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### WAYS OF TRANSLATION OF EMO-PHRASEOLOGICAL EXPRESSIONS INTO ENGLISH IN THE STORY OF O. BOKEY “AIPARA ANA”

**Abstract.** In the article the priority was given to the national-cultural character and the peculiarities of the translation of emo-phrasological expressions in the story “Aipara ana” by well-known writer O. Bokey. In the study of the methods of translation, the methods of translation of phrasological expressions proposed by domestic and foreign scholars and the peculiarities preserved in the process of translation were demonstrated. Based on the methods of translation of phrasological expressions proposed by the mentioned researchers, examples of ways of translation of emotional phrasological expressions from the received work are given, and the analysis of comparative and comparison are carried out. While in the translation of set expressions expressing emotions of universal nature in relation to actions peculiar to human existence the state of total equivalence is observed, the inconsistencies of the translation of set expressions of unique nature in relation to national-cultural features and peculiarities of translation were differentiated based on the examples from the work of fiction. Separate definitions of the ways of translation are given: annotated translation, calculation, translation with a full equivalent, translation with a partial equivalent and translation with a lexical equivalent, examples from the given work of fiction are given.

**Keywords:** emo-phrasology, fiction translation, modes of translation, translation strategies, intermediate language, emophrasological units.

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**О. Бөкейдің «Айпара ана» әңгімесіндегі эмофразеологизмдердің  
ағылшын тіліне аударылу жолдары**

**Аңдатпа.** Мақалада қазақтың танымал классик жазушыларының бірі – О. Бөкейдің «Айпара ана» атты көлемді әңгімесіндегі эмофразеологизмдер, олардың ұлттық-мәдени сипатына ағылшын тіліне аударылу жолдары мен ерекшеліктеріне басымдық беру мәселелері қарастырылды. Аударма тәсілдерін зерделеу барысында отандық және шетелдік ғалымдардың фразеологиялық бірліктерді аударуда ұсынған әдіс-тәсілдері мен аудару үрдісі кезінде жүзеге асырылатын тілдік ерекшеліктер басты назарға алынды. Зерттеу жұмысы барысында аталған ғалымдар тарапынан ұсынылған фразеологизмдерді аудару жолдарын негізге ала отырып, алынған шығармадан адамның эмоциялық көңіл-күйін білдіретін эмофразеологизмдердің аударылу жолдарына мысалдар келтіріліп, салыстырмалы-салғастырмалы сипатта талдаулар жасалынды. Адам баласының болмысына, табиғатына тән, күнделікті тұрмыста қолданылатын іс-әрекеттерге, қимыл-амалдарға қатысты әмбебап сипаттағы эмоцияны білдіретін тұрақты тіркестер аудармасында толық баламалылық сақталу жағдайы жиі ұшырасатыны тілдік деректер негізінде анықталды, алайда белгілі бір халықтың ұлттық-мәдени ерекшеліктеріне қатысты бірегей сипаттағы тұрақты тіркестер аудармасының сәйкес келмейтін тұстары және аудармадағы ерекшеліктері көркем шығармадан, атап айтқанда, жазушы Оралхан Бөкейдің «Айпара ана» атты көркем туындысынан алынған мысалдар негізінде сараланды. Аударма тәсілдері, нақтырақ айтқанда түсініктеме аударма тәсілі, калькалау, толық баламамен аудару тәсілі, жартылай баламамен аудару тәсілі және лексикалық баламамен аудару тәсілдеріне жеке-жеке анықтамалар беріліп, зерттеу нысанына алынған аталған көркем туындыдан тілдік дәйектер мысалдар ретінде келтірілді.

**Кілт сөздер:** эмофразеологизм, көркем аударма, аударма тәсілдері, аударма стратегиялары, аралық тіл, эмофразеологиялық тілдік бірліктер.

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**Способы перевода эмофразеологизмов на английский язык  
в повести О. Бокея «Айпара ана»**

**Аннотация.** В статье рассмотрены вопросы эмофразеологизмов в повести одного из известных казахских писателей-классиков – О. Бокея «Айпара ана», приоритетности их национально-культурного характера и способов и особенностей перевода на английский язык. При изучении способов перевода основное внимание было уделено методам и приемам, предложенным отечественными и зарубежными учеными при переводе фразеологических единиц, и языковым особенностям, реализуемым в процессе перевода. В ходе исследовательской работы были приведены примеры способов перевода эмофразеологизмов, выражающих эмоциональное настроение человека, из этого произведения, на основе способов перевода фразеологизмов, предложенных указанными учеными, проведен анализ сравнительно-сопоставительного характера. На основе языковых данных установлено, что наиболее частые случаи сохранения полной эквивалентности

встречаются при переводе устойчивых выражений, обозначающих эмоции универсального характера по отношению к действиям, применяемым в быту, характерным для бытия, природы человека, однако, несоответствующие моменты перевода устойчивых выражений уникального характера, относящиеся к национально-культурным особенностям конкретного народа, и особенности перевода в частности, выявлены на основе примеров из художественного произведения писателя Оралхана Бокея «Айпара ана». Даны отдельные определения способов перевода, в частности объяснительного способа перевода, калькирования, способа перевода с полным эквивалентом, способа перевода с частичным эквивалентом и способа перевода с лексическим эквивалентом, приведены в качестве примеров языковые аргументы из данного художественного произведения, взятого в качестве объекта исследования.

