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Theoretical problems of literary translation

The article discusses the theoretical problems of literary translation. The study of literary translation in Kazakh literature is presented, along with significant scientific findings regarding the nature of translation. The importance of the art of translation in spiritual and cultural interaction is emphasized. Special attention is given to the concept of translation and various important aspects of translation services. It is clear that translation studies and translation theory are new fields of science. The history of Kazakh translation in the past and the current directions of practice are considered. The scientific principles of translation and the various types of translation are analyzed. This study examines the translation of Russian classical literature into Kazakh and draws scientific conclusions regarding the quality, national identity, and artistic and aesthetic aspects of literary translation.

Keywords: literary translation, translation theory, the art of translation, translation studies, literature of different nations.

Introduction

Focusing on the theoretical issues of literary translation is a long-standing tradition in literary studies. One nation recognizes another through translation, and as they establish closer communication, they adopt elements from neighboring countries that they do not possess. The mainstay of this transition is translation because “it is the post that translators transmit culture from one country to another”, said A.S. Pushkin. Therefore, the translator faces a significant task. Some progress is being made on the practical aspects of translation, but there is still a significant amount of work to be done in the future.

In the encyclopedia “Kazakhstan” translation is defined as “the transmission of spoken or written text from one language to another”, which is considered one of the vast and rich branches of literature [1; 246]. The definition of “Literature” in the dictionary of terms states: “Literary works are translated and reproduced from one language to another, creating a piece of art based on the original work in a different language” [2; 8]. A collection of monographs on topical issues of translation in Kazakh literary criticism is much more comprehensive. Among the works written on the general theory of translation are “From the Practice of Abai on Translation” by S. Nuryshv (1954), “Some Problems of Literary Translation” (collection of articles, 1957), “On Translation” by Z. Turarbekov (1961), “Theory and Practice of Kazakh Translation” (1973), “The Link of Friendship of Literature” (1977), “Translation and Problems of Kazakh Literature” (1975), “Rukhani Kazyna” by A. Satybaldiyev (1965), “New Century” by T. Abdrakhmanov (1969), “Literary Heritage” compiled by U. Subhanberdina (1970), “Phraseological Phenomenon in Translation” by A. Aitbayeva (1975), “The Nature of Translation” by R. Khairullina (1976), “Altyn Arkau” by M. Kurmanov (1979), “The Tradition of Translating Pushkin's Lyrics into the Kazakh Language” by S. Seyitov (1985), and “Sagas of Friendship” by Sh. Satpayev (1983), “Goethe and Abai” by G. Belger (1995), “Sketches about the translations of Ilyas Zhansugurov” (2002), “Problems of poetic translation from Kazakh into Russian” by N. Sagandykova (1994), “Our Pushkin” by S. Abdrakhmanov (1999), etc. At the same time, R. Nurgaliyev's work “Telagys” (1986) discusses the translation of dramatic works.

Materials and methods

“When we consider the theory of translation and its classification separately, we can identify two different directions in the literature. The first direction views translation as a field within the scope of language research, focusing on understanding the meaning of the translated work. The second direction, in our opinion, considers correct translation as a form of artistic expression, emphasizing aesthetic principles and artistic balance as essential. Therefore, this type of translation becomes an object of study in the theory of literary

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expression”, writes M.O. Auezov [3; 300]. The genius writer refers to translation as the science of literary studies. The properties of translation include elements such as intonation, rhythm, and imagery (synonyms, idioms, proverbs, aphorisms with various undertones). Indeed, if synonyms, idioms, proverbs, and aphorisms are included in the realm of translation, it is important to ensure that this does not exceed the boundaries of linguistics. The common field between literature and language science, so to speak, is translation. Additionally, it appears that the linguistic aspect of translation takes precedence.

In 1957, the All-Union meeting of translators was held in Almaty. Then an outstanding critic, Professor M. Karatayev, made a report on the novel “Quiet Don” by M.A. Sholokhov, which, of course, was translated into Kazakh. Together with our success in translation, the speaker also highlighted our shortcomings and emphasized the theoretical aspects of translation. The ancient Indian epics, “Ramayana”, “Mahabharata”, and “Kalila and Dimna”, have been translated. The translation of the poems “Iliad” and “Odyssey” introduces the lives of the Greek people.

