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## **PERIODS OF THE THEORY DEVELOPMENT AND FORMATION ON LITERARY TRANSLATION IN KAZAKH LITERARY STUDIES**

*The article deals with the formation of the theory of translation in the Kazakh literary criticism and the periods of its development in the 1950–60's. In the course of consideration of specific, individual problems of translation by the example of a number of studies analyzes the fact that its theory has also received considerable development. The historical-political and spiritual - cultural factors of development of methodology and methods of research the theory of literary translation are revealed.*

*In this context, the research works of scientists S. Talzhanov, A. Satybaldiev, S. Kusanov, Kh. Sadykov are taken as a basis. Several concepts related to the scientific framework of translation research, research methods, general methodology of translation research are defined. The term in the formation and development of translation theory, structural systems of the translated language, the style of the original author, inversion in fiction translation, idiomatic and phraseological word combinations, dialectism in the original, etc. are compared and studied from the position of researchers whose works are devoted to literary criticism. Conclusions are drawn on the formation and development of the theory of literary translation, and the peculiarities of each stage are considered.*

*Keywords: Kazakh literary studies, translation, translation studies, translation methods, general theory of translation, fiction translation, methodology of translation theory.*

### **Introduction**

Despite the fact that we saw the first opinions on translation in the 20s of the 20th century and the first scientific publications in the 30s and 40s, the theory of translation did not make much progress. It is clear that this was due to historical

and political conditions. The terrible famine in the Kazakh steppe, persecution of the national intelligentsia and scientists, seizure of works of Alash figures who valued literary creativity from a purely aesthetic point of view, censorship caused by the pressure of totalitarian ideology, creation of an alternative to the dominance of Marxist-Leninist methodology, and etc. In the late 1950s-early 1960s period, a period when agitation in the art of the word slightly decreased, we see that the theory of translation also received a significant development in the process of consideration of specific, individual problems of translation. The problem of translation became the subject of special dissertation research in literary studies. In this respect. S. Talzhanov «O nekotorykh osnovnykh problemakh perevoda» (1961), A. Satybaldiev «Razvitie kultury khudozhestvennogo perevoda v kazakhskoi literature» (1964), S. Kuspanov «Perevody poezii Abaia na russkii iazyk» (1966), Kh. Sadykov «Ob osnovnykh printsipakh perevoda kazakhskoi prozy na russkii iazyk» (1968) and others, we can name the scientific dissertations of the following authors. Since the 1960s, research in the theory of Kazakh literary studies has been closely related to this theory of fictional translation.

The revocation of the party decrees adopted in 1946–53 opened new fields for scientific idea, the return of individuals to literature, allowed them to evaluate their works from an artistic point of view, and put theoretical questions on the agenda. The return of some scholars from repression increased the number of specialists in literary theory. These factors conditioned the progress of domestic theoretical literary studies. If in that historical period, along with the history of dramaturgy, they began to deal with its theory, we would have noticed great movements and scientific research in the field of translation.

There was much written about literary translation and its theoretical problems in the 60s. The thoughts about the unresolved problems of translation theory, about the tasks to be solved by the science of literary studies in the future are abundantly reflected on the pages of the newspaper «Kazakh adebieti» and magazines «Zhuldyz». In particular, the articles of K. Nurmakanov «Yntymakpen sheshu kazhet», («Kazakh adebieti». 1961.15.IX), A. Satybaldiev «Audarma aleminde» («Kazakh adebieti». 1961.15.III), «Audarmashylyk oneri» («Zhuldyz». 1963, № 12), «Auezovtyn tungysh audarmasy» («Kazakh adebieti». 1964.26.YI), B. Nauryzbaev «Apyr - au, bul «Shuganyyn belgisi me?» («Kazakh adebieti». 1962.16.III), Kh. Sadykov, B. Khasanova «Poetikalyk audarmanyyn keibir printsipteri» («Zhuldyz». 1963, № 10), S. Talzhanov «Audarma shyrgalandary» («Kazakh adebieti». 1966.04.III), «Audarma - ulken oner» («Kazakh adebieti». 1967.14.IY), K. Kereeva – Kanafieva «Audarma adebiet dostygynyñ ulken arnasy» («Zhuldyz». 1965, № 8), G. Belger «Audarma zhauapkershiligi» («Kazakh adebieti». 1967.17.IY) showed various gaps in the field of translation studies and

the main problems in the development of translation theory. It was even considered the most backward field of literary studies.