**Ключевые слова:** эмофразеология, художественный перевод, способы перевода, стратегии перевода, язык посредник, эмофразеологические языковые единицы.

### Introduction

Literary translation is a complex and creative endeavor that offers readers access to the cultural, literary, and social fabric of two different worlds. It bridges not only languages but also distinct ways of life, worldviews, and systems of meaning. Through literary translation, one gains insights into the everyday realities, cultural codes, and mentalities of the people who speak the language of the original text. Moreover, a translated work of fiction can illuminate much about the author—their unique voice, stylistic choices, creative thinking, and literary craftsmanship.

Following Kazakhstan's independence, the field of Kazakh literary translation has experienced significant growth, particularly in the area of fiction. This development has been supported by various national cultural programs aimed at promoting Kazakh literature on the global stage. As a result, many works by prominent Kazakh writers have been translated into English, allowing international audiences to engage with Kazakh literary heritage [1, p. 253].

One notable example of this cultural outreach is the English-language collection *The Deer Man and Other Stories* by the renowned Kazakh writer Oralkhan Bokey. Published with the support of the International Kazakh PEN Club, and translated by Simon Hollingsworth (edited by Simon Geoghegan), the collection includes stories such as *Kısıkiik (The Man-Deer)*, *Saitan köpir (The Scream)*, *Ölara (Oliara)*, *Aipara ana (The Story of Mother Aipara)*, *Jasyn (The Lightning Trail)*, *Jylymyq (The Thaw)*, *Ardaq (Ardak)*, and *Qamşyger (The Rustler)*.

This paper focuses specifically on the English translation of the story *Aipara ana*, examining how emotionally charged phraseological expressions – referred to in this study as “emo-phraseological phrases” – are rendered in the target language. Through this case study, the research aims to explore how emotional and cultural nuances embedded in Kazakh phraseology are preserved, adapted, or transformed in English translation.

### Research methods and materials

To achieve the objectives of this study, a comprehensive set of research methods was employed. These included general theoretical approaches such as the study and analysis of relevant scholarly literature, as well as the generalisation and systematisation of methodological frameworks aligned with the focus of the research. The study was grounded in both theoretical sources and practical linguistic material drawn from the fictional works of the Kazakh writer Oralkhan Bokey, specifically his story *Aipara ana*.

The empirical component of the research involved the selection and analysis of 25 emo-phraseological expressions identified within the original Kazakh text. These expressions were selected based on defined criteria, including the presence of emotional connotation, idiomatic

structure, and cultural specificity. The term “emo-phraseological expressions” refers to stable, figurative phrases that convey emotional meaning and are deeply rooted in cultural context.

Several linguistic methods and techniques were applied, including analytical description of the selected expressions, structural analysis of linguistic units, and comparative analysis of the original Kazakh and the English translations. Additionally, the random selection method and quantitative analysis were used to assess frequency and distribution patterns of emo-phraseological expressions. Through these methodological tools, the study aimed to reveal how emotional and cultural nuances are preserved or transformed in translation.

#### *Research background*

A host of factors may be attributed to the complexity of literary translation with regard to communication. Newmark speaks of a “balancing act” by the translator that takes into account factors such as the author, the reader, the norms and culture of the target language, and, in the case of literary translation, literary traditions (Newmark, 1982, p. 18). A host of factors may be attributed to the complexity of literary translation with regard to communication. Newmark speaks of a “balancing act” by the translator that takes into account factors such as the author, the reader, the norms and culture of the target language, and, in the case of literary translation, literary traditions (Newmark, 1982, p. 18). A host of factors may be attributed to the complexity of literary translation with regard to communication. Newmark speaks of a “balancing act” by the translator that takes into account factors such as the author, the reader, the norms and culture of the target language, and, in the case of literary translation, literary traditions (Newmark, 1982, p. 18).

Problems of literary translation taking into account literary and cultural peculiarities have been studied by many well-known linguistics as E. Nida (1972), P. Newmark (1988), P. Dixon and M. Bortolussi (1996), B. Hatim (1997), F. Jones (2004), X. Luo (2005), L. Venuti (2007), S. Bassnett: and Kazakstani researchers S. Nurushev (1954), A. Satybaldyiev (1987), K. Alpyspayev (2001), T. Essembekov (2007), K. Yusup (2011) and others have made remarkable contributions to the development of the issues of various specificity in literary translation. Our research is targeted at enhancing literary translation analysis taken into account in the process of translation of Kazakh and English fiction works.