At the same time, it appears that other countries are also becoming familiar with the Kazakh culture through our various works, both big and small, that have been translated into Russian. For example, Bendamen Madip, a writer from Cameroon, an African country, stated at the conference of Asian and African writers held in Tashkent in 1958: “I had never heard of the Kazakh people before”. Recently, after reading a wonderful book by M. Auezov in English, I have gained a good understanding of who the Kazakh people are. I met Abai, a great poet of the Kazakh people, who was a wise and experienced man. In his presence, I felt a deep connection, as if he were a beloved relative. His faithful grandmother Zere, intelligent mother Ulzhan, and his beloved women Togzhan and Aigerim, along with his kind-hearted friends, all added to the warmth and richness of the experience. I fell in love with these heroes. I worked with them for many years and shared in their sorrows and joys. I feel as if I am among them, as if I have breathed in the breeze of your Kazakh steppe. What wonderful people the Kazakh people are. How wonderfully the novel “Abai” portrays him! “I strongly admire your joyful individuals and extend my heartfelt congratulations on your enduring work”, he said [4; 56]. The power of translation is what causes such excitement.

Results and Discussion

The translation is mainly divided into two areas. The first factor is the translation based on the time and the cultural context of the country when people from one culture move to another. The idea expressed by one person is processed, adapted, and given the long rhythm of the original version to fit the concept of their country. This is how the first stage of translation begins. It is a colloquial type of translation. The second point is that opinions expressed in one country remain consistent, and the rhythm of thought does not fade away. The previous method is transmitted orally, while the subsequent method is a delayed method, which has found its place in written literature.

The language of everyday examples, both spoken and written, is characterized by vivid analogies and descriptive terms. Therefore, it moves from hand to hand, from mouth to mouth, and spreads quickly. When it comes to examples, the first thing that comes to mind is Aesop and Lukpan Hakim. These examples are called “Aesop examples” in Greek, while in the Arab East they are referred to as “Lukpan Hakim examples”. Aesop was six hundred years ahead of his time, and Lukpan Hakim's Arabic stories may exaggerate certain aspects of Islam. It appears that the relationship between Aesop and the Arab religion was very distant. So, from this example itself to large works, translation work is required. Even renowned scientists from around the world paid special attention to this. It is known that translation plays a crucial role in facilitating communication and fostering success and prosperity within a country.

When Giedech translated Homer's Iliad into Russian, A.S. Pushkin was delighted, stating, “This is not for you, but for the benefit of the Russian people”. He himself began to translate the Yuvinal. The famous poet took Sagdi's words as an epigraph in his poem “Fountain of Bakhchasarai”. “Many, just like me, have visited this fountain, but there are no others anymore. Others are wandering far away”, he quotes [5; 86].

A.S. Pushkin's world-famous Arabic fairy tale “From the Thousand and One Nights”. The Panchatantra was written eight hundred years ago. That is why it is natural that the many stories told in “One Thousand and One Nights” resonate with the “Five Baitagi” stories. After the emergence of written literature, the evidence of translation became apparent. In this regard, M. Seralin, the editor of “Aykap” magazine, translated “Panchatantra” into Arabic by Ibn Mahfa in the 3rd century. Although there is no original version of it, it is said that many words from it were copied in the book of the Arab historian Tabari. All of this shows that the history of translation has deep roots and significant importance in the history of mankind.

Today, it is evident that the art of translation is an integral part of our written and printed culture. It serves as a means of acknowledging and understanding the literary works of countries with which we share cultural and spiritual connections. A few years ago, there was a rise in the publication of individual books, research papers, and monographs on translation. These works aimed to systematize the theoretical and practical issues related to translation.

Translation studies and translation theory are emerging fields of study. Real translation work is an art that involves spiritual activity and has been practiced for many centuries. The theoretical foundation of this significant activity, which involves the accumulation and synthesis of extensive experience and scientific findings, was developed in Russian literature in the 1920s. Since the 1950s, textbooks have been used in higher educational institutions. Some universities within the Union also taught the theory and practice of translation as a separate discipline.

Translation means conveying thoughts and ideas expressed orally or in written text from one language to another, making it understandable to the listener or readers in their native language. All literary and written works that are translated from one language to another are referred to as translated works. Even before the October Revolution, the artistic and scientific works of the Russian people, as well as other scientific works, that were intended to be translated into the Kazakh language, played a significant role in shaping our culture, language, literature, and periodicals.

