-lüp soqqan qatti tolqin irğağı.</i> ⁴	Naverno, ona tol’ko chto vstala ... Abayu kazalos’, chto on yasno slyshal perelivchatyi zvon serebryanogo sholpy . A mozhet, eto napev ego sobstvennogo serdtsa?.	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.

Source: Auezov (1975, 1978, 2004)

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* (silvery ringing) is used in connection with the melodic sound, ringing laughter and stream sound.

Table 4: Example 5

Kazakh	Russian	English
(5) <i>Şolpi äweli žyi sıldirap, azdan soñ bayawlai bastap, tağı birazdan soñ anda-sanda bir ğana şildir ete tüsip uzap baradi.</i> ⁵	Serebryanyi zvon sholpy , udalyayas’, perelivalsya za dveryu yurty. Serdtse Abaya gromko stuchalo. Kazalos’, stremitelnyi topot konya otdavalsya v ego ushah, zaglushaya zvon sholpy .	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 silvery melody was suddenly gone, as though snatched away by an invisible hand.

Source: Auezov (1975, 1978, 2004)

³ In the original: (3) *Сілдіраған шолпысы, әлдеқандай білдірлаған тілменен Тоғжанның келері мен кетерін паш етеді.*

⁴ In the original: (4) *Абайдың көңіліне Тоғжанның шолпысы шілдір-шілдір етіп, ап-анық естіліп бара жатқан сияқты. Өз жүрегінің лүп-лүп соққан қатты толқын ырғағы.*

⁵ In the original: (5) *Шолпы алдымен жиі сілдірап, аздан соң баяулай бастап, тағы біраздан соң анда-санда бір ғана шілдір ете түсіп ұзап 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

Kazakh	Russian	English
(6) Bir waqıtta şegiren şimildiq tolqıp barıp qozğaldı da, esik žaqtağı şetinen şolpı sıldırı estilip, Toğžanniñ äsem boiyi körindi. ⁶	Vdrug shelkovaya zanaveska zakolyhalas', u samogo vhoda zazvenelo sholpy – i stroinaya figura Togzhan poyavilas' pered nim.	As Abai approached his couch, a curtain stirred suddenly and bells tinkled 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 silvery music .

Source: Auezov (1975, 1978, 2004)

Sholpy is also a symbol of beauty and tenderness in Abai's poem *Bilektei arqasında örgen burım*. 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

Kazakh	Russian	English
(7) Bilektei arqasında örgen burım, Şolpısı sildir qağıp žürse aqırım. ⁷	V ruku tolshchinoi kosa na eyo spine, Hodit, chut' zvenya, s sholpami v tishine.	Of her long, thick braids she may well be proud Hung with silver coins , from her beaver hat....

Source: Kunanbaev (1958, 2017), Auezov (2004)

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

⁶ In the original: (6) Бір уақытта шегірен шімiлдiк толқып барып қозғалды да, есік жақтағы шетінен шолпы сілдірі естіліп, Тоғжанның әсем бойы көрінді.

⁷ In the original: (7) Білектей арқасында өрген бұрым, Шолпысы сілдір 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 sāni, kemel žigit – el sāni* 'Golden belt is the decoration for waist, a wise man is the pride for his country' and *Beldigi žaman miqiniñ 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 *belbeu/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 7: Example 8

Kazakh	Russian	English
(8) <i>Tör aldında basına qara qundız bōrik, üstine žağasın qara qundızben kömkergen qara maqpal qaralı şapan kigen, altın belbewli Kerei men Žänibek sultan otır. Qastarında qazaq rularınıñ on bestei ataqtı bi, batır, žirawları.</i> ⁸	<i>V chernye plyusheve kaftany s vorotnikami iz chernoi vydry odety byli argynskie sultany. Zoloty remni opoyasyvali ih. Vmeste s nimi sidelo chelovek pyatnadsat' kazahskih biev, batyrov i pevtsov zhyrau.</i>	<i>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.</i>