#### **Discussion**

In the context of this study, the term “emo-phraseological expressions” refers to emotionally charged idiomatic or phraseological units that convey affective meaning beyond their literal interpretation. These expressions often reflect cultural values, emotional states, or social attitudes, and are deeply embedded in the linguistic worldview of a speech community. Unlike neutral phraseologisms, emo-phraseological expressions are marked by emotive connotation—they are used to express joy, sorrow, frustration, pride, empathy, or other affective nuances. Their translation requires not only linguistic equivalence but also sensitivity to cultural and emotional resonance.

In order to determine the ways of translating into English the emophraseological units found in the novel by the writer O. Bokey "Mother Aipara", it is proposed to consider them in several versions.

The story “Mother Aipara” describes the plot of events that occurred during the Dzungarian invasion. The heroine, who gave birth to children, became the wife of the hero, distinguished herself with her intelligence during the war, was a smart companion of her spouse, who did not allow the enemy to trample her honor, like a symbol of purity and innocence, sincerity and foresight. Mother Aipara was described by the writer with great mastery of behavior, inner concepts, dressing style and conduct before society. Through the prism of mother Aipara the writer seeks answers to these questions, telling why there is a war, why people kill each other to death, why even the lives of innocent babies are at risk, why a child loses his or her mother as well as a

mother loses her child and the mother suffers from all these cases. The image of the writer in the six-winged yurt was coordinated and characterized by the appearance of the appealing, majestic, courageous and wise heroic mother Aipara. Her Tobykty clan respected her for her foresight, generosity and forgiveness. She begs and prays to God for the consolation of her people, the absence of suffering, the avoidance of poverty and the safe return of the head of her family and sons. She finds a way to save the two babies left in the hands of the Dzungars, trusting her son and delivering them safely. The events and tension during the rescue of these two children are impressively presented by the writer.

As an original text for analysis, we took the novel by the writer Oralkhan Bokey “Mother Aipara”. The novel’s English translation was implemented by Simon Hollingsworth, and including this story the collection “The man-deer and other stories” published in 2017 [2]. The original version of the story consists of 40 pages, the translation consists of 58 pages [3].

The translator of the story of Oralkhan Bokey's “Mother Aipara” into Russian was A. Konchits [4].

We must say that this translation was carried out from Kazakh to Russian by the method of line-by-line translation (lineal translation), and then the English translation was carried out from the Russian translation. Meanwhile, the theoretical interest of line-by-line translation is very great. The study of any translation provides the literary scholar with a rare opportunity to observe the form and the content of the text not only in their fusion, but also in their separation [5, p. 26].

As far as literary translation is concerned, they may represent a compromise between theory and practice, between a research-oriented academic environment and a commercially-oriented publishing industry [6, p. 94]. It is also relevant to find out what different influential role word-for word translators play, in addition in the field of literary translation [7, p. 34].

According to Vanechkova G, in the Soviet Union, the practice of indirect literary translation, in particular the use of subscript translation materials, was institutionalized in the early 1930s due to special terminology, a specific administrative regime in the literary apparatus and educational efforts [8, p 10].

In foreign sources, many researchers have studied different topics of line-by-line translations from different spheres [9, p. 4] and this proves the relevance of the topic in general [10, p. 493].

The translation of phraseological units with phraseological units that have meaning in terms of the translated language, in the form in which they are used in this language, we call descriptive translation or explanatory translation. The descriptive translation is used only if the translation does not contain equivalents and analogues in the translated language. Descriptive translation is the techniques of conveying the content of phraseology in the clearest and shortest form, such as commentary, preface, description, explanation. Descriptive ways of translating some emophraseological units from the story of the writer O. Bokey “Mother Aipara” in the original, intermediate language – in Russian and translation – in English are presented in Table No. 1.

**Table 1 – Ways to convey some of the emophraseologisms from O. Bokey's story “Mother Aipara” in a descriptive way of translation**

№	In the original (Kazakh)	In intermediate language (Russian)	In translation (English)	The meaning
1	2	3	4	5
1.	Qūmalaqty bırınen keın bırıñ tartqan saıyn ananyñ aq didary sūrlanyp, ūrt etı suala tūstı [3, p. 49].	По мере гадания мать Айпара все больше и больше бледнела, щеки ее впали, лицо совсем посерело [4, p. 494].	The further Aipara progressed, however, <b>the paler she became; her cheeks became sunken and her face, quite grey</b> [2, p. 286].	Greying of the eyes - fear, preparing condition of a person to hear bad things.