The concept of translation work has a broad scope. It is an indispensable tool in a person's spiritual life, culture, science, education, literature, and oral communication. Books on various fields of science, speeches, and articles written by state and public figures, all types and genres of literary works, frequently published press, oral, broadcast (newspaper, magazine, radio, television, etc.) materials, diplomatic documents, and films are translated from one language to another. People who speak different languages communicate with the help of an interpreter. Even the literary works from ancient times, which are now considered part of the "ancient language" heritage, have been translated from their original form into a second language. This allows modern readers to access them in their native language or in a language that is widely understood and accessible. Today, as our national culture flourishes, we have the opportunity to explore the spiritual treasures of other peoples. Mastering the theory of translation and practicing and improving the art of translation should become a secondary profession for writers.

When categorizing translation services, some researchers differentiate between "intra-language translation" (which involves rewriting a piece of writing from one style to another, making it more comprehensible), "inter-language translation", and translation from non-linguistic conventional signs used in fields such as mathematics and chemistry, which is classified as translation into a "language". The writer T. Akhtanov discusses the theory of translation in his article "The Beauty of Artistic Translation". He states that the primary objective of a translator is to not only convey the author's ideas but also their own style, artistic elements, nuances, and the essence of the work. "From this perspective, it is particularly noteworthy to convey not only the overall impression of the artwork, but also its original meaning without translation" [6; 45].

Both in the history of Kazakh translation and in today's practice, "interlingual translation" refers to the art of translating a work written in another language into our native language or vice versa, translating a work from the Kazakh language into the language of another nation. All international economic, socio-political, cultural, and aesthetic relations are realized through translation. There is translation work in every place, in every country. Interpreting works in all reference offices around the world, in various types of international missions, in political and scientific editorial offices of periodical press, on radio and television, in all international organizations and conferences, in foreign relations institutions, in numerous military headquarters and services, and in all international transport systems and venues. Among them, the activities of scientific-technical, social-political, and literary translators are very important.

Translation is our greatest asset. Researcher Z. Turarbekov noted that M. Gorky said, "It would be a pleasure if every work of every person in the Union was translated into the language of all people in the Union". "There, we would understand, know, and learn about each other's national cultural identities and characteristics" [7; 24]. In short, it is a translation that connects and integrates the entire process of the flow of life. Translation is of utmost importance in our multi-ethnic country, where individuals from diverse backgrounds collaborate in various spheres of life to achieve common goals.

In order to study the art of translation from a scientific and theoretical perspective, it is necessary to understand the definition of translation theory and the problems it encompasses. Translation work is a creative endeavor, a form of artistic expression. And we should recognize the study of translation, specifically its theory, as a scientific discipline that is conducted based on the results and experiences of translation work, and

acknowledges them with respect. The task of translation theory is to discover the laws governing the relationship between the original work and its translation, analyze the individual elements of the translation, and formulate conclusions and principles based on a scientific foundation. The main focus of translation theory is the relationship between the original text and its translation, as well as the characteristics of the resulting forms that need to be analyzed and evaluated.

The art of translation is a complex and difficult task. It requires a lot of research. The art of translation is always the art of language. The origin of translation lies in language tools, and the translator's role is to effectively utilize these tools. When studying translation from the perspective of literary studies, it is necessary to consider language phenomena, analyze, and evaluate the linguistic tools employed by the translator. Because the content of the original is not an independent, isolated entity, it is presented in a specific form through a combination of language elements that create a cohesive expression of both content and form. In order to effectively convey this meaning in a translation, language tools must be utilized to communicate with the reader. Therefore, when considering the theory of translation from a linguistic point of view, it is necessary to analyze, evaluate, and formulate the empirical evidence, as well as determine the correspondence and discrepancies between languages.

The development of uniform principles or “rules” of translation is only done to a very limited extent and always in a general direction. Some patterns in the relationship between two languages and their overall correspondence do not always permit a singular approach to translation.

