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## THE ROLE OF TRANSLATION IN THE INTERCONNECTION OF LITERATURE

The article considers the development process of Kazakh literature and the characteristics of ideological and aesthetic novelty in the context of world culture. It determines the manifestations of common patterns, poetic integrity in the cultural and literary development of humanity in Kazakh literature and the typological connections between the literatures. The article also shows the role of methods of comparative literature in revealing mentioned features. Comparing the literature of nations at the same socio-historical stage of development, the concepts of several scientific schools are evaluated, which show ways to reveal the patterns of common literary phenomena in the academic process. Based on the interdependence and similarities of several kinds of literature, the study provides a comprehensive analysis of the ideas of «universal literature» and «international trends» derived from the analysis of standard features found in the literature of several peoples. At the same time, with the collapse of the world colonial system and over time, the common patterns that will be preserved in the literature of nations that have entered the path of independent political, cultural and socio-historical development of countries which become genetically united will be revealed. The coexistence of the literature of the «old» nations and the literature of the «new» nations, which took place at the highest stages of artistic development, is an example of the fact that literary development differed in each nation. One of the significant issues in the article is the recent experience of European countries in the literature of certain nations (including Kazakh literature) in the epochs of classicism, romanticism, realism, naturalism, modernism etc. In the XIX-XX centuries, the influence of the Western, including European, impact on the literary and cultural development of the Kazakhs was much greater than the influence of the East.

**Key words:** Kazakh literature, national literature, literary integration, world literary process, general trends in literature, literary translation.

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### Әдебиеттер байланысындағы аударманың рөлі

Мақалада қазақ әдебиетінің даму үрдісі, идеялық-эстетикалық жаңалық сипаттарын әлемдік мәдениет контекстінде қарастырылады. Адамзаттың мәдени-әдеби дамуындағы ортақ заңдылықтар мен поэтикалық тұтастықтардың қазақ әдебиетіндегі көрінісі, әдебиеттер арасындағы типологиялық байланыстыры айқындалады. Бұл ерекшеліктерді ашып көрсетудегі салыстырмалы әдебиеттанудың әдіс-тәсілдерінің рөлі көрсетіледі. Әлеуметтік-тарихи дамудың бірдей сатысында тұрған халықтар әдебиетін салғастыра отырып, әдеби процесітегі ортақ әдеби құбылыстар заңдылығын ашудың жолдарын көрсеткен бірнеше ғылыми мектептердің концепцияларына баға беріледі. Бірнеше әдебиеттердің өзара тәуелділіктері мен ұқсастықтарына қарап зерттеуде қалыптасқан «Litterature generale» («Жалпы әдебиеттану»), бірнеше халықтардың әдебиетінде кездесетін ортақ сипаттарды талдаудан келіп шыққан «жалпыадамзаттық әдебиет», «халықаралық ағымдар» идеяларына жан-жақты сараптаулар жасалады. Сонымен қатар әлемдік колониялық жүйенің құлауымен және уақыт өте келе генеологиялық тұрғыдан біртұтас болған халықтардың өз алдына дербес саяси-мәдени, қоғамдық-тарихи даму жолына түскен ұлттар әдебиетіндегі сақталып қалатын ортақ заңдылықтар ашылады. Көркемдік дамудың ең жоғарғы сатыларында болған «ескі» ұлттардың әдебиеті мен салыстырмалы қарағанда «жаңа» ұлттар әдебиетінің қатар өмір сүруі әдебиеттік дамудың әр ұлтта әрқелкі болғанына мысалдар келтіріледі. Еуропа елдерінің жүріп өткен классицизм, романтизм, реализм, натурализм, модернизм т.б. «классикалық» дәуірлері жекелеген ұлттар әдебиеті (оның ішінде қазақ әдебиеті бар) біршама кейінгі уақыттарда басынан өткеруі сияқты құбылыстар да мақалада қозғалатын үлкен мәселелердің бірі. XIX-XX ғасырларда қазақтың әдеби-мәдени дамуына шығыстық ықпалдардан гөрі батыстық, оның ішінде Еуропалық әсердің анағұрлым мол болғаны анықталады.

