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THE IMPACT OF IDEOLOGY ON LITERARY TRANSLATION: A CASE STUDY OF «THE NOMADS» BY ILYAS YESENBERLIN

The study looks at the phenomenon of ideological manipulation in translated literary works. The author highlights the tactics utilized in the translated texts to manipulate readers, using existing translations of historical fiction «The Nomads» by Ilyas Yesenberlin, published in the Soviet era. Influenced by the existing political system of that period, ideological influence and censorship in the Soviet Union that was pervasive and strictly enforced, literary text translations into Russian contain numerous evidence of ideological manipulation that was common for any literary work published in the Soviet period.

Based on a review analysis of theoretical materials on the research topic, this article aims to define the leading role of ideology on fiction translation by exemplifying cases of ideological shifts in the Russian translation of the historical trilogy «The Nomads» by I. Yesenberlin as well as reception of the translation among translation scholars. During the research, the following methods were applied: classification method, comparative analysis, review analysis of scientific articles and studies on the research topic. Based on the results of the study, hypotheses were formulated that have theoretical and practical significance for further work on the research topic.

Keywords: ideological shifts, literary translation, historical fiction, rewriting, manipulative strategies.

Introduction

Fiction plays a crucial role in the process of decolonization on the grounds that it shapes public consciousness, values and identity at the national level. Literature has been and remains a powerful means of propaganda, especially

at critical moments in history. The use of literature as an ideological weapon is confirmed by the censorship, purges of libraries, and the destruction of books and personal archives of Kazakh authors in the 1920s and 1930s. One of the darkest and most tragic pages in the history of the USSR is political repressions, the peak of which came in the 1930s – early 1940s. In Kazakhstan in 1937–1938 over 100 thousand people were illegally convicted in the republic, about 25 thousand of them were sentenced to capital punishment. The significant part of the Kazakh literary community was repressed during these years. It was easy to bring up and promote the authors whose works and perspective fitted the Soviet ideology on the scorched literary field. Unwanted authors were persecuted, those who got past the censorship were given print run, titles and literary awards.

In the second half of the 20th century many national literatures underwent a complicated process of ideological reset. This process has always been conditioned by the search for new ways of literature development under the influence of changing values and further humanization of society.

The history of Kazakh literature in the 20th century can be described as grievous and tragic. The pioneers of the Kazakh modernist literature as well as poets were repressed in 1930s along with numerous members of Alash Orda, a movement of Kazakh intelligentsia. As a result, their works were prohibited, the published books were taken out of libraries and destroyed, manuscripts were confiscated. Traditional Kazakh folk epic works were purged; the fate of their bearers was also lamentable. Thus, a generational bridge between Kazakh writers of different eras was artificially broken. Under these conditions the Kazakh literature of the 20th century had to be created basically from ground zero, or the «scorched field». As a role model the tradition of Russian literature was proposed, and socialist realism was declared the reigning method of Soviet literature at the Soviet Writers Congress in 1934 [Zhdanov, 1934]. In order to prepare young people from the Soviet East for building socialism at home, the opening of Party educational institutions for Asian students, such as Stalin's Communist University for Toilers of the East (KUTV), was initiated. Among the graduates of this institution are not only future political leaders like Deng Xiaoping or Ho Chi Minh, but also writers, poets and playwrights from Central Asia. For instance, Kazakh socialist realist poets Utebay Turmanzhanov and Mazhit Davletbaev also studied at KUTV and even led literary seminars [Djagalov, 2020]. However, as the generation changed, so did the views in the Kazakh literary community. Young Kazakh writers of the sixties felt both alienated to the model and the narrow framework of socialist realism. They saw and perceived the world differently, and therefore sought other methods of literary representation of life. The problem was that the Soviet ideology left almost no place for the depiction of the Kazakh world; there was no place for the Kazakh history, traditions, spirituality and philosophy of the nomads.

In the post-war period, Soviet literature once again moved towards social realism with military topic, and at the same time the repression of the intelligentsia resumed. Against the background of the antisemitic and anti-cosmopolitan campaign against Moscow doctors and scholars, Kazakhstan witnessed demonstrative persecution of historians, writers, and poets who researched Kazakh folklore and pre-revolutionary history. In this context, the case of professor Ermakhan Bekmakhanov is exemplary. He was arrested and sentenced to 25 years in exile in Siberia for his doctoral thesis «Kazakhstan in the years of 1820–1840» on the rebellion of Kenesary Khan against the Tsarist regime. It was inevitable that endless persecutions and repressive methods will eventually lead to disappointment in Marxist ideology and search for new alternatives to the discourses of the imperial era.