Literary translation is a profound and significant scientific and theoretical issue that has long captivated human beings. From ancient times, renowned writers have demonstrated through their experiences that it is indeed possible to translate from one language to another while maintaining all the artistic qualities of the original work. There are many different languages spoken in the world. Each of them expresses the thought in its own way. The root of the idea is matter. If that is the case, the idea conveyed in one language can be expressed and represented in another language. A.V. Fedorov, in his book “Introduction to the Theory of Translation”, analyzes the problem of translation from a linguistic perspective. He argues that the theory of translation is a distinct branch of philological science and, therefore, primarily focuses on language.

M.O. Auezov, in his opinion on the scientific study of translation, understands translation as a form of verbal art and “prioritizes aesthetic principles and artistic balance”. “Therefore, he considers translation as an object of literary studies theory” [3; 300]. Of course, this statement is very accurate. Just as every literary work can be the subject of language research and literary studies, every translated literary work contains rich materials that require thorough investigation in both fields. Translation, like language, has a wide scope. Indeed, language and literature are closely related to each other. Often, they are the subject of the same discussion. It is impossible to have literature without beautiful language and profound ideas. Therefore, a theory of literature is created based on its own laws, not on linguistic science.

Let's explore the concepts of language, literature, and translation together. At this time, translation serves as a bridge that connects one country to another, facilitating the exchange of literature and enriching the general spiritual life of both. It even undermines nationalism and promotes the global integration of advanced human civilization. M.O. Auezov, in his understanding of the essence of Abai's translated poems, reaches the conclusion that “Abai's poems are not merely translations, but also a means of contributing to a practice that has been prevalent for centuries in the history of both European and Eastern literature”. The poet, captivated by the emotions, narratives, and musings of the preceding poet, reveals a hidden truth that resonates within, murmuring and finding inspiration in tandem. This kind of feeling is closer to self-awareness, which is intentionally cultivated to alter thoughts. Therefore, the heroes of this diverse poetic work should be recognized as works written in the style of Pushkin, Lermontov, and Byron, rather than mere translations [8; 166].

Since the art of translation flourished in accordance with the level of consciousness, education, and artistic and aesthetic taste, each era had its own characteristic method or principle. According to the theory of translation, in addition to the previously mentioned method of translation similar to the Kazakh language, there were essentially three distinct methods and techniques.

The first type is free translation. This approach is one of the earliest examples of its kind. This method of translation was also frequently employed by the early pioneers of Kazakh written translation literature, namely Ybyrai, Abai and Shokan. The method of free translation is born out of necessity during a specific stage in the evolution of translation. At that time, people were not as familiar with the traditions, way of life, and national character of other peoples as they are today. Therefore, they had to rely on freely translating the original text. For example, Kazakh translators intended to provide information about the rich culture of the

Russian people in general. The only acceptable method at that time was a literal translation. That is, free translation emerged during the early stages of each country's development, within the boundaries of a limited cultural sphere.

The second method of translation is literal translation. This approach is often used to focus not on the meaning of the word, but on the structure of the language. If a free translation lacks accuracy, a literal translation can be exaggerated. When translating the literary heritage of a great country, it is of utmost importance to accurately convey every word and even nuances. This will make translation difficult, and both readers and authors will struggle to understand their works. For example, in 1936, three volumes of selected works by A.S. Pushkin were published in Kazakh to commemorate his 100th birthday. The translation did not satisfy anyone. Because, firstly, at that time we had no experience with translations. Secondly, we "quoted" Pushkin by reproducing his words exactly. Thirdly, haste has the effect of "transience". Fourthly, the reason was the lack of literary concepts and taste in our language. So, many mistakes were made, and there was a lack of clarity in language usage. Such crude names appeared, such as "One-humped camel" and "female sheep", etc. Here, the translator made a mistake and did not find the correct Kazakh equivalents for the words "odnogorbyi" and "ovcematka". "Nar" and "saulyk koi" are the correct translations for these words.

The third way of translation is alternative, which means accurate translation. This is the most challenging type of translation. The main approach currently used in everyday practice, publishing houses, literary translation, and the art of translation in general is the alternative translation approach. Moreover, those who are well-versed in the author's rhythm, the beauty of the language, and the style of word usage can do it. At the same time, when the cultural context of both countries (the source country and the target country) is the same, the meaning of the sign is understood. There is no difference between original literature and translated literature. This is evidenced by Russian literature. The fact is that Balzac and L. Tolstoy, when translated into Western languages, are equally read. This means that the two countries, which were intertwined in the early stages, are now running parallel to each other. From this, we can see that the culture and literature of Russia and the Kazakh people are closely intertwined. They share a common historical fate, similar examples, and a uniform political and economic situation. Therefore, accurate translation is achieved through the skillful combination of freedom and accuracy.