### **Materials and methods**

Although articles on the theory of fiction translation began to be written in the first quarter of the XX century, the systematic consideration of translation as a theoretical problem in our domestic literary studies corresponds to the 1960s. published in 1960. «Literaturnye zametki» by K. Nurmakanov, in 1962 S. Talzhanov «Korkem audarma turaly» was published as a separate book, in 1965 A. Satybaldiev «Rukhani kazyna. Korkem audarma maseleler» are fundamental works that scientifically emphasize the ways of origin and formation of national fiction translation. These books pay attention to the evolution from the literary – theoretical point of view, from translations in the first Kazakh publications of the XIX century to the studies of that time. These books pay attention to the evolution from a literary – theoretical point of view, from translations in the first Kazakh publications of the XIX century to studies of the time. For example, in the newspaper «Dala ualaiaty» D. N. Mamin-Sibiriyak, A. S. Pushkin, N. A. Ostrovskii, I. A. Krylov began the process with fiction translations, along with these authors in the journal «Aikap» M. Iu. Lermontov, I. S. Nikitin, L. N. Tolstoi, A. P. Chekhov, in 1920s – 30s N. V. Gogol, F. M. Dostoevskii, U. Shekspir, M. Gorkii works identified the ways of translation into Kazakh, achievements and shortcomings of translation. The conclusions about the theory of fiction translation were determined on the basis of scientific analysis of works translated before the 60s., the personal experience of people like Abai, Y. Altynsarin was closely related to theoretical issues.

The following should be especially noted: at the beginning of the 20th century researcher A. Satybaldiev made a number of fiction translations of Alash characters A. Baitursynuly, M. Zhumabaev A. Bokeikhan and mentioned their translation works. The scholar: «In the following years, the translation works became more and more». I. A. Krylov «Kyryk mysal», in 1923 in Moscow V. G. Korolenko «Makardyn tusi», in 1924 Maksim Gorkii's stories, as: «Sunkar zhyry», «Zhurtyn suigen zhurek», «Ana», «Temirdi zhumsartkan ana», «Khan men uly», in 1924 in Moscow D. N. Mamin – Sibiriyak «Akbozat», that year L. N. Tolstoi's novel «Kazhy Murat», in 1925 in Moscow L. N. Tolstoi «Kavkaz tutkyny», «Zhumyrtkadai bidai», «Zheti karakshy», that year L. N. Tolstoi and Ezop's 77 cases, that year in Tashkent Semen Chuikov's novel «Tau elindegi okiga» was translated into Kazakh and became a separate book.

In particular, the works of Russian and foreign literary critics were constantly published on the pages of newspapers and magazines published in Kazakhstan at that time [1, 70–71]. As we have seen, some of the mentioned works were translated by Alash figures. For example, A. Baitursynuly's «Kyryk mysal», and

M. Gorkii «Sunkar zhyru», Zhurtyн suigen zhurek», «Ana», «Temirdi zhumsartkan ana», «Khan men uly», Mamin – Sibiriak «Akbozat» novels were translated by M. Zhumabaev into Kazakh language, from history it is known that S. Chuikov's novel «Tau elindegi okiga» was translated by Zh. Aimaulytov. The fact that the researcher provides information about the works of individuals recognized as Alashorda nationalists, even if it is indirectly, and noting this in the monograph, enhances the credibility and scientific value of the research work.

### **Results and Discussion**

The work of S. Talzhanov, who was also a master of translation «Korkem audarma turaly» was one of the most important theoretical works. On the personality of the writer and scholar professor M. Sergaliev said: «Some things can be understood from Saidil Omaruly's translation art. First of all, he is a connoisseur, fluent in Kazakh and Russian languages: he grew up intelligent from early years and never separated these two languages from each other. Secondly, the translation is very complex; trying to transmit the classical worlds with period, epochal significance, artistic and educational power to the indigenous peoples as soon as possible. On the one hand, this is due to his patriotism; on the other hand, such a phenomenon is better seen as a demand of the agenda» [2, 7–8].