The turning point in history of Kazakh prose came in 1960s. After several decades of silence, it found its own unique voice. Cliches of socialist realism in development of the plot, the archetype of builder of communism were overcome. The shift of the attention from the events and labor exploits of the Soviet man to the inner world of the heroes determined the modernist approach in the Kazakh prose of those years. This found expression in the rejection of the author's word and the character's speech as a main focus point of the novel (internal monologue, stream of consciousness) for which the ideologically correct language of slogans was not required.

The search for national forms of art led to an appeal to folklore, history and long-forgotten legends from the past, which allowed to introduce a spiritual form of narrative. The traditional narrative technique of *tolghau* – the simultaneous depiction of two different time periods – allowed seeing the present in the light and in comparison with bygone times, events and characters. Through the parallel layers of the narrative allegorically portrayed the conflict of old and new: the national tradition and Soviet modernity, town and village, man and nature, human values and ideology.

In light of such metamorphoses, the Kazakh novels of the 1960s and 1970s can be regarded as forebears and pioneers of local phenomenon for postcolonial literature, which has been termed as «a dialectical relationship between the 'grafted' European cultural systems and an indigenous ontology, with its impulse to create an independent local identity» [Ashcroft et. al, 1989]. In the same category are historical novels by I. Yesenberlin about the heroes of the past, their moral values and the struggle for freedom, which are revealed through the prism of centuries-old nomadic culture.

Materials and Methods

The thesis of S. Tolstov and B. Vladimirtsev, that was formulated in the 30s of the 20th century about nomadic society, dominated among the Soviet ethnologists

until the end of the 60s. These scientists, in their turn, relied on the opinion of Engels from his work «The Origin of the Family, Private Property and the State»: «Impressive as the people of this epoch may appear to us, they differ in no way one from another, they are still bound, as Marx says, to the umbilical cord of the primordial community. The power of these primordial communities had to be broken, and it was broken. But it was broken by influences which from the outset appear to us as a degradation, a fall from the simple moral grandeur of the ancient gentile society. The lowest interests – base greed, brutal sensuality, sordid avarice, selfish plunder of common possessions – usher in the new, civilised society, class society; the most outrageous means – theft, rape, deceit and treachery – undermine and topple the old, classless, gentile society.» [Engels, 2010] The socioeconomic structure of the Central Asia people in the period described above can hardly be considered as a form of tribal society, which was depicted in the aforementioned works of the Soviet historians. The nomads passed the primitive stage of social development a long period before the Iron Age, and the development of desert or semi-desert lands would be impossible in the conditions of primitive society. Consequently, the nomadic tribes began to inhabit the territory of modern day Kazakhstan at an epoch when humanity had already reached a certain stage of social development.

The historical novels of the renowned Kazakh writer Ilyas Yesenberlin (1915–1983) were published when such disparaging views prevailed on the part of political, scientific and public figures regarding the history and culture of the indigenous ethnicities in constituent republics of the Soviet Union.

It is hard to overestimate the influence of Ilyas Yesenberlin's novels on Kazakh literature, who was the pioneer of historical fiction about the Kazakh khanate. He was a widely recognized and prolific writer, publishing 17 novels during 15 years. Although the historical trilogy «The Nomads» is considered as his magnum opus, which depicts the most important milestones of the four-century history of the Kazakh Khanate and gave rise to the canonization of nomadism not as a lifestyle but as an important heritage, the cradle of Kazakh culture. The author explained the main idea of the trilogy as follows: to reflect heroic past and statehood formation of the Kazakh people, and to refute chauvinist claims that nomads have not any history [Kudaibergenova, 2017]. In terms of the impact level on the formation of the national identity of the native people, the historical novels of Ilyas Esenberlin are comparable to the works of the famous Polish writer, Nobel Prize winner in Literature Henryk Sienkiewicz. His novels also raised hopes of numerous historians, who were cast off on the pretext that their work did not fit into the Marxist-Leninist methodology, and sparked renewed interest in the heroic past of the ancestors.

There are reasons why I. Yesenberlin holds such a crucial role to emphasize the great spiritual power of the nation at that time. As socialist relations developed, great misunderstandings began to arise among the nations that were part of the Soviet Union. It was the beginning of the dominance of one nation over others, that would lead to an ethnic disintegration within the state.