Analyzing the requirements for translation and interpreters, academic writer M.O. Auezov, speaking at the Council of Translators of the Turkic-speaking Soviet Republics in Alma-Ata in 1958, emphasized that when translating works of art, the translator should not simplify them in order to make them more accessible to the reader. The translator must accurately, clearly, and stylistically convey the meaning of the original text. "If the author's style, word choice, and complex abstract ideas are not accurately conveyed, then the translation has not achieved an optimal outcome", he stated [8; 132].

The first benefit, which greatly contributed to the rapid growth of translated literature, was the increase in common words and concepts through transfer and blending. The second reason is that our native literature has expanded, and a translation model has been established. We would argue that the third benefit in the development of our language is the involvement of linguistic sciences. And now, in our opinion, there seems to be another benefit added to these three. The characters in the literature of foreign countries, particularly in the works of Russian classics, are not unfamiliar to the Kazakh country and the Kazakh concept. When it comes to translating literature, especially when translating works from one language into another, the translator must be mindful of their own literary tradition and language. Their language and literature will be enriched by embracing the unique characteristics to which they are exposed. And when translated from a foreign language, it enhances the understanding of Kazakh by preserving its unique characteristics. For example, N.M. Karamzin commented on his translation, stating, "I made no alterations to the author's intent, as I understood that it was not within the translator's prerogative to do so". N.M. Karamzin's words are not without merit, as V.G. Belinsky states, "Karamzin created the Russian literary language and he was the first educated Russian writer".

The translator insisted that he should have been born an artist in order to make it appear as though he had written in Russian. Therefore, when a literary work is translated into the Kazakh language, it becomes a valuable addition to Kazakh literature. This is because it can be seen as an extension of the original Kazakh literary work. As mentioned in various literary studies and articles, translation is not considered a distinct genre of literature, but rather an essential component of all literary genres in our native language. It is rare for a writer who has never created words to have not done any translation.

The interpreter represents the culture and literature of two countries. He is the product of his creative abilities. Through translation, he brings literary works from other nations and peoples, who are born in a foreign environment, back to their homeland. He makes spiritual discoveries by expressing himself in his native language, and these findings contribute to expanding the reader's worldview and consciousness. Those who have worked in the field of translating Kazakh culture, both in ancient and modern times, have made a significant contribution to the national cultural heritage.

Translation has always served as a means of social, economic, spiritual, and scientific exchange between individuals, communities, tribes, peoples, and nations. It allows for a deeper understanding of different cultures, fostering friendship, solidarity, and the exchange of experiences and knowledge. The quality and effectiveness of translation depend on the progress and advancement of science, literature, and the media. Translation will flourish and advance in dialectical unity with science, literature, and the press. On the other hand, it was one of the factors directly involved in the development of national culture. As the national language, literature, and general culture progress, the translation into the national language enters a new stage, with its scope expanding and the methods continuing to improve.

The following opinion of M.O. Auezov on the theoretical problems of literary translation has not lost its significance. "Although the theoretical understanding of translation has made significant progress, with continuous innovations each year, it is important to acknowledge that translation theory as a scientific discipline is still in its early stages of development and not yet fully mature".

The theory of translation has not embarked on the path of designing yet, systematically studying, and analyzing the best examples of selected translations from various languages into Russian and from Russian into many other languages. "These complex, decisive, and divergent statements will form the fundamental basis of the science of translation" [3; 297]

Our translators at the Union level base their research work solely on translations into Russian, primarily from Western European languages. Therefore, Russian translations should be studied and modeled first. That is why it is more important than other translations to begin research and analysis with the Russian translation. We need to understand the significance of the materials translated from Russian because they provide a wealth of diverse data for developing theoretical concepts.