**Түйін сөздер:** қазақ әдебиеті, ұлттық әдебиет, әдеби ықпалдастықтар, әлемдік әдеби процесс, әдебиеттегі ортақ ағымдар, көркем аударма.

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### Роль перевода в сближении литературы

В статье рассматриваются тенденции развития казахской литературы, идейно-эстетические новизны в контексте мировой культуры. Выявляются общие закономерности культурно – литературного развития человечества и проявления поэтической целостности в казахской литературе, типологические связи между литературой. Показана роль методов сравнительного литературоведения в раскрытии этих особенностей. Сопоставляя литературу народов, находящихся на одной стадии социально – исторического развития, дается оценка концепциям нескольких научных школ, показавших пути раскрытия закономерностей, общих литературных явлений в литературном процессе. Исходя из взаимозависимостей и сходств нескольких литератур, проводится всесторонний анализ сложившихся в исследовании идей «Literature generale» («общее литературоведение»), «общечеловеческая литература», «международные течения», вытекающих из анализа общих черт, встречающихся в литературе нескольких народов. Вместе с тем, раскрываются общие закономерности, сохраняющиеся в литературе народов, вступивших на самостоятельный политико – культурный, общественно – исторический путь развития с падением мировой колониальной системы и со временем ставших генеалогически едиными. Приводятся примеры того, как сосуществование литературы «старых» национальностей, находившихся на самых высших стадиях художественного развития и литературы «новых» национальностей, в отличие от сравнительного, было неравномерным в каждой нации литературного развития. Классицизм, романтизм, реализм, натурализм, модернизм и др., такие явления, как «классические» эпохи, переживаемые литературой отдельных национальностей (в том числе казахской) в более поздние времена, также являются одной из больших проблем, затрагиваемых в статье. В XIX – XX веках на литературно – культурное развитие казахов оказывалось гораздо большее Западное, в том числе европейское, влияние, чем Восточное.

**Ключевые слова:** казахская литература, национальная литература, литературные интеграции, мировой литературный процесс, общие течения в литературе, художественный перевод.

### Introduction

Today, humankind is experiencing an unprecedented flow and an ever – increasing flow of information, with the most complex social relations, the rapid development of scientific and technological processes, and the closeness of civilizations and cultures. Today, the issue of re-evaluating the role of humanistic and national dimensions in the development of world art and the role of art in the historical and spiritual life in the formation of the human personality is on the agenda. That is why we have to look at our national literature, its ideological and artistic directions, and general poetic issues in the context of world literature.

Historical and comparative literature, which in recent years has been used very effectively in science, has become methodologically complex and has reached a high level, revealing significant (even astonishing) similarities in the literature of different regions and countries. Deepening the thought of N.I. Conrad (Conrad, 1972), who recognized that literary phenomena «originally have a common nature», they

seek to understand the external similarity in cultures and the detailed correspondence in the literature of nations and peoples. Of course, along with the typological connections of the national literature. Just as there are significant differences in the development of world culture between the patterns of development of the West and the East, the literature of Latin American countries, the Middle East, Asia and Western and Eastern Europe has its orientation. However, the development of civilization in the twentieth century and, accordingly, literary ties and world – class «traditionalism» bring their peculiarities to the ancient notions between West and East.

### Literature review

The history of translation has been accelerating and evolving since ancient times. Today, the best examples of world literature have been translated into many languages. We can mention the works of W. Shakespeare, I.V. Goethe, Gi de Mopassan, and A. D्यूма, as Russian classics A.S. Pushkin, F.M. Dostoevskij, M.Yu. Lermontov, L.N. Tolstoj.

Translation brought people together, shared spiritual treasures and helped strengthen literary ties. In the article, the theory of translation related to the object of study does not go beyond the scope of research in modern science. At each stage, scientists expressed different conclusions and views on translation. Various forms of scholarly communication have embraced the world literary norm, and its definite regularity has become the research subject. Literary translation is an essential part of scholarly communication. It is the beginning of communication. The role of translation is always crucial. The reason for the difficulties observed in the translation process is not in the languages but in a qualifications of the translators (Daminov 2023:73). A translator must have all the necessary skills to convey the content of the source text in a form that is understandable for the target language receptor. (Dzhabrailova, 2021: 5).