Continuation of Table 2

1	2	3	4	5
2.	Köpten berі <b>zıl bolyp</b> basqan ejigei mūñnan şym-şymdap seiiltkeñdei bolğan da, älgı, tūñğyş öz kökiregін şabaqtağan quanyş säuleleri edі [3, p. 52].	В ее сердце появились отголоски радости, и <b>муки, терзающие ее</b> , немного ослабили [4, p. 495].	Echoes of joy appeared in her heart and torment that had plagued her subsided a little [2, p. 288].	Suppressing heavy sadness;

First, in the sentence *Qūmalaqty birinen keim birin tartqan saiyn ananyñ aq didary sūrlanyp, ūrt etі suala tüstі* (49 p) the phraseological unit **aq didary sūrlanyp, ūrt etі suala tüstі** gives the meaning of fear and willingness to hear bad things. In this sentence, Mother Aipara appealed to *kumalak* to find out some information about her missing child, and the information that *kumalak* expressed hurt her soul and worried her, which is reflected in the unpleasant changes on her face. The writer successfully illustrated this case by phraseological units as **aq didary sūrlanyp, ūrt etі suala tüstі**. In the English example *The further Aipara progressed, however, the paler she became; her cheeks became sunken and her face, quite grey* (286 p) the resulting phraseological unit given through descriptive translation. In this sentence *Jüzinñ bozaruy - the paler she became*, *ūrt etі sualu - her cheeks became sunken*, that is, with a phrase that literally means that both sides are fading, which literally means turning grey, the translator conveyed the changes that occurred in mother Aipara's body.

In the sentence of second example *Köpten berі zıl bolyp basqan ejigei mūñnan şym-şymdap seiiltkeñdei bolğan da, älgı, tūñğyş öz kökiregін şabaqtağan quanyş säuleleri edі*. a phraseological unit **zıl bolyp** which means to be in the sense of heavy sadness is translated into English as *Echoes of joy appeared in her heart and torment that had plagued her subsided a little*. It was translated by the way of description, conveying the content of the thought expressed in the full original.

Another method of translating phraseological units from Kazakh to English is the method of calque. The calque method is used in cases when phraseological phrases cannot be translated from the original into a foreign language at all, as well as in cases when it is not possible to fully convey the semantic-stylistic or expressive-emotional nature of the received set expressions, when the purpose of calculating to the reader the figurative meaning of the received phraseological units is provided. The ways of calculating some emophraseological units from the writer O. Bokey's story "Mother Aipara" in the original, the intermediate language – in Russian and the translation – in English are presented in Table No. 2.

**Table 2 – Ways of translating some emophrasiologisms taken from O. Bokey's work «Mother Aipara» by method of calque**

№	In the original (Kazakh)	In intermediate language (Russian)	In translation (English)	The meaning
1	Älgiden berі Jandostyñ qolynan jetelep, <b>läm demesten</b> kele jatkan Aipara <b>myrs etip küldi</b> de: "Qasañ baital ekі aiğyrdyñ arasyn aşşy qylady" deuşı edі [3, p. 53].	Айпара, до сих пор молча ведущая Жандоса за руку, <b>ухмыльнулась</b> и сказала: – Люди говорят, что молодая, неверная кобылица всегда сумеет поссорить двух жеребцов [4, p. 496].	Aipara still silently leading Zhandos by the hand, smiled and said, "People say that a young, unfaithful filly can always set two colts at loggerheads" [2, p. 301].	To smile means to smile at something that suddenly comes to mind, not a smile of joy, but a smile of regret.

Set expressions in the original like *lām demeu*, which means keeping silent, say nothing, and *myrs etu* that means mockingly smiling at something you just remembered, have been translated into English by calque method with the linguistic units *still silently leading, smiled*, which have the same meaning as the words in the original.

Another type of methods of translation of set expressions into English is the method of translation with complete equivalents, that is, it is taken into account that the set expressions in the original can be translated into the translated language as set expressions and can be a complete equivalent with the corresponding meaning. Complete equivalents mean units that have the same meaning, communicative composition, imagery, grammatical structure and stylistic tone of phraseologisms in Kazakh and English languages. For instance, *Aipara ana ūzyndy qarakeş közine jas alğan joq* (55 p.) in the original translated into the intermediate language as *За весь день мать Айпара ни разу не всплакнула*, and into the English language as *Mother Aipara had not wept once during the course of the day* (295 p.). The set expression *közine jas almau* in the original is a complete equivalent of an idiom **had not wept** in English which has the same meaning and structure. Other examples of translating set expressions with equivalents are the following: **Have lost one's tongue** - *tılın jūtu* (to keep silent, to not say a word), **Beat one's head against a stone** - **Basyn tasqa ūru** (to regret, to be saddened), **Take oneself in hand** - **Özin-özi ūstau** (to remain calm);

The next method of translation is translating with a partial equivalent. It is when phraseological expressions in Kazakh and English are partially identical in terms of meaning and stylistics, but are different in terms of lexical meaning, therefore their figurative meaning does not completely coincide, but only partially. For instance, **Cry one's eyes out** - *Köz jasyн көl qyldy* (to cry loudly); **Devour smb, smth one's eyes** - *közin almai qarau* (to stare at something/someone without looking away); **Eat one's heart out** - *janyn qoiarğa jer tappau* (to be in great pain, to be disturbed); **Fall in love** - *ğashyq bolu* (to love someone); **Pipe one's eye** - *Köz jasy көl bolu* (to cry hard).