As the Kazakh poet and turkologist Olzhas Suleimenov stated, «for the Kazakh society that couldn't name even ten significant figures from its own history back in the day, the novels of Yesenberlin were like a ray of light from the depths of the abyss» [Suleimenov, 2010].

Yesenberlin managed to convey the cultural aspects of nomadic civilization in his epic historical novels. Until recently, many European scientists and writers had regarded nomads as savages and barbarians. After becoming acquainted with the works of Kazakh writers, especially Yesenberlin, many of them reconsidered their views, as if seeing with their own eyes the strong organic relationship between the sedentary and nomadic civilizations. The writer tore off the labels of the historians of the stagnant years, deeply comprehending the path passed by the nomads and comprehending it in a new way, made his important creative contribution to the genre of historical novel, which was dominated by V. Yan and a group of similar writers, over whom Yesenberlin rose to an unreachable degree of skill. After Yesenberlin, I. Kalashnikov devoted his works to the history of the nomads, but he could not approach Yesenberlin's level of epic narrative, artistic skill and depth of immersion into the essence of historical processes. And writers like V. Chivilikhin, who were guided by the «principles» of great-power chauvinism, today find themselves in an uninhabited island of creative failure [Kozybaev, 1993].

Before starting to work on the trilogy, Ilyas Yesenberlin spent 15 years collecting information from state archives and oral traditions of folklore, as well as relying on historical works of the 14-16 centuries, such as «Baburnama» by Rashid ad-Din and «Jami' al-tawarikh» by Kadirgali Jalairy (Muratkyzy, 2015). The result of many years of laborious work was the publication of three novels under the titles «*Kakhar*» (Khan Kene), «*Almas Kylysh*» (The Charmed Sword) and «*Zhantalas*» (Despair) in four years from 1969 to 1973. The trilogy narrates an entire history of the Kazakh khanate for four centuries, starting from its formation in the 15th century to a final struggle against colonization by the Russian empire, led by the last khan Kenesary Kasymov. The main leitmotif of all three volumes is constant struggle of Kazakh nation for their territorial sovereignty and ethnic identity, and this can be regarded as a symbolic message of the writer's era since in the 1970s the Kremlin announced further russification of the Soviet Union in order to create one soviet nation. And so national ethnic identity gained a huge importance among the local elites [Kudaibergenova, 2017].

The trilogy was a resounding success among a wide audience, including those outside the republic, despite mixed reviews from various members of the Soviet literary establishment. The Russian translation by the famous Soviet writer of historical fiction and translator Maurice Simashko in 1976 was reprinted 12 times and sold more than 1.5 million copies. In subsequent years, the trilogy was repeatedly reprinted in impressive numbers and has now been translated into 30 languages.

Results and Discussions

The history of translations of the «Nomads» trilogy dates back to the Russian-language translation by Maurice Simashko, first published in 1976. It has been affirmed that the author participated in the translation process and authorized it. In his memoirs, Simashko noted that Yesenberlin helped him with the translation and pinpointed the most essential parts of the novel to place particular emphasis in the translation [Simashko, 1995]. The translation was highly praised by critics, and in 1986 Simashko was awarded the state literary prize named after Abay. Z. Sakiev in his article «*Audarma azhary*» (Elegance in translation) emphasizes the high degree of extensive knowledge of the translator concerning the history of Central Asia and Kazakhstan, as well as the preservation of the author's individual style and the story's atmosphere in the translation. In addition to his translation work, Simashko was the author of several historical novels about Central Asia, a factor that influenced the editors' choice for the trilogy's translator. A prominent Kazakh writer and translator, Gerold Belger, who had a long-lasting friendship with Simashko, praised his wide grasp of Oriental history: «For Maurice, Central Asia and Kazakhstan were a mysterious and fascinating book that he loved, read, studied and analyzed, presented in his own way and brilliantly projected into the present. He closely scrutinized the history of the Arabs, Persians, Tajiks, Turkmens, Uzbeks, the civilization of these people and knew where the course of life led». In addition, literary scholar Oleg Ilyin notes the weighty subtext, the masterful use of mythological motifs, figurative symbolism, and the preservation of unusual poetics in translation [Ilyin, 2004].