We can name the most prominent translation studies scientists and researchers in linguistics: K. Rajs, O. Kejd, Yu. Najda, A.M. Fedorov, V.S. Vinogradov, I. Rezvin, A. Shvejcer, Yu. Recker, Z. Livovskaya, V. Komissarova. There are enough works of researchers with a name and a special place in translation studies. Text translation and discussion in translation theory in the 20th century have been the research focus. In this regard, many important opinions of scientists E.G. Etkind, V.S. Vinogradov, K.I. Chukovsky, I.A. Kashkin and others have not lost their relevance to this day.

The general approaches to the assessment of translation have varied since the 1990s. There are significant studies by scholars such as Dzhabl (1995), Kussmaul' (1995), Melis and Al'bir (2001) and Garrant (2009). They have contributed to the theory of translation assessment as a general subject in translation studies.

In the early period of literary contacts between peoples, the exchange of spiritual values was carried out not by the translation, but by its genre types. Based on the degree of freedom of translated literature, its acceptance and the translation method, the concept of genre types of translation has been formed. The role of translation in attracting each nation to the shared space of world literature is enormous.

### Materials and methods

In previous works, we have tried to prove that the common phenomena in the global literary process, the ordinary beginnings, result from historical-

ly stable patterns in literature (Zharylgapov, 2003). Many classic examples show how great artists, far removed from their nation's literature, influence the next writer, who matures in a different tradition. It is known that J.J. Russo directly influenced the ideological position of L.N. Tolstoj that the genre and style system of Byron's poems was extended to the romantic poems of A.S. Pushkin. In this sense, A.S. Bushmin wrote: «Literary leaders not only directly and unconditionally influence the followers of literature, but also form a new generation of writers, influencing them through a common mobile aesthetic mind and literature, and more broadly public opinion» (Bushmin, 1975:121) and it is a correct view of the influence of the individual in the global literary movement.

At one time, some openly opposed the so-called «tradition». Proponents of F. Nietzsche's «anti-traditionalism» believed that «self-disclosure is only through the denial of the closest to yourself spiritually» or, as Yu.N. Tynyanov puts it, «traditionalism» has no place in the literary school, the epigon. (Tynyanov, 1977:258). There is no consistency in the views on tradition, directly related to literary criticism. In any case, in the development of human thought, one of the problems of comparative literature will be to consider on the traditional scale the creative phenomena that change or repeat in the culture of one country or another, the relationship of common artistic systems in the art of each region.

To study the history of universal artistic thinking in more depth, it is necessary to make a comparative study of the nature of literary directions and trends. Comparative literature can consider world literary connections and integration in the following cases:

1. Artistic patterns of one or more pieces of literature with a shared history. The emergence of a national literature on the path of the individual historical development of the countries that once formed a nation. For example, Persian and Tajik literature of Iranian origin, etc.;

2. Comparative – typological consideration of artistic features in the literature of different countries. It is a crossroads in the literature of several nations that have experienced similar historical events and upheavals. For example, the literature of classical realism of the XIX century in England, France, Russia and some countries of Europe and Asia. Even the socialist realism of the countries left within the socialist camp of the last century;

3. Correspondence of phenomena that have emerged due to the spread of specific religions in different countries. The nature of the ideological

and artistic units in European literature can be recognized by examining in depth the internal connections in European literature or the canons in the literature of Buddhist Asian countries developed in the Christian direction;

4. The literature of other countries, which are not related to each other by historical and social conditions and have no ancestral connection, can also be considered from a historical and typological point of view. A comparative study of such literature will help to unravel the mysteries of the world's artistic development. Scholars have long argued that there are some commonalities between Western European knightly novels and Japanese «Crusade epics», satirical novels of the Enlightenment era, and Chinese exposing novels of the nineteenth century.