Researchers of the art of translation should analyze and describe large-scale translations in distant language systems in more detail. This will ensure that their theoretical opinions are relevant and well-founded. For example, it would be beneficial for them to share their experiences in translating challenging sentences. These sentences can be difficult to translate due to variations in word nature, root and derivational phenomena. They can analyze and demonstrate the translation features of such difficult sentences from Russian to Buryat-Mongolian or Turkmen. It would be great to provide examples of thoughtful translations of Russian tonic verse into syllabic, syllabic-tonic, and metric verse systems. On the contrary, it will be possible to expand them through works translated into Russian.

One of the main shortcomings of translation theory is the lack of sufficient attention given to exemplary translation practices. A detailed and comprehensive analysis of translations is crucial. It is necessary to demonstrate how the ideological and artistic qualities of the work are preserved in the translation. This analysis should consider the imagery, rhythm, harmony, stanza structure, and subtle and rational mechanisms of similarity present in the original text. Additionally, it is important to identify the characteristic features of the authors' speech in order to demonstrate that the art of translation differs significantly from previous translation works in terms of providing historical symbols.

The second problem with translations is that it stems from solely focusing on the obscure aspects of the translation, including the overall translation itself. Not recognizing or assessing the accomplishments of translations undermines the positive and impactful aspects of the entire translation theory. It is necessary to approach the issue of defects from various perspectives. However, it is important to acknowledge that discussing this matter may be futile, as each susceptible translation has its unique vulnerabilities and characteristics. And still, opinions with numerous flaws can significantly harm literature.

Another flaw in the theory of translation is the issue of national translation styles. Obviously, no theoretical articles have been written on this topic, and no comments have been made. However, there is a need to address this issue again in relation to the translation of prose. In the work of Z. Turarbekov on the theory of translation, this issue is discussed [9; 24]. But so far, these observations seem to only scratch the surface of this immense problem, with some criticism and comments regarding it. But it was quite possible, based on the abundant data and diverse perspectives on the common Soviet realities, to generate a wide range of theoretical insights in this matter, which would be beneficial for everyone.

Kazakh poets and writers are closely connected to the Russian literary culture, influenced by the predecessors who were masters of the written word. For us, the Russian language of literature is our second language. Because of this, our poets and writers bring numerous fresh and innovative features, emotions, opinions, and word creations from their extensive literature to the traditional national forms they have inherited through their creativity and translation. It would be advantageous for the national forum if they could utilize these resources in an ethical manner. Both of these branches of science have the ability to translate literary works from one language to another based on a single principle. At the same time, many tasks in the field of translation are determined by studying the tools and methods used in translation to accurately convey the various qualities of the original text. These qualities include elements such as intonation, rhythm, imagery, and the historical characteristics of different national forms.

The expression of the word and the style of the translated work as a whole exhibits diverse qualities. The translation does not have a smooth rhythm because the original text expresses words differently. This requires the translator to use creative ingenuity to handle these challenging situations.

Conclusion

S. Abdrakhmanov, who studied the translation of A.S. Pushkin's novel "Eugene Onegin" in verse, stated that "A good translation is a reliable means of showcasing the value of a language". In translation, the original work and the translation are in competition. That is, we can say that the author and translator are faced with an artistic dilemma. It is not enough to simply say so. In translation, languages also interact and compete with each other. After all, the competition among languages can be seen as a competition between the artistic expressions of different countries. "Therefore, translation is a means to demonstrate the greatness of a nation or a country", he writes [10; 62]. In Russian translations of literature from related peoples, the Russian artistic language incorporates a wide range of indigenous speech. If not only in terms of style, but also in terms of translation, prose translators do not utilize a wide range of rich Russian vocabulary and impressive expressions. They are translated from the original, by the way, and they even make it unique. Therefore, it is not without reason that in Russian criticism, transliterated prose is often cited as an example of the language of literature that is cheap and lacking in quality. Although it is not pleasant to admit, this is a situation that saddens us. It has been a trouble in our many years of translation experience. It is also possible to identify the artistic and distinctive elements of the original work, such as its unique style and national identity that are lost in translation into Russian. In translations, important details such as the time period and historical context of characters' dialogue or the author's comments are often lost. Additionally, the linguistic characteristics of different social groups' imagery may not be accurately portrayed, and the specific language traits of religious individuals may be unclear or overlooked.