The mentioned work by S. Talzhanov is the first monographic review of the problem of literary translation in Russian literary studies. In this book, the history, experience, theory and principles of fiction translation are considered in close connection with each other. Considering the experience of translating N. V. Gogol's works «Revizor» and «Oli zhandar» into the Kazakh language, he analyzes to what extent fiction translation in our country could rise, and what are its shortcomings. In the second half of the XIXth century I. A. Krylov, A. S. Pushkin, M. Iu. Lermontov, L. N. Tolstoi, V. G. Korolenko, A. P. Chekhov works were translated into Kazakh and why the works of N.V. Gogol were not translated, it could be explained as following: firstly, N. V. Gogol's works depicted the reality of purely Russian society, not universal problems; secondly, lack of experience of fictional translation in Kazakh literature to the master of N. V. Gogol. In his work S. Talzhanov chooses the historical - comparative method of studying literature. N. V. Gogol's works in Kazakh version are constantly compared with versions in translations of other countries.

For example, M. Auezov's translation of N. V. Gogol's «Revizor» was written by the Tatar writer Sh. Sultanov and Uzbek writer Abdulla Kahar's translations were compared. One of the most important links in this regard is the commonality of the peculiarities of translation for all Turkic-speaking peoples. Basically in the course of the translation, the researcher turns to the example of translating the works of N. V. Gogol, he also reflects on the biography of A. S. Pushkin, A. S. Griboedov, I. S. Turgenyev, A. P. Chekhov, M. Gorkii. Special attention should be paid to the

following conclusion, which was once objected to, however according to more recent scientific knowledge, it is considered correct, it is S. Talzhanov's point of view that it is better to translate works that fit into Kazakh life, and consonant with Kazakh knowledge, correspond to the level of national culture. «Of course, it is difficult to convey the image of Anna Karenina, Tatiana is understandable to our Kazakh people. Onegin and Chatsky, Rudin and Pechorin are not simple either! Fomusov and Sophia are close to us, because our students at that time could not understand such a woman as Karenina. It's not easy to understand Anna, who left her eight – year – old child and ten – year – old husband to follow someone younger, because we didn't have that image,» he says [3, 76]. Commenting on this academic volume of the scientist, A. Satybaldiev mentions: «Firstly, it is too difficult and contradictory to pick up these mentioned images and tell the Kazakh people that one is far away and the other is close. Secondly, from what the author said, there is an idea that in order for the translation to be correct, there should be a similar image in the original literature. This view cannot be endorsed. If we look at it in this way, we may never be able to translate the best examples of world literature. Isn't the most important task of fiction translation the introduction of new images that have not yet appeared in the native literature, scenes from life that did not exist in the life of the native country? Isn't this why we call translation the gateway to the vast palace of world culture? As for whether a translation is clear or unclear, it depends not on whether this or that literary image existed earlier in Kazakh life, but on the translator's own level, i.e. his skill and mastery» [1, 121]. At the moment we are referring to the scientist S. Talzhanov, when selecting works for fiction translation, first of all pays attention to the fact that works that are not alien to centuries - old moral values, spiritual and moral character of the nation should be more assimilated. It is taken into account that the humanistic principles of art and the peculiarities of national culture should be emphasized when bringing new images and models from other cultures.

These controversies are the factors that obstructed the development of translation theory, the complexity of the scientific apparatus in the study of translation, the spread of research methods and techniques, and the formation of a common methodology of translation studies. In this work, the scientist analyzed the place of translation in the process of development of literary relations and national literature from the point of view of theoretical concepts.