It is known that from the end of the XIX century, a new stream of French researchers began to create a classical model of the methodology of comparative literature. Literary critics such as Georg Brandes, Maks Koh, Erih Shmidt, Poznett, Iozef T. and Pol' van Tigem recognized the importance of historical-comparative research. In his 1924 book «Predromantizm» which was highly regarded and recognized by both Zhurmunkij and Conrad, Paul Van Tiegem states: «Similarly, the history of the literature of different countries at different times cannot be fully and completely understood unless it is seen as part of the general historical development of the same part of the world. At the same time, it is the basis for the preservation of the individual, unique nature of each national literature. But such literature, during its development, is strengthened by the encounter with new ideas, and new concepts in art and absorbs it. Just as it is necessary to consider national traditions in the literature, it is necessary to prove such international trends» (Tieghem, 1925:9). The scientist defends his idea of «Literary generale» as much as possible, emphasizing the need to study not only the individual facts of the literature but also the interdependence and similarity of several kinds of literature.

V.M. Zhurmunkij criticized Western Europe's comparativists, presenting the integrity of the historical and literary process in the path of socio-historical development of humanity and turning it into a scientific and creative principle. Several scientific works proved that the comparison of the literature of peoples at the same stage of socio-historical development is the only way to reveal the regularity of common literary phenomena in the literary process. Drawing empirical conclusions, V.M. Zhurmunkij followed the principles

of A.A. Veselovskij suggested the general laws of social development and the historical – comparative method of studying «universal literature». According to V.M. Zhurmunkij, typological similarities do not preclude specific literary integration. The scientist also warns that any integration will undergo a «social transformation» by the needs and conditions of the new environment (nation, country). He said: «In the history of world literature, historical – typological analogies or convergences are more common than we think, they are even prerequisites for connections between literature. In addition to the general similarities in various aspects of social development, there are also some differences by the specifics of the local historical process and the socio – historical conditions caused by those features. By comparing them, it is possible to determine the general laws of literature in the context of social processes and the characteristics of the national literature, which is the object of comparison» (Zhurmunkij, 1979:138).

V.M. Zhurmunkij made valuable conclusions about the similarities in the literature of Western and Eastern countries, which are in the same formation of development. He gave the following three examples of historical and typological similarities in Western and Eastern poetry in the era of feudalism:

1. Folk heroic epics (medieval epics of the German and Roman peoples of Western Europe, Russian heroic epics, «Yunat songs» of the southern Slavs, epic works of the Turkic and Mongolian peoples, etc.);

2. XII – XIII centuries. Lyrics of Western Provençal troubadours (Provençal poets or court poets) and German Minnesinger and IX-XII centuries classical East Arab loved poetry;

3. The knightly-poetic («courtly») novel of the West (XII – XIII centuries) and the XI-XIII centuries «Roman epic» in Iranian literature (Kret'en de Trua and Nizami, the novel about Tristan and Gurgani's «Vis and Ramin» etc.) (Zhurmunkij, 1979: 139).

The researcher noted that the correspondence of literary phenomena in these literature is seen in their ideological story-lines, poetic images, creative styles and genre compositions, and psychological content and that these features form an artistic system. It should be reiterated that the national literature here had a specific boundary with each other. These analogies in the literature of the feudal era cannot be attributed to the «single literary trends» of the time at the international level.

## Results and Discussion

The twentieth century was a century of development of national literature. Firstly, to the collapse of the world colonial system, and secondly, to the fact that over time, the peoples concentrated in one genealogical branch entered the path of independent political, cultural, socio – historical development. For example, the Turkic peoples – Turks, Kazakhs, Kyrgyz, Uzbeks, etc. However, the coexistence of the literature of the «old» nations and the literature of the «new» nations, which were at the highest stages of artistic development in the new era, shows that academic development differed in each nation. While classicism, romanticism, realism, naturalism, and modernism in European countries such as England and France took centuries to pass through the «classical» epochs, Japanese literature in the 1870s and early 20th centuries was only about 40 years old. For a long time (until the beginning of the twentieth century), Chinese literature has been boldly intertwined with world literary trends since the 1920s.

N.I. Conrad wrote: «For other literature, the distance from poetic poetry to the modern novel was very long, but from Abay's way to «Abay's way» Kazakh literature had reached only half a century» (Conrad, 1972:293). At the same time, it is natural to ask the following question: in Kazakh and Turkish literature, there are works of art born in a realistic or romantic style. But can we attribute these works to the romanticism of Sand, Shelli, V.A. Zhukovskij, Petefiler, the realism of Bal'zak and Dikkens, Flober and Tekkerej? Of course not. Since the literary process is part of the socio – historical method, there are significant differences between these works, which were born at different stages of social development. They are ideologically and artistically separate. It does not mean that there is no connection between works of art.