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

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 8: Example 9

Kazakh	Russian	English
(9) <i>Kelinşektin qasındaǵı qızdın basında qızıl tülki ükili bōrik, belderindegi kümis belbew bulardıñ Arqadan şıqqandarın añǵartadı.</i> ⁹	<i>Vtoraya devushka, sudya po lisiei shapke s peryami i serebryanomu poyasu, tozhe otnosilas' k saryiarkinskim kazashkam....</i>	<i>The second girl, judging by her fox-fur hat with feathers and silver belt, was one of the Sary-Arka Kazakh females, too.</i>

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

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 9: Example 10

Kazakh	Russian	English
(10) <i>Onda meniñ qızıǵımdı sen emes, mina almas kezdik köredi, – dedi altın belbewiniñ qınınan kışkentai qılşıladaǵan kezdikti swirip.</i> ¹⁰	<i>V takom sluchae mne pridetsya umeret'... – Ona vynula iz pod odezhdy malenki horasanski kinzhal i zadumchivo posmotrela na nego. – Etot nozh ran'she tebya prikosnetsya k moemu telu!</i>	<i>– 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!</i>

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

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) *Tөр алдында басына қара құндыз бөрік, үстіне жағасын қара құндызбен көмкерген қара мақпал қаралы шапан киген, алтын белбеулі Керей мен Жәнібек сұлтан отыр. Қастарында қазақ руларының он бестей атақты би, батыр, жыраулары.*

⁹ In the original: (9) *Келіншектің қасындағы қыздың басында қызыл түлкі үкілі бөрік, белдеріндегі күміс белбеу булардың Арқадан шыққандарын аңғартады.*

¹⁰ In the original: (10) *Онда менің қызығымды сен емес, мына алмас кездік көреді, – деді алтын белбеуінің қындан кішкентай қылшылдаған кездікті сүйріп.*

Table 10: Example 11

Kazakh	Russian	English
<p>(11) Kenet hannıñ közi Qudabaidiñ belindegi žarqırağan kümis belbewge tüsti. Kisesi de, kişentai qanžarli qıñabı da som kümisten soğılğan. Ätteñ ne kerek, bul kümis belbew nenıñ tölewi bolğanın biler me edi... Han küdigi tez taradı. Žanatqa tapsırılğan qıpyadan hatşım habardar bolıp qalğan žoq pa eken degen suraw onıñ oiyna kirmegen. «Hatşıma mınadai bir qaralıq belbew tartqanı, - Äbilmämbet hannıñ menimen til tabısqısı kelgeni ğoi» dep žaqsılıqqa žorıdı.¹¹</p>	<p>Zdravstvui, zdravstvui, svet moih glaz! – otvetil na ego privetstvie han, oshchupyvaya figuru doverennogo gontsa i zaderzhav vzglyad na novom dorogom serebryanom kinzhale u ego poyasa. Kudabai zametil eto i bystro sorval kinzhal s poyasa: – Vot vidite, moi povelitel' han, chto prepodnesli mne v Srednem zhuze kak gontsu hana Abulhaira! ... Abulhair i v golovu ne prishlo svyazat' etot kinzhal s tainoi, doverennoi im docheri. On podumal, chto, esli Abilmambet s molodym Ablaem razorilis' na takoi podarok dlya ego pisarya – znachit, dela idut ne tak uzh ploho.</p>	<p>– 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... Abulhair 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 Ablai were so generous to his clerk.</p>

Source: Esenberlin (1978b, 2015b, 2018).

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's daughter Nazym, for her bravery (see Table 11). However, this tradition is lost in the Russian and English translations.