Nevertheless, not all critics share such enthusiasm for the quality of the Simashko translation. For instance, a Kazakh linguist N. Rsalieva noted significant drawbacks in the Russian-language translation: lack of structural cohesion within the translated text, distortion of Kazakh geographical toponyms and anthroponyms, lack of translator's footnotes and comments to provide clarity for Kazakh national and culture-specific terms (*realias*), translation errors with regards to numerical designations, misinterpretation of eloquent expressions, proverbs and idioms [Rsalieva, 2007].

Obviously, the Soviet censorship also played its vital role in the translation editing. In the Soviet Union, the control of printed materials was the responsibility

of the Main Directorate for Literary and Publishing Affairs (Glavnoe Upravlenie po Delam Literaturny i Izdatelstv), also known as Glavlit, established in 1922. The main prohibitions of Glavlit included the literature containing agitation against the Communist Party, divulging the military secrets, inciting public opinion and national-religious fanaticism. Moreover, the Soviet censorship was often subjective in nature [Badulin, 2020].

On the basis of the above considerations, Rsalieva criticizes the dominant role of ideological shifts in the translation in favor of the Soviet authorities: «in particular, the translation of the novel «Khan Kene» portrays a clear and deliberate attempt to elevate the status of the Russian people over the Kazakh» [Rsalieva, 2007].

In the English translation of the Russian text, by Oleg Chorakaev (1999), the perpetrators were ambiguously called «the soldiers» due to impersonal construction of the Russian sentence. In contrast, the Kazakh source text clearly states that the heinous acts of violence were done by Cossacks, who served in the Tsarist military forces. Such distortions are especially abundant in the third volume «Khan Kene», which recounts the revolt of the last Kazakh khan Kenesary against the colonization of the tsarist regime. For instance, the Kazakh character's reflections on the cruelty of the punitive operation and his doubts about the alliance with the Russian Empire take on a completely different tone in the translated text:

Table 1 – Ideological shifts in the Russian translation of The Nomads

Translation from Kazakh	Simashko's translation
<i>Yet we hope for cultural progress and benefits of Western civilization from the alliance with Russia, can't we see that our very existence is under threat, let alone our freedom. If it's how Russians treat us, as they did with those civilians, then damn such alliance and cultural progress! Whatever happens, I will stand by my people and struggle for their bright future.</i>	<i>Prisoedinenie, kotoroe v budushhem prineset velikie plody!.. Da, nesmotrja ni na chto, on budet borot'sja za jeto (Oh, he dreamed about the unification with Russia which would be very advantageous for the Kazakhs. And in spite of anything he would struggle for that idea).</i>

According to the results of her analysis, Rsalieva recognizes Simashko's translation as inadequate, appealing to the three basic criteria of I. Alekseeva for literary translation: fidelity to the source text, conveying the spirit of the historical period from the source text, preservation of the author's individual style [Alekseeva, 2001].

With regards to the challenges of the trilogy, the lexical difficulties encountered by the translators involve the Kazakh non-equivalent vocabulary. S. Mukhtarova classified the non-equivalent vocabulary from «The Nomads» trilogy as follows: household vocabulary (names of traditional Kazakh clothes,

house elements, cuisine), cultural and religious vocabulary, socio-political vocabulary [Mukhtarova, 2020]. On the basis of this categorization, Mukhtarova distinguished the following translation strategies for non-equivalent vocabulary, applied by the translators: transcription/transliteration, loan translation, descriptive (or explanatory) translation, semantic translation.

In the year of the centenary of I. Yesenberlin's birth, and on the occasion of the 550th anniversary of the Kazakh Khanate, the trilogy «Nomads» was translated into Turkish by a group of translators led by doctor of historical sciences, writer and expert on Kazakh history Abdulvahab Kara. All three parts of the trilogy were published under the title «Göçebeler» (Nomads, 2015) in Ankara. The distinctive feature of the Turkish edition from other foreign editions of the trilogy is that the translation was made directly from the original Kazakh text.

As for translations of the trilogy «The Nomads» and I. Yesenberlin's works in general into other languages, to date 30 languages have been translated, both separate parts and the entire trilogy. Many of them, particularly Polish, Hungarian and Mongolian, were published in the 1980s, and translators of these editions applied M. Simashko's text as a primary source. For this reason, these translations are identical to the Russian-language translation in terms of structure and semantic content.