In any case, it is impossible to recognize the success of the literature of any nation without considering the complex category of the so – called literary process through the integration of literature, and networking, in the context of global academic development. The scientist T.P. Grigoriyeva, who philosophically considered the laws of overlap and complementarity of Eastern and Western cultures through the self – knowledge of the ancient Chinese and Greeks as a part of the common cultures, in her book «The Tao and the Logos (cultural harmony)» she wrote: «Only cultures that have not lost their individual, original, inner strength can survive only about world culture, and thus to the unity of man-

kind. If one culture is perceived the same way as another, it will be wiped off the face of the earth, out of necessity, out of touch with the Integrity, and without finding its place, without fulfilling its purpose.

T.P. Grigoriyeva considers that integrity is known to have non-particle properties, but the broad cultural field's power depends on those particles' strength. That is, national cultures are nourished by the national substrate, their roots, and the World Integrity, which gives unity to the multifaceted (multi-dimensional) (Grigoriyeva, 1992:29).

In some cases, a work in the literature of another country has a greater influence than the works of national literature. In recent centuries, it has been especially noticeable that the artistic systems of one country's literature have easily penetrated the literary world of another. Literary translation has a special place in this. Users of works born in a foreign environment could act as «intermediaries» between the literature. At the same time, the fact that several countries have a common language environment accelerated this process. For example, literature in the United States, England, Australia, and New Zealand is written in English. In contrast literature in many Central and South American countries and Spain is accepted without translation. There is a similar difference in the literature of Portugal and Brazil. Many readers in the countries of the former Soviet Union continued to read works written in Russian, which dominated for several years. The situation is similar in many countries in Africa and Asia, which America and Europe colonized.

This issue is very complicated, and the discussions in this area have not stopped. Some scholars say it is hazardous for one country to accept another country's literary and cultural samples above its own national experience. In recent years, Japanese literary critics began to sound the alarm about the need to play a national character by the requirements of the times. Raised in the European tradition, nurtured in the European tradition, they opposed the characters, who were «only Japanese in appearance». They are the great prose writers: Kavabata Yasunari, Tonidzaki Dzyunitiro, Misima Yukio, Kobo Abe and others criticized the «syntheticity» of the images observed in the works of writers. In this regard, the researcher V.E. Halizev says: «Together with the theme of steep turns in historical development, intensive communication of this or that literature to an international, to a stranger's artistic experience, this is due to the danger of subjugation of the cult of the alien. In the world of artistic culture, there are wide and multifaceted contacts between the literature of

different countries and peoples, but together with the theme of «cultural hegemony» literature has a reputation of great importance. Easy «transition of national literature through own cultural experience to a foreigner, perceived as something more fragile than negative consequences» (Halizev, 2000:407), while the philologist and culturologist N.S. Trubeckoj concludes: «One of the most serious consequences of Europeanization is the destruction of national unity and the fragmentation of the national order of the people» (Trubeckoj, 1995:93).

In the XIX-XX centuries, the Western, including Europeans, influenced the literary and cultural process more than the Eastern influences. In medieval European literature, on the other hand, the result of Eastern art systems aroused great interest in twentieth – century literary criticism. According to the authoritative literary critic T.D. Gachev, in the early stages of the forcible involvement in the European way of life and culture, which manifested itself in later times, «the process of denationalization took place in non-European countries. Over time, national literature, feeling the effects of foreign cultures, «return to their national content and dynamically begin to consciously and critically select foreign materials» (Gachev, 1989:158) (for example, the process of «penetration» of French culture into Russian culture). Therefore, it should not be understood that the synthesis of cultures has only a negative effect. A vivid example of this can be seen in Kazakh literature.

The bilateral process, along with the expansion of the field of national literature, also contributed to the development of world history in the opposite direction. With the addition of national culture with new cultural and spiritual features, world culture is filled with values of a different nature, which do not exist in other nations. Socio – cultural horizons of the country are opened, and new forms of social consciousness are born.