The examples of the partial equivalent method of translation taken from O. Bokey's work «Mother Aipara» (Table 3).

**Table 3 – The examples of the partial equivalent method of translation taken from O. Bokey's work «Mother Aipara»**

№	In the original (Kazakh)	In intermediate language (Russian)	In translation (English)	The meaning
1	Oljai bolsa qaz-qalpynda: jauar bŭlttai tūnergen, qabağyn aşıpastan salqyn ğana esendesedi, salğyrt qana tıl qatady [3, p. 51].	Олжай вел себя как обычно, сидел хмурый, будто туча перед дождем, с пришедшими здоровался сдержанно и сухо [4, p. 491].	Olzhai conducted himself, as usual, sitting with a frown like a storm cloud before he rain and greeting al the visitors dryly and with restraint [2, p. 295].	to fuss, to get angry; to frown, despondent, to regret

Another method of translating phraseological units is the method of translation with lexical equivalents. This method is used when it is not possible to use other types of translation alternatives. For instance, the following extracts are vivid examples of the mentioned method: to get rattled – *yzalanu, aşılanu*; to get under one's skin – *uayımğa salynu*, to go up in the air – *aşılanu*.

The examples of translating phraseological units with lexical equivalents taken from O. Bokey's work «Mother Aipara» (Table №4).

**Table 4 – The examples of translating phraseological units with lexical equivalents taken from O. Bokey's work «Mother Aipara»**

№	In the original (Kazakh)	In intermediate language (Russian)	In translation (English)	The meaning
1	Tobyqtynyñ igi jaqsysy Aipara-ananyñ <b>betine tura qarağandy qoiyp</b> , bül otyrğan üige rūqsatsyz basyn sūqqan emes.	Никто в роде тобыкты не мог <b>смотреть прямо ей в глаза</b> и никогда не входил к ней без разрешения.	No member of the Tobykty clan <b>could look her straight in the eye</b> and no-one ever came in to see her without permission.	Not being able to look directly at the face – to be afraid, to be frightened
2	Aipara-ana olarğa zäbiri ötkendikten be, jo-joq... <b>mysy basyp ketuşi</b> edi [3, p. 56].	И не потому, что она обижала кого-нибудь, просто <b>подавляла своим величием</b> и умом [4, p. 496].	This was not because she had aggrieved anyone; simply <b>her magnitude and intelligence were overwhelming</b> [2, p. 331].	To elevate above others, take power

## Results

Generally, phraseological units are linguistic units that have collected their own peculiarities and are a reflection of the rich vocabulary of the people who speak that language. Examples of ways of translation of emophraseological units taken from O. Bokey's work “Mother Aipara” expressing the emotional mood of a person are given, and based on the comparative and correlative analysis, the following results were achieved:

1. There is a full equivalence in the translation of set phrases expressing emotions of a universal nature in relation to actions characteristic of human nature;

2. Inadequate equivalence of the translation of set phrases of a unique nature related to national and cultural peculiarities are often encountered. It was determined based on linguistic evidence that the translation was done by means of explanatory translation, calque, translation with partial equivalents and translation with lexical equivalents.

The work of the writer O. Bokey “Mother Aipara” is one of the deeply revealed works of ethnography, national culture, national knowledge and national mentality. The author skillfully described things that are national values for the Kazakh people, such as the blessing of the village of Aipara, the purity of the family, the peace of the country, the expression of love for a man as a faithful wife.

In other works of O. Bokey, the image of the mother is presented as the most precious, most deary and most holy. For instance, the image of Aktan's mother in «Kısıkiik», the image of the grandmother in «Apamnyñ astauy», the image of mother Aipara in «Mother Aipara», the image of Kamka in «Ardaq» are the proof of that mentioned concept. In all of them, the mother is caring, experienced, intelligent, a symbol of purity. The writer combined all the good qualities and characteristics inherent in the Kazakh people into the general image of a mother. The writer managed to sublimely describe the image of a mother and give a picture of that era with great accuracy. At the same time, the writer conveys to his readers the most valuable moments of the past period through the image of a mother, expresses sadness about the changes that took place in society during the writer's lifetime, and regrets the loss of the past. For instance, in «Apamnyñ astauy»:

QAZ. *Bala kezımızde baiybyna baryp bağamdadyq pa, bızdı qoiyp, bükıl auyl-aimaq, tıptı qazaq eli eñ soñğy qasietti äiel tūrmystyq-salttyq ömirdiñ etnikalyq-etnografialyq, tıptı arheologialyq bailyğynan aiyrılğanyñ bildi me?* [3, p. 84], in «Mother Aipara»:



QAZ. *Bilmegen adam Aipara-ana şolasyz ğūmyr keşip kelediǵe joryp, on segiz myñ ğalamda bül kısıǵe teñ keletın aqylǵy äiel joq dep topşylar. Biraq, olar Aipara-ananyñ qaiǵysy: Aipara-ananyñ qasıretı hämma halyqtyñ zar-zapyranynan äldeqaida mol, köl-kösir ekenin qaidan bılsın* [3, b. 61]. These sentences have not been translated into English.