Table 11. Example 12

Kazakh	Russian	English
<p>(12) Bul Qabanbai batır men qazaqtıñ batır qızı Gawıardan tuğan žas Nazım eken. Büldirşindei žas qızdıñ osınşama erlik körsetkenine riza bolğan Abilai, belindegi som altınnan soğılğan žaņa belbewin şeşıp berdi.¹²</p>	<p>I vse srazu uznalı eyo – krasavitsu Nazym, doch' batyra Kabanbaya i znamenitoi voitelnitsy Gauhar.</p>	<p>Everybody immediately knew the beautiful Nazym, the daughter of warrior Kabanbai and the famed fighter Gauhar.</p>

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

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) Kenet ханның көзі Құдабайдың беліндегі жарқыраған күміс белбеуге түсті. Кисесі де, кішкентай қанжарлы қынабы да сол күмістен соғылған. Әттең не керек, бұл күміс белбеу нең төлеуі болғанын білер ме еді... Хан күдігі тез тарады. Жанатқа тапсырылған құпиядан хатшым хабардар болып қалған жоқ па екен деген сұрау оның ойына кірмеген. «Хатшыма мынадай бір қаралық белбеу тартқаны, - Әбілмәмбет ханның менімен тіл табысқысы келгені ғой» деп жақсылыққа жорыды.

¹² In the original: (12) Бұл Қабанбай батыр мен қазақтың батыр қызы Гауһардан туған жас Назым екен. Бүлдіршіндей жас қыздың осыншама ерлік көрсеткеніне риза болған Абылай, беліндегі сом алтыннан соғылған жаңа белбеуін шешіп берді..

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 12: Example 13

Kazakh	Russian	English
(13) <i>Aǵıbaı puşpaǵına deiyin terge batqan atınan qarǵıp tüsip, belbewin moınına salıp, qazaqtıń žamandıqtı estirtetin köne dástüri boyınsha, eki qolın kökke kötere, tizerlei otırıp aǵıl-tegil žılaǵan qalpı swıq habardı estirtti.</i> ¹³	<i>Eto byl vopl' skorbi, kotorym, ne sbavlyaya bega konei, opoveshchayut v stepi o gibeli blizkih ...</i> <i>Tol'ko Nauryzbai ne vyderzhal – pobezhal navstrechu vestnikam neschastya. Na polnom skaku sprygnul s konya Agibai batyr, nadel na sheyu poyas i, po drevnemu obyčaju, popolz na kolenyah, podnyav obe ruki k nebu.</i>	<i>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.</i>

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

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 13: Example 14

Kazakh	Russian	English
(14) <i>Aqılbaıdıń er-turmanı qalıń kúmis. Basında qundız bórki bar, üstinde mawıtı beşpent, omırawları tolǵan kúmis tüıme. Belinde altın žalatqan qımbat tastı kemer beldik. Şapqılap bara žatqan balanıń kym, turman sáni asa bir ardaqtı, žalǵız qız sánindei.</i> ¹⁴	<i>Loshad' ego byla ukrashena sultanom iz peryev filina, sbryua i sedlo sverkali serebrom. Na golove ego byla sobol'ya shapka, na plechah – beshmet iz sinego sukna s serebryanymi pugovitsami, pozolochennyi kushak byl ukrashen samotsvetami. Vsyu odezhda i ubranstvo mal'chika byli naryadnymi i izyashchnymi, slovno u devushki.</i>	<i>His horse was adorned with an owl feather plume, and 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.</i>

Source: Auezov (1975, 1978, 2004)

¹³ In the original: (13) *Ағыбай пұспағына дейін терге батқан атынан қарғып түсіп, белбеуін мойнына салып, қазақтың жамандықты естіретін көне дәстүрі бойынша, екі қолын көкке көтере, тізерлей отырып ағыл-тегіл жылаған қалпы сұйық хабарды естіртті.*

¹⁴ In the original: (14) *Ақылбай ер-тұрманы қалың күміс. Басында құндыз бөрік бар, үстінде мавиті бешпент, омыраулары толған күміс түйме. Белінде алтын жалатқан қымбат тас тігілген кемер белдік. Шапқылап бара жатқан баланың киім, тұрман сәні аса бір ардақты, жалғыз қыз сәніндей.*

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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