In considering the position of the theory of fiction translation in the 1960s, there is no doubt that A. Satybaldiev's research work «Rukhani kazyna: Korkem audarma maseleleri» is particularly noted. First published in 1965 and highly appreciated in the scientific community, the problems touched upon in this work, its solutions, conclusions about the ways of research have not lost their significance to this day. The scientist's theoretical analyses and examples of defining the nature

of fiction translation, his ideas about general regularities and methods, genres and types of translation were an important step towards turning translation theory into a major field of national literary studies.

The scientist, who studies the historical beginnings of national translation and the stages of its development in connection with theoretical issues, tries to systematize from the language of translation to the personality of the translator. His proposal arising from the goal of systematization of translation studies is to write a complex bibliographic work due to the rapid increase of translated literature in Kazakh. The scholar recognized it as one of the urgent tasks facing the literary studies of the sixties.

According to E. Nida, the translation should elicit a similar response to the original text, serving as a complete substitute for the original in terms of communication [4, 246].

One of the most fruitful and valuable aspects of A. Satybaldiev's monograph is the analysis of methodological principles of translation theory research. Analyzing the previous positions on the necessity of studying translation, he critically evaluates a number of studies in this direction. Since the 30s of the XXth century the dispute about which branch of philological sciences translation theory belongs, he carefully analyzes the views of individual researchers on the nature and theory of translation.

Some researchers published in 1953 A. V. Fedorov's «Audarma teoriiasyna kirispe» he was stuck on the view that «as an important branch of philological science, the theory of translation is first and foremost a subject of linguistics» [5, 16]. For example, published in 1954 S. Nuryshev in his book «Abaidyn audarma zhonindegi tazhiribesinen» he says: «it is, of course, a word invented without any scientific basis. We have never heard of Kazakh language specialists being trained through translation. In practice, as we know, the translators were journalists and writers. Moreover, it is wrong to put the problem in this way.» contrary to the opinion of the author [1, 78]. The article by Kh. Sadykov's 1964 article «Audarma sheberligi» also testifies to methodological dangers. «S. Nuryshev's book, translation itself and the approach to its theory have been confused and serious mistakes have been made. One of the main requirements for a translator is to be a true fiction writer as well as to have real scientific knowledge... There are those who confuse this requirement with the methodological principle of translation theory research, i.e., in studying translation itself, it must be studied from the point of view of language science or not, or from the point of view of literary studies, and there are those who say that «the translator himself must be a linguist». This, of course, is wrong, «he says, arguing that translation is a form of general philology, and judging the dispute to have lasted for several years».

The issue of terminology in the formation and development of translation theory is one of the problems to which the scientist paid special attention. Regarding the types of translation in the Russian language the terms «free translation», «free», «literal», «literal», «exact», «adequate», «realistic» are «free translation», «exact translation», Alternatives to «almond translation», «realistic translation» are not defined. For example, the scientist says that there are both internal relations and boundaries between free translation and realistic translation. «A really creative translation, i.e. a genuine realistic translation, corresponding to the whole spirit of the original, cannot be without a certain degree of freedom. If this is not done, the translation will be word - for - word, line - by - line, incomprehensible to read and impossible to translate into language. Similarly, it is impossible to convey its style, manner, criticism and mystery, that is, its general spirit, without following the words, sentences and lines of the original. A truly creative translation is therefore capable of skillfully combining freedom and accuracy» [1, 84].

As the practice of fiction translation developed and expanded, critical thinking and theoretical perspectives on it evolved. Along with fiction translations in the fields of poetry and prose, the production of translated plays also imposed new challenges on the theory and criticism of translation. In the work «Rukhani kazyna: Korkem audarma maselelery» M. Auevov's scientific views are analyzed. The scientist will comprehensively disclose M. Auevov's principles and overall contribution in the formation and development of translation theory.

The monograph does not ignore the controversies surrounding the categories of content and form in translation. The ideological and philosophical depth of an artistic work will be evaluated, as well as some disputes about how the artist's thinking should be reflected in translation. A. Satybaldiev was forced to open a discussion with literary scholars of the Union about «processing» the integrity of original thought in translation. For example, the researcher of the theory of translation E. S. Landau confirms the position is the following opinion, sharply opposite to Landau's research methodology: «He (means E. S. Landau) in his thesis «Russian songs of Dzhambuly and problems of poetic translation» touches upon some problems of translation of Kazakh literary works into Russian. He goes on to say: «Sometimes translators successfully complete and concertize the image created by the poet», and opens the way for the translator to «freedom» and even adds words on his part to «fill in» and «decorate» the missing parts. This opinion he reiterates further in his article on the translation of Abay's poems» [1, 102–103].