For example, different thinking and cognition in Abaj's works led to epoch-making changes in the content layers of the national art of speech and its genre structure. A.S. Ismakova, who spoke about the work of the genius artist in connection with the formation of Kazakh fiction states, estimated: «Abaj was the first Renaissance figure in the Kazakh culture, in whose work the two origins of East and West were synthesized» (Ismakova, 1998:154). Because through Abaj, the multi-vector of inter-literary exchanges and creative relations was established. At the same time, Y. Altynsarin, Sh. Kudajberdiuly works were also the main catalysts of the rapid development of the XIX century.

Elements of literary trends and directions from the West, combined with our nation's rich folklore and poetic values of our country, contributed to the birth of our national professional heritage. Even the stories of Y. Altynsarin, who creatively mastered the best Western (Russian) artistic and aesthetic practices, and Sh. Kudajberdiuly's «Dubrovsky's story», recognized as translations, cannot be considered only as works translated from one language to another. Here they are «synthesizers» or literary «successors» («mediators»).

The literature of any nation, by absorbing the best practices of other countries in the long history of the perception of the world through artistic cognition, considers the specifics of the cultural and spiritual stages of the peoples. The role of translations is also significant here. We say this because, along with the translations of the XIX century, we have the enlightenment-humanistic, democratic views of the world classics, as well as the ancient, medieval, Renaissance, and modern epochs of humanity. In this context, the creative biography of Sh. Kudajberdiuly has a broader connection with the East, West, Russian culture and philosophy, was a remarkably progressive phenomenon. Sh. Kudajberdiuly, deeply mastering the basics West and the East, tried to establish in Kazakh literature through the poetic interpretation of Eastern and Western forms of artistic knowledge by national characteristics. Through the study of Homer, he studied the ancient Greek and Roman artifacts, the aesthetics of the Romantic era through the study of Byron, the artistic principles of the new era through the study of Goethe under the influence of Abaj, tried to assimilate the humanistic ideas of his contemporaries, such as A.S. Pushkin, L.N. Tolstoj, who became famous in the world, into the artistic layers of written literature, which began to take shape in a new quality. The artist's purposeful study of the advanced spiritual heritage of foreign countries, and his desire to use their experience in the development of the nation's artistic mind, led to several translations and gave new impetus to the rapid growth of literature in the late nineteenth and early twentieth centuries. He expanded the field of spiritual connection of national literature by translating «Layli – Majnun» of the East, along with the songs of Kozha Hafiz, L.N. Tolstoj's «Assarhadon, King of Assyria», «Three Questions» and other stories. Professor O. Kumisbayev said: «Dubrovsky» is not a translation of A.S. Pushkin's story written by Sh. Kudajberdiuly, but a version of it sung in Kazakh, adapted to the Kazakh environment» (Kumisbayev, 1994:234). The researcher of the poet B. Abigaziuly

says: «Shakarim sang the plot lines in the language of poetry. It is not intended to be a literal translation» (Abdigaziuly, 2000). Sh. Kudajberdiuly's attention to translating prose works from other countries was a significant turning point in developing the Kazakh literary language and expanding artistic knowledge. It is pointed as: «It is no coincidence that he was the first translator of the works of L.N. Tolstoj, a well – known master of psychological prose» (Ismakova, 2002:50).

Until the beginning of the twentieth century, Kazakh literature did not have a classic example of the prose genre. And the available poetic tools were not enough to show the complex relationship between human and society. Academician S. Kirabayev writes: «The complexity of human life and destiny, the abundance of changes beyond the scope of the poem accelerated the development of prose» (Kirabayev, 1998:22). That is, through the translation of world prose, new literary trends and directions began to take root. The translations of world classics by the outstanding Kazakh writer of the early twentieth century Zhusipbek Ajmauytov were unprecedented. Writer Jack London's «The Power of the Strong», «The Unparalleled Invasion», Gi de Mopassan's «On the River», «Poor People» by V. Gyugo («Les pauvres gens» from the Russian translation by L.N. Tolstoj), «Shubha» by R. Tagor, «The Covetous Knight» and «The Stone Guest» by A.S. Pushkin, «The Government Inspector» by N.V. Gogol, «Thamilla» by F. Dyushen, M. Gorkij «Song of the Stormy Petrel», «The Story of the Mountain» by S. Chujkov, «Orbike», «Father and Child», «The Need for the Lawless», «Murda», «Death of Murda», «Seed» by Konrad Berkovich, Zhalal ad-Din Muhammad Rumii's «How Molda Irami began to write a book» («Tales of Mulli Irame»), «Parenji» (Russian fairy tale), «Katyndar» (a fairy tale of the Kabardino – Balkarian nation («Old Kabardin's tale about women»), «The bear smiled at the mustache» and other works, which raised its level. Repression and censorship of their works led to the non-publication of several translations. One of them is the translation of the American writer Konrad Berkovich «Seed», which became possible only in recent years. Dr. K. Aubakirova, PhD studied the translations of Zh. Ajmauytov, identifies two goals in the writer's focus on translation and estimates: «The first is to develop writing skills through translation, to expand the horizons of Kazakh literature, and the second is to covertly inform the public about the topics that are prohibited by censorship through translation, to express sympathy, to express the grief of the nation»