That was the image of a mother who cared for her entire tribe, village and generation written in the 20th century. In the current 21st century, complete changes have been made to the concept of such national values.

One characteristic common to all such innocent, pure, intelligent mothers is their closeness to their Creator (Allah), that they read the prayer, their purity and prayers. In all of his works with a composite image the writer makes his characters «read the prayer» called “namaz”.

For instance, in «Mother Aipara»:

QAZ. *O, jasaǵan iem, bilesiñ ğoi, men senen bes uaqyt namazymda qūbylaǵa qarap, basymdy säjdege tigizem de üş ülymnyñ tatu-tätti ğūmyr keşuine şarapatyñ tiuin jalbaryna sūrauşy edim-au* [3, p. 62].

ENG. *Oh, my almighty Lord, you know that I have always asked you, in all five daily prayers, turning my poor head to face Mecca, to help all my sons live in peace and harmony* [2, p. 304].

In «Apamnyñ astauy»:

QAZ. *Sonda meniñ köz aldymda qalǵany: Apamnyñ kökjaisañ şalǵyndy qaq jaryp meniñ aldymda batar kündi betke alyp qasqaia tartyp bara jatqany; qasqaia tartyp bara jatyp, arqasyndaǵy saulyqty bylq etkizip tastai berip toǵai ıshindeǵı Qarasuǵa baryp дәret alǵany, sodan soñ batar künge bet berip namaz oqyǵany, namaz oqyp kökşalǵynǵa bir jyǵylyp, bir tūryp, qyp-qyzyl küñ nūrymen şaǵylsқан qairan Apam osy qalpynda qara jerge – tuǵan jerge tabynǵandai edi, enesine tartқан qarabas qozyny qūşaqtap otyryp men apamnyñ dūnie jūzindeǵı eñ küşti adam ekenine kümānim qalmaǵan* [3, p. 88]

In «Mūztau»:

QAZ. *Sosyn özi әдепki ūzaqsonar namazyna qaita kırıstı. Şeşesi qūlşylyq etuin aiaqtaǵanda, balasy samauryyndy qaita bir üstep şoq salyp qainatyp qoiyp edi* [3, p. 25].

ENG. *When the old woman had finished her prayers, displaying a sufficient degree of loyalty and obedience to Allah, her son threw more kindling under the samovar, to heat up the now cold water...* [2, p. 18].

As we can see from these examples, the writer adds all the virtues cherished by the Kazakh people to the overall image of the mother, surrounds it with purity and creates a unified image of a loving mother. All mothers, bowing only to their Creator, are satisfied with what they have for the future of their country, for the bright future of their generation, and wish for assistance only from God. Character and morality unique to such a nation have been handed down, taught and practiced from generation to generation. Respect for the elder, dignity for the younger, love for the surrounding world and strict discipline, unceasing painstaking work were collected and cherished by the writer into the image of a mother. Using such ethnographic tools skillfully, the writer creates an image of that era, describes the peaceful life that he longed for, describes the simple life of the Kazakh with his characteristic skill, showing the power of words. Makes the readers imagine the ethnographic description of the nomadic Kazakh world:

QAZ. *Aipara-ana baǵanaǵy at üstinde mazalaǵan oidyñ ūşyǵyn äli de joǵaltpasa kerek. Bir tostaǵan salqyn saumal ıshkeni bolmasa, әrkimge bir söylep mazalaǵan joq, ünsiz otyr. Bäkın-şükın şaruamen jürgen **kelinderi** aiaǵynyñ ūşymen kırıp, ūşymen şyǵady. Jer ortasyna kelip qalǵan appaq sazandai äieldiñ qaraşyǵy mol tūnyq qara közi būrynyraqta jalt-jült etip tūruşy edi, qazır onyñ ornyn ardaq analyqtyñ belgileri basқан: salıqaly, köpti-körgeñ adamnyñ köşeli sabyrlıǵy ańǵarylady. Et-jeñdi tolyq denesine artyq-kemsiz baiau әri erkin qimyly asa jarasyp, töbedei bop tör aldynda otyrǵanda esikten imenbei kiruiñ ekitalai. Erine söyleitın ornyqty sözinen şaşau şyqqan*

*bekerlikti taba almaısyz. Tobyqtynyñ ıgı jaqsısy Aipara-ananyñ aldynan köldeneñ ötpeitin kelinderi, qorqu-ürkusiz-aq şynşyl nietpen jaqsı köretin. Asqan adamgerşilikke toly sūlu didary jarq etkende jaqsı körmeuge şamañ da joq* [3, p. 48].