A. Satybaldiev made various categories of translation theory the subject of study, structural systems of the translated language, style of the original author, inversion in fiction translation, idiomatic and phraseological word combinations, dialectism in the original, and etc. examined critical issues with specific examples and offered solutions. In translation of A. Satybaldiev's works taking into account

valuable remarks on the history of domestic fiction translation in this paper, we mainly focused on his conclusions about the theory of translation.

The scientist draws the following conclusions in his work, which is the result of many years of research:

1 Fiction translation is a large and important branch of literature and culture;

2 It has a long history, a path of growth, an established tradition;

3 It is a powerful means of people's spiritual development: a key that opens the treasury of all human culture, a source of science and knowledge, a treasure trove of language learning;

4 The theory of fiction translation is a branch of philological science. It has principles, recognized methods, a system of skills defined on the basis of the generalization of experience and competing opinions;

5 The most important condition of fiction translation is to convey the power of artistic intent and the aesthetic pleasure of the work;

6 That translation will be true Kazakh, and let it be in the highest form of modern literary language, not in Kazakh, but in the advanced level that always leads society forward;

7 A truly creative fiction translation is a full transfer of its artistic and ideological qualities, taking into account all the linguistic and stylistic features of the original and fluent execution in Kazakh. A translation will be beautiful only when they are both skillfully combined;

8 Translation is a true creative art. A translator must be both a writer and a scholar, and must be fluent in both languages. The quality of translation depends on his talent, knowledge, general cultural level and experience;

9 Fiction translation works are the heritage of Kazakh literature, its success. That is why the public always rejoices at the good and complains about the bad [1, 171–172].

His scientific views and conclusions about the history of fiction translation in our national literature, the stages of development, the formation of the translation tradition were published not only in the monograph we mentioned, but also in scientific articles periodically written by the scientist. Among them he summarized valuable thoughts on theoretical problems of terminology, successes and failures of compiling dictionaries. For example, the fact that a term is formed not only by the concepts of politics, science and technology, it is closely related to the national language, scientifically substantiated the need not to deviate from the original tradition and the internal regularity of the literary language in the creation of nominative names.

It should be noted that translation was used as a means of implementing Soviet ideology, as a driving force of «friendship of peoples in a socialist society». The use of translation for political purposes serving the interests of the «united Soviet

nation» is also manifested in measures taken at the state level. But we would be wrong if we said that literature and literary studies have always lost from such activities organized at the level of the Union. Not only the development of the art of speech, but also the methodological and methodical problems of its study were considered around the problem of literature, where representatives of the literature of several nations met. One such example is the 1966 Moscow Symposium on the State of Fiction Translation in the Union. The following questions were put on the agenda of the meeting:

- 1 Actual problems of the theory and practice of fiction translation;
- 2 Translation of poetic works;
- 3 Ways to convey the national character of the original in translation.

Kazakh scientists S. Talzhanov and A. Satybaldiev participated and made presentations on the process of translating samples of Russian literature into Kazakh. More than 200 scientists of the world participated in the general symposium and presented scientific problems related to the depths of the translation problem.

In 1967, the Union of Writers of Kazakhstan organized a special plenum and discussed the issues raised at the Moscow Symposium. A spoke at the plenum. A. Satybaldin touched upon the problems in the field of national fiction translation. During this discussion, both the contestants and the subsequent V Congress of the Writers' Union raised such issues as increasing the circulation of translation, improving its quality, creating a plan of translated works, a creative council for fiction translation was formed (consisting of G. Akhmedov, Z. Akhmetov, K. Togyzakov, K. Shangytbaev, I. Zharylgapov, A. Zhumabaev).