(Aubakirova, 2019:107). The researcher proved the authorship of several translations of Zh. Ajmauytov for the development of Kazakh literature, not any literary work and wrote a special dissertation on translating the necessary works (Aubakirova, 2015).

Translation has a great historical role in the rapid development of Kazakh literature, which began in the second half of the XIX century. Abaj, Y. Altynsarin, Sh. Kudajberdiuly, A. Bajtursynov, B. Otetileuov, M. Seralin translations have contributed significantly to the rapid mastery of the stages of the process of world artistic cognition that have not yet passed the national literature, the creation of new forms of public consciousness. Although A. Bajtursynov did not focus directly on literary trends. He believed that it was necessary to unravel the mystery of literary phenomena that have migrated and may have come from Europe. He said: «It is not only our business to follow the example of one person in the literature, it is the work of everyone. The original text of today's literature is from the Greek people. Greek literature was modeled on Rome, and others in Europe followed suit. Our Russian literature is also taken from Europe, we are from Russia» (Bajtursynov, 2003:144).

The beginning of the twentieth century is the beginning of the study of literary translation and its transformation into an important topic of literary criticism. Zh. Ajmauytov, who has translated about 30 works from world classics, speaks about the principle of translation in his article «On Translation» (Ajmauytov, 1989). B. Kenzhebaev (Kenzhebaev, 1925), who wrote about Abaj's translation skills, and E. Aldongarov, who spoke about translating A.S.Pushkin's works into Kazakh, also drew attention to the theoretical problems of literary translation. The work of M. Auezov, who considers this field as a special scientific topic and literary-theoretical categories, is great. His articles «On the Experience of Translating Pushkin into Kazakh», «On the Translation of the Auditor», «On the Kazakh of Eugene Onegin», «What does Pushkin's translation give to Kazakh Literature», «Translated plays on the Kazakh stage» convey ideas in the translated works, provides an accurate presentation of style, extensively considers language skills. M. Auezov proves that translation is an important form of literary science in his words: «A separate classification of the theory of translation reveals two different tendencies in the literature of our union, one of which is that the study of translation language is a branch of science, which, understanding the essence of translation, draws this issue towards the study of

linguistic methods, the second, in our opinion, understands the correct inclined translation as a kind of art of speech, and requires aesthetic principles, artistic balance, so this inclined translation is the object of study of the theory of literary expression» (Auezov, 1957:6-7). Of course, translation is a common branch of philology. M. Auezov's goal in this direction is to bring translation to the science level and improve its theory. Theoretical issues of translation were later discussed in 1957 at the All – Union Meeting of Translators in Almaty. M. Karatayev's report also mentioned the achievements and shortcomings in the field of translation and the lack of theoretical research in this area. Later, A. Satybaldiyev (Satybaldiyev, 1965) and S. Talzhanov (Talzhanov, 2008), who wrote a monograph on this translation, significantly advanced this work. S. Talzhanov said: «In today's world of science, there is controversy. It is a question of whether translation belongs to the science of linguistics or the study of literature. We say the translation belongs to both, and there is enough for both. It should be borne in mind that only when it comes to the translation of works of art, it is part of the scope of literature» (Talzhanov, 2008:136).