ENG. Mother Aipara pondered her recent thoughts. She did not eat, just drank **a cup** of cold, **saumal** underfermented mare's milk, and she sat there in silence, bothering no-one with questions or instructions. Her **daughters-in-law**, scurrying about their duties, tiptoed in and out, afraid of interrupting her silence.

*The once black eyes of the woman now burned bright, white as a shroud. Now they contained more majestic motherhood, more sadness and the calm of a person who has seen plenty in her time. Her slow, free movements were most becoming and she sat in the fore corner, stout and portly, there were not many who could approach her without fear and timidity. She had always answered her husband calmly and intelligently; never an inappropriate or unweighted word ever passed her lips. No member of the **Tobykty clan** could look her straight in the eye and no-one ever came in to see her without permission. This was not because she had aggrieved anyone; simply her magnitude and intelligence were overwhelming. Although her daughters-in-law would avoid crossing paths with their authoritative Mother Aipara, they truly loved her without fear. And there was plenty to love her for. How could one not love her when she turned her beautiful face to them with eyes full of humanity and understanding* [2, p. 285].

From the description of Mother Aipara, we can see the characteristics that reveal the personality of the character (Figure 1).

We can see from these examples that the writer gives the age of mother Aipara as “has come to the middle of the earth” and her appearance as “a woman like a white carp”. For the Kazakh people, the phrase “has come to middle of the earth” indicates that a person is 49 years old, that is, the time when life experience has increased, and the mind and energy are full [11].

The translator has omitted these characteristics, in particular language units such as *jer ortasyña kelgen, salıqaly, baisaldy jäne sabyrly*, and tries to reveal the character's characteristics by introducing and interpreting some secondary characteristics from his own side to make it clear to the reader. For example «*her magnitude and intelligence were overwhelming*», «*no-one ever came in to see her without permission*» are the descriptions added by the translator. In addition, the writer notes that *bir tostağan salqyn saumal ışkeni bolmasa* - the word *saumal*, which was used to emphasize that the hero did not have too much memory under his mind, is used by the translator to make it clear to readers, put commas on both sides and convey the explanation as a closing word: «*just drank a cup of cold, saumal underfermented mare's milk, and she sat there in silence*», and the words *saumal* and *Tobykty* are written in special italics.

In this small fragment, we see the following ethnocultural features that are present in the life and life of the Kazakh people:

- *at üstindegi ana* – the image of nomadic life and the times of war;
- *tostağan* – a wooden bowl;
- *saumal* – mare's fresh milk;
- «*aiaqtarynyñ üşymen jürgen*» *kelinder* – the Kazakh etiquette of expressing respect for their mother-in-law;
- *tör* – a place in the house where honorable and respectable people, visiting guests sit.

1	• tereñ oily //pondered her recent thoughts
2	• aibyndy //Her daughters-in-law tiptoed in and out, afraid of interrupting her silence
3	• jer ortasyna kelgen // not translated
4	• appaq sazandai äiel // not translated
5	• qaraşyğy mol tūnyq qara közi // black eyes burned bright, white as a shroud
6	• ardaqty ana // majestic motherhood
7	• more sadness//•mūñğa toly
8	• köpti-körgen // who has seen plenty in her time
9	• köşeli sabyrlyğy // the calm
10	• et-jeñdi tolyq // stout and portly//толық
11	• baiau äri erkin qimyldy // Her slow, free movements
12	• töbedei bop tör aldynda otyrğanda esikten imenbei kırıuñ ekitalai // there were not many who could approach her without fear and timidity
13	• sözi ornyqty // calmly and intelligently
14	• syily // authoritative
15	• qorqu-ürkusiz-aq şynşyl nietpen jaqsy köretin // they truly loved her without fear
16	• asqan adamgerşilikke ie // full of humanity and understanding
17	• sūlu didarly // beautiful face
18	• saliqaly // not translated
17	• baisaldy jāne aqyldy // not translated

Figure 1 – Analysis of the image of Mother Aipara

If we pay attention to the English translation of these ethnocultural Language units, then here:

- *at üstindegi ana* – translation is omitted;
- *tostağan* - a cup;
- *saumal* – saumal underfermented mare's milk;
- «*aiaqtarynyñ ūşymen jürgen*» *kelinder* – her daughters-in-law tiptoed in and out;
- *tör* – she sat in the fore corner;

As can be seen from the examples, the image of mother on the horse pondering over in the author's use, a thoughtful mother, cold saumal, drunk with a wooden bowl, daughters-in-law flying on the tip of their feet with respect to their mother-in-law, Mother Aipara, who sits in all white, the Kazakh reader can immediately see all this: a moving caravan, a visionary mother who is leading it, daughters-in-law who serve her, and the image of a respected mother sitting in the yurt.