In 1976, the VII Congress of Writers of Kazakhstan was held, where the main issues of fiction translation were discussed, and then first secretary of the Union of Writers of Kazakhstan A. Alimzhanov made a report, that it was said that literary criticism does not pay due attention to the translations of Kazakh writers and does not explore the poetic problems of fiction translation. Giving as an example «The Magnificent Comedy» by M. Makataev translated from Dante, he gave a theoretical assessment of translated works and pointed out that it is impossible to make any scientific conclusions about their aesthetic value. The ideas presented at this meeting were aimed at a large – scale study of poetic problems of translation, translation structure and methods. That is, concerns about the state of translation theory and the need to supplement it with new concepts began to become clear. L. Daurenbekova, who reviewed the history of translation, says: «It is true that the Kazakh theory of translation was not formed at once; it would not be an exaggeration to say that it was formed under the guidance of Russian and world translation theory. Looking at this, it should not be thought that Kazakh translation theory is an exact copy of translation theory of other nations, but it is

also true that they were guided by their example» [5, 20]. According to her, by the end of the sixties, many articles had been written on the methods and structure of fiction translation.

### **Conclusion**

As it can be seen, the form of translation theory in the 50s – 60s of the 20th century was clearly defined, aspects of research were highlighted, and a methodology was already formed. Writers engaged only in fiction translation and those who made translation studies the subject of their scientific research began to divide. S. Talzhanov was among those who dealt with translation issues in a scientific manner while preserving translation. While scientists who were professionally engaged in translation studies raised this branch of literary studies to a new level on the basis of their dissertation and monograph studies, S. Talzhanov was able to combine translation experience and scientific requirements. His monograph «Audarma zhane kazak adebetinin maseleleri» (1975) is the result of many years of systematic research. We refer this work a study of the history of translation rather than a theory of translation.

It is worth noting that researchers do not distinguish between translation and translation studies in their research, taking the problem of translation as a scientific object. In our opinion, there are stages of development of translation as a branch of national literature, and there are stages of development of translation studies as a branch of literary studies.

Undoubtedly, the theory of fiction translation should be studied independently as a large-scale field of Kazakh literary studies. Since along with the appearance of translated works in Kazakh literature, their criticism was formed and theoretical conclusions about the theory of fiction translation were made. Now, systematically analyzing this path, we can determine the level of the theory of fiction translation and future problems.

In our opinion, the theory of fiction translation on our soil has passed the following stages:

1 The origin of the theory of fiction translation is the period of the birth of translation studies. From the second half of the 19th century, the first simple groupings about translation appear in «Түркiстан уалаiатынн газети» and «Дала уалаiатынн газети» and the journal «Аikap», S. Seifullin and M. Dulatov mention «A. Likhanov»s critical remarks on the translation of the drama «Манap» written by him from Kazakh life testify the formation of criticism in this field.

2 The formative period of the theory of fiction translation. This is the period between 1920 and 1950. During this period thanks to Zh. Aimauytov, E. Aldongarov, B. Kenzhebaev articles specific theoretical categories of translation began to be considered. Especially a series of articles devoted M. Auezov, A. S. Pushkin translations, the article «Korkem audarmanyn keibir teoriialyk

maseleleri» put an end to disputes about what form of science translation belongs to and laid the methodological foundation for considering translation as an aspect of literary studies.

3 The period of development of the theory of fiction translation. This period can be considered as 1960s–1980s. In this period, M. Auezov, M. Karataev, S. Talzhanov, A. Satybaldiev, S. Nuryshev, K. Sharipov, I. Zhangalin, Z. Akhmetov, E. Landau, K. Kanafieva and other researches of scientists have confirmed that the theory of fiction translation has been formed and is on the way of development. The organization of international and republican symposiums and conferences on translation problems, decisions at scientific congresses have strengthened the methodological and methodological basis of translation theory.