Conclusion

Thus, ideological control with regards to the translations of fiction in the Soviet period incorporates modifying of literary texts, resulting in appearance of totally diverse, adjusted in accordance with ideological expectations and demands. Specifically, the undesired lexical and semantic components, such as religious, national or any other implications in the Russian published texts that did not comply with the state philosophy were erased from the manuscript, substituted with equivalent words or antonyms.

Having analysed the translations of passages from «The Nomads» trilogy, it can be concluded that the most accurate analysis of literary translation in terms of ideological shifts requires a comprehensive study of socio-cultural and political transformations with their attendant causes. Although this study sheds some light on the most common translation strategies of ideological manipulation during the Soviet period, a more in-depth study of linguistic transformations, dominant ideologies and ethical norms of the aforementioned time period is required to fully reveal the extent of this phenomenon. Despite the large number of classifications and typologies of manipulation strategies proposed by experts, only some of them reflect the essence of manipulation in the course of translation activities. Thus, the relevance of such studies is determined by the need to expand the list of manipulative strategies in translation, the algorithm of ideological manipulation, as well as the description of possible results and consequences of such influence.

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ИДЕОЛОГИЯНЫҢ КӨРКЕМ АУДАРМАҒА ӘСЕРІ: ІЛИЯС ЕСЕНБЕРЛИННІҢ «КӨШПЕНДІЛЕР» МЫСАЛЫНДА

Зерттеу аударылған әдеби шығармалардағы идеологиялық манипуляция құбылысын қарастырады. Автор кеңес заманында жарияланған Илияс Есенберлиннің «Көшпенділер» тарихи фантастикасының бар аудармалары мысалында оқырмандарды манипуляциялау үшін аударма мәтіндерінде қолданылатын тактиканы бөліп көрсетеді. Сол кезеңдегі қолданыстағы саяси жүйенің, кең таралған және қатаң сақталған Кеңес Одағындағы идеологиялық ықпал мен цензураның әсерінен әдеби мәтіндердің орыс тіліне аудармаларында кеңестік кезеңде жарияланған кез-келген әдеби шығармаға тән идеологиялық манипуляцияның көптеген дәлелдері бар.

Зерттеу тақырыбы бойынша теориялық материалдарды шолу талдауы негізінде бұл мақала и.Есенберлиннің «Көшпенділер» тарихи трилогиясының орысша аудармасындағы идеологиялық өзгерістер жағдайлары, сондай-ақ аудармашылар арасындағы аударманы қабылдау мысалында көркем аудармадағы идеологияның жетекші ролін анықтауға бағытталған. Зерттеу барысында келесі әдістер қолданылды: жіктеу әдісі, салыстырмалы талдау, ғылыми мақалаларға шолу және зерттеу тақырыбы бойынша зерттеулер. Зерттеу нәтижелері негізінде зерттеу тақырыбы бойынша одан әрі жұмыс істеу үшін теориялық және практикалық маңызы бар гипотезалар тұжырымдалды.

Кілтті сөздер: идеологиялық ауысулар, әдеби аударма, тарихи проза, Қайта жазу, манипуляциялық стратегиялар

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ВЛИЯНИЕ ИДЕОЛОГИИ НА ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД: НА ПРИМЕРЕ «КОЧЕВНИКОВ» ИЛЬЯСА ЕСЕНБЕРЛИНА

В исследовании рассматривается феномен идеологического манипулирования в переводных литературных произведениях. Автор выделяет тактики, используемые в переводных текстах для манипулирования читателями, на примере существующих переводов исторической фантастики «Кочевники» Ильясa Есенберлина, опубликованной в советское время. Под влиянием существующей политической системы того периода, идеологического влияния и цензуры в Советском Союзе, которая была повсеместной и строго соблюдалась, переводы литературных текстов на русский язык содержат многочисленные свидетельства идеологического манипулирования, что было характерно для любого литературного произведения, опубликованного в советский период.

На основе обзорного анализа теоретических материалов по теме исследования данная статья ставит своей целью определить ведущую роль идеологии в художественном переводе на примере случаев идеологических сдвигов в русском переводе исторической трилогии «Кочевники» И. Есенберлина, а также рецепции перевода среди переводоведов. В ходе исследования применялись следующие методы: метод классификации, сравнительный анализ, обзорный анализ научных статей и исследований по теме исследования. На основании результатов исследования были сформулированы гипотезы, имеющие теоретическое и практическое значение для дальнейшей работы над темой исследования.

Ключевые слова: идеологические сдвиги, литературный перевод, историческая проза, переписывание, манипулятивные стратегии

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