And in the English translation, the part that mother Aipara is on the road, riding on a horse, is skipped. *Tostağan* is translated as - *a cup*, the mentioned word is given in the *Cambridge dictionary* as «a small, round container, often with a handle, used for drinking tea, coffee, etc.:», however in the Explanatory Dictionary of the Kazakh language it is interpreted as “*Tostağan*: a small, round bowl carved from wood” [12, p. 708].

In the original language, these words (*tostağan*, *qymyz*, *säukele*, *şapan*, *köş*, *aruana*, *tör*, *saumal* etc.) are considered lacunae, and in the translation language, these words are called non-equivalent vocabulary or endemic units.

Sometimes set expressions are distinguished by the fact that they can accurately convey such information. Such kind of word combinations are important for identifying national features through language, as they are closely related to the historical past of the nation, world consciousness and knowledge, cultural values and achievements [13, p. 102].

The explanations given in these dictionaries refer to two different things, in the English version we are talking about a glass vessel with a handle, in the Kazakh version we are talking about a wooden, round, handle-less vessel, that is, we make sure that the word *мостазан* cannot be equivalent to a cup, so we believe that if the word *мостазан* was given in the form of *tostagan* by transliteration, and then noted by description, it would be as close as possible to the original.

The following examples include the use of the transliteration and interpretation method in the form *саумал* – *saumal*, *underfermented mare's milk*, and translations of the phrase «*aiaqtarynyñ ūşymen jürgen*» – *her daughters-in-law tiptoed in and out* as successful alternatives. However, if we look at the inner essence of the image, the constant phrase “walking on tiptoe” in the original is the respect of daughters-in-law for their mother-in-law, the desire not to disturb. And this parable “honor” in English is not found throughout the mentioned translation.

In the example given by the author as *töbedei bop törde otyrğan*, the word *tör* is translated as she sat *in the fore corner*, however, it is known that the yurt is a house without a corner. Therefore, we believe that the use of the word *corner* on the part of the translator cannot be equivalent to the word *tör*. Instead, it would be more correct to give a description as *the most honorable place in the yurt* or in the form of *tor*.

Many set expressions in the language have the character of use in folk life, their belonging to a certain region [14, p. 150]. The most natural way of studying the semantics of emotive stable expressions seems to be the consideration of the feelings-relationships that form it as mental universals in the form of these relationships, containing a whole series of interacting variables, including the subject, object and nature of the relationship, the place, time and method of its manifestation, social roles in society.

In general, according to our research the English translation of *Aipara ana* by Simon Hollingsworth, edited by Simon Geoghegan, demonstrates a thoughtful approach to rendering emotional content embedded in culturally specific phraseological expressions. The translators

employ a combination of literal and adaptive strategies, depending on the semantic opacity and emotional weight of the original Kazakh expressions. In cases where direct equivalents exist in English, the translators maintain the original metaphor, thereby preserving both emotional and idiomatic authenticity. However, for more culturally nuanced or metaphorically dense emophraseological expressions the translation tends to favor emotional equivalence over literal accuracy, using phrases to convey the underlying sentiment in a way that resonates with English-speaking readers.

This strategy reflects a domestication approach (Venuti, 1995), aimed at making the text emotionally accessible to a foreign audience while preserving the author's intended affective tone. At the same time, the translators exhibit moments of foreignization, retaining certain culturally bound terms or imagery to maintain the text's Kazakh identity. This hybrid strategy not only enhances the emotional depth of the English version but also foregrounds the importance of cultural specificity in literary translation. Ultimately, their translation choices significantly influence how readers engage with the emotional and national-cultural dimensions of Bokey's storytelling, ensuring that the narrative remains both linguistically faithful and emotionally resonant.

### Conclusion

Considering the meaning of phraseology, which conveys the emotional state of a person in Kazakh and English, from the point of view of cultural translation, it is possible to draw the following conclusions. In the Kazakh and English languages, regular expressions were originally formed as free phrases, but over time they were used compactly and formed while maintaining a figurative form. Phraseologisms are language units in a compact form, with more meaning in fewer words. The forms of idioms in Kazakh and English that arise in relation to the essence of a person, his actions and actions are often used. Some of them have evolved in meaning over time and acquired a new meaning. Some stable expressions, while maintaining their original meaning, have also been able to acquire a variable meaning. In both languages, set phrases are also used in a figurative sense, symbolizing a certain object, phenomenon, human activity. In both languages taken into account, the components contained in phraseological units diverge from their original literal meaning and express a single concept. Also, trends in the semantic development of emophraseological units the Kazakh and English languages are formed at different levels and stages. Thus, the peculiarity of the national mentality, the ability to perceive the environment from different points of view, is also evident in the emophraseology of the language.

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