4 The years of Independence can be regarded as a period of new research in fiction translation. In recent years, not to mention works in the field of linguistic translation studies, which paid attention to linguistic phenomena in translation, studies and textbooks, textbooks that have made translation a form of literary studies, have made it possible to create a number of new concepts related to the theoretical aspects of the modern translation process. In particular, K. Alpysbaev and G. Kazybek's «Kazak audarmasynyn teoriiasy men tazhiribesy» highlights the theoretical foundations of translation by the achievements of the domestic and foreign school of translation [7], S. Abrakhmanov's «Toltuma zhane teltuma» summarizes the experience of poetic translation and considers the theory of verse translation [8]. A. Tarakov, A. Zhaksylykov, L. Musali, E. Adaeva collective work «Audarma teoriiasy» analyzed individual theory and methods of translation [9]. While K. Yusup's study «Korkem audarma: kury men syry» focuses on the social value of translation, L. Daurenbekova deals with the laws of literary creativity of translation [10].

In the following years a number of works on specific problems of translation were written. And our works on the theory of translation based on the analyses of foreign researchers as: I. Popovich, I. Alekseeva, V. Komissarov, and etc. The next task is to generalize the methodological and poetic problems of fiction translation on the basis of domestic theoretical ideas.

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## ҚАЗАҚ ӘДЕБИЕТТАНУ ҒЫЛЫМЫНДАҒЫ КӨРКЕМ АУДАРМА ТЕОРИЯСЫНЫҢ ҚАЛЫПТАСУЫ МЕН ДАМУ КЕЗЕҢДЕРІ

*Мақалада қазақ әдебиеттану ғылымындағы аударма теориясының қалыптасу кезеңі мен 1950–60-жылдардағы даму кезеңі қарастырылады. Аударманың нақты, жеке мәселелерін қарастыру барысында оның теориясы да айтарлықтай дамығандығы бірнеше зерттеулер мысалында талданады. Көркем аударма теориясының әдіснамасы мен зерттеу тәсілдерінің жетілудегі тарихи-саяси және рухани – мәдени факторлар көрсетіледі. Бұл орайда*

*С. Талжанов, Ә. Сатыбалдиев, С. Құспанов, Х. Садықов т.б. ғалымдардың зерттеу еңбектері негізге алынады. Аударманы зерттеудің ғылыми аппаратына, зерттеу әдіс-тәсілдеріне, аударматанудың жалпы әдіснамасына байланысты бірнеше концепциялар айқындалады. Аударма теориясын қалыптастыру мен дамытудағы термин, аударма тілінің құрылымдық жүйелері, түпнұсқа авторының стилі, көркем аудармадағы инверсия, идиомалық және фразеологиялық сөз тіркестері, түпнұсқадағы диалектизм т.б. сынды мәселелердегі зерттеушілердің ұстанымдары салыстырыла зерттеледі. Көркем аударма теориясының бірнеше даму кезеңдері, әр кезеңнің ерекшеліктері туралы тұжырымдар ұсынылады*

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## ПЕРИОДЫ РАЗВИТИЯ И ФОРМИРОВАНИЯ ТЕОРИИ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА В КАЗАХСКОМ ЛИТЕРАТУРОВЕДЕНИИ

*В статье рассматриваются формирование теории перевода в казахском литературоведении и периоды ее развития в 1950–60-х гг. В ходе рассмотрения конкретных, отдельных проблем перевода на примере ряда исследований анализируется тот факт, что его теория также получила значительное развитие. Показаны историко-политические и духовно-культурные факторы развития методологии и методов исследования теории художественного перевода. В этом отношении за основу взяты исследовательские работы ученых С. Талжанова, А. Сатыбалдиева, С. Куспанова, Х. Садыкова. Определено несколько концепций, связанных с научным аппаратом исследования перевода, методами исследования, общей методологией исследования перевода. Термин в становлении и развитии теории перевода, структурные системы переводимого языка, стиль автора оригинала, инверсия в художественном переводе, идиоматические и фразеологические словосочетания, диалектизм в оригинале и др. сопоставляются и изучаются с позиции исследователей, труды которых посвящены литературной критике. Делаются выводы в вопросах формирования и развития теории художественного перевода, рассматриваются особенности каждого этапа.*

*Ключевые слова: казахское литературоведение, перевод, переводоведение, методы перевода, общая теория перевода, художественный перевод, методология теории перевода.*

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