"The translation of Russian literature into the languages of our related peoples will enrich and develop those communities. Through translation, the Russian language's way of thinking, word culture, and literary morals will gradually assimilate into the languages of our people". "Only through these means can each nation enhance and cultivate its literary language. Consequently, in its indigenous literature, there will be ample opportunity to vividly depict the significant developments in our country's history", concludes academician M. Auezov [3; 306]. Only a few exceptional translations have been produced by Russian writers. The main feature of these works is that they effectively convey the "inner life" of the work, as Dobrolyubov discussed. By showcasing the primary essence of the original in this manner, translators highlight the national character of the finest literary pieces and accomplish the ultimate objective of translation. By approaching problem-solving in a creative manner, they are able to achieve the high-quality translation results that were once demanded by Turgenev, Gogol, and Belinsky. Turgenev said, "If the translation appears to be an original work rather than a translation, then it is perfect".

In such translations, the characters are Kazakh, Uzbek, Latvian, Tatar, Armenian, and others, but they speak fluent Russian. We know that the translator of this work is a talented Russian writer. He has a distinct style in his own radical works and is a master of word choice. However, he does not impose his own style onto the author's work when translating. The translator also carefully examines the author's use of language play in the main work. He begins the translation process with a comprehensive understanding of all the material in this work. He thoroughly researches the history of the people portrayed in the work and familiarizes himself with the time period and setting of the characters. Unfortunately, it is very rare to possess the gifts of being a great writer and a talented translator. They also do not accept the second type of translation — free translation, which is very similar to the translator expressing their own style. They consider a scientifically accurate alternative translation, which provides more comprehensive information about both the content and

form of the work, to be the most appropriate and scientifically validated form of translation. Translators are required to fully preserve the vocabulary, syntax, thoughts, emotions, and figurative expressions of the translated work. They must also effectively communicate the value and format of the original content.

In the field of translation theory, there is a common belief that “a translator should possess the talent of a poet and writer”, which is frequently mentioned by many. When considering this viewpoint, it becomes evident that the skill of a translator lies in their profound understanding of the complexities of translation. Only then will the artistic power, ease, simplicity, figurative language, and intelligibility of each Kazakh concept become immediately noticeable in any translation. It is widely acknowledged that a translation can only be deemed a comprehensive literary translation if it encompasses all the linguistic and stylistic elements of the original, effectively conveying its artistic and ideological qualities, and ensuring maximum relatability to the Kazakh concept.

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Көркем аударманың теориялық мәселелері

Мақалада көркем аударманың теориялық мәселелері қарастырылған. Қазақ әдебиеттану ғылымындағы әдеби аударманың зерттелу үрдісі көрсетіліп, тәржіме табиғатын айқындаудағы ғылыми тұжырымдар байыпталған. Аударма өнерінің рухани және мәдени ықпалдастықтағы маңызы ескерілген. Аударма ұғымы және аударма қызметінің түйінді де түйткілі көп қырларына екіпін жасалды. Аударматану, аударма теориясы ғылымның жаңа саласы екені айқындалды. Қазақ аудармасының кешегі тарихы, бүгінгі тәжірибесінің бағыт-бағдары туралы сөз болады. Аударманың ғылыми қағидаттары, аударма түрлері талданды. Орыс классикалық әдебиетін қазақ тіліне аударудағы ізденістер мысалында көркем аударма жасаудың сапалық сипаты, ұлттық болмысы, көркемдік–эстетикалық қырлары туралы ғылыми тұжырымдар жасалған.

Кілт сөздер: көркем аударма, аударма теориясы, аударма өнері, аударматану, халықтар әдебиеті.

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Теоретические проблемы художественного перевода

В статье рассмотрены теоретические проблемы художественного перевода. Показан процесс исследования художественного перевода в науке казахского литературоведения, а также серьезно восприняты научные выводы по определению природы перевода. Подчеркнута важность переводческого искусства в духовном и культурном взаимодействии. Особое внимание уделено концепции перевода и многим важным аспектам переводческих услуг. Определено, что переводоведение, теория перевода, — это новая область науки. Рассмотрены история казахского перевода в прошлом, направления сегодняшней практики. Проанализированы научные принципы перевода, виды перевода.

На примере исследований перевода русской классической литературы на казахский язык сделаны научные выводы о качественном характере, национальной идентичности, художественно-эстетических аспектах художественного перевода.

Ключевые слова: художественный перевод, теория перевода, искусство перевода, переводоведение, литература народов.

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