The above-mentioned scientific research was mainly related to the translation of samples of Russian literature, which gained momentum in the second half of the XIX century. It is known that the Russian version played an intermediary role in the arrival of world-renowned works in the Kazakh community. The tradition of Kazakh-speaking Russian writers, led by Ybyraj and Abaj, gained momentum in the early twentieth century. This trend did not slow down until the late 1980s. Enough people go to it for political reasons and purely aesthetic ideals.

Kasym Amanzholov was one of the representatives of Kazakh literature in 1930-50, known for his translation skills, despite the pressures of communist ideology. The free-thinking poet A.S. Pushkin, N.A. Nekrasov, M.Yu. Lermontov, G. Nizami, G.G. Bajron, J.W von Goethe, could continue translating A. Bajtursynov, M. Zhumabaev, Zh. Ajmauytov . They were repressed in the early twentieth century, and translated into Kazakh. Of course, the poet, who did not like Marxist – Leninist ideology, was persecuted for this in the 1950s. Because the Soviet ideology did not recognize anything but communist ideas, this led to the departure of Kazakh literature from world trends. The situation began to improve only in the 1970s.

In the Kazakh prose of the 1970s and 1980s, the profound social contradictions, mainly political,

existential, spiritual and psychological issues, were more clearly reflected. Such complex problems have arisen due to a deeper, more comprehensive approach to human nature, a critical approach to the relations formed in social construction. During this period, new artistic discoveries were made in the literature. It was a phenomenon in the literature of several nations in the former Soviet Union. After all, the formation and transformation of the human personality and the spiritual world are associated with historical and social conditions. In the 70s and 80s of the Soviet era, the class doctrine in art, the requirement to create a «new human» based on «socialist humanism» has not entirely disappeared, but these artificial concepts began to falter. The adherence to the ideas of universal humanism grew, and «there was a suspicion of the infinity of the ideology of socialism, that it was the most viable, just, perfect beacon on earth in by the principles of the time» (Berdibayev, 1995:118). Literature is now based on the established traditions of world artistic development, the importance of humans as a subject of the historical process, and its relation to other forms of existence. I.T. Frolov says: «Today, as never before, human beings are focused on themselves and as soon as they open a man again» (Frolov, 1979:8) and it is the idea of studying the positive changes in art.

The sharp rise in attacks on this method in Eastern Europe, one of the geographical frontiers of socialist realism, the official method of communist ideology in aesthetics, has been sharply criticized by other foreign literary critics since the 1950s as a vanguard of socialist realism, which combines «totalitarian» and «revisionist» tendencies has only accelerated the process. For example, the former Yugoslav critic S. Lukich, in a problematic article entitled «A Look at the Theory and Practice of Socialist Realism» published in several issues of «Delo» magazine in 1970 – 71, and he boldly stated that: «Socialist realism is a method of dogmatism that has lost its leading role in the literature of socialist countries!» (Lukich, 1971).

By the end of the 1980s, the main epicenter of socialist realism was associated not only in Russia, but in all regions of the socialist camp with the concepts of «politics», «barracks», «dogma», «Leninism and Stalinism». Then there was an attempt to describe life with the skills of symbolism, expressionism, neoclassicism. We propose to call this period «aesthetics of post – socialist realism». The main reason socialist realism is an amorphous method is that it is a phenomenon imposed by force, created by



decree, and does not create its laws of literature or immanent processes.

In the 70 s and 80 s of the twentieth century, cultural relations with foreign countries began to strengthen in the Baltic states of the Soviet Union and later in Kazakhstan. Although not fully independent, the establishment of relative freedom and works of art, previously considered to have a harmful ideology, began to be translated. The geographical scope of literary translation has expanded, and cultural relations have strengthened. Kazakh philologists paid special attention to literary references and integrating national world literature. For example, Professor Sh.K. Satbayeva's work on the relationship between national literature and European literature (Satpaeva, 1972), the general development of literary relations (Satbayeva, 1974), the relationship between Eastern literature and Kazakh literature (Satbayeva, 1982) are of particular importance. In the Soviet era, Russian literature was given priority in literary relations, while in the period of Kazakhstan's independence B. Mamyraev's connections with Kazakh literature of the early twentieth century (Mamyraev, 1998), M.Kh Madanova's Kazakh-French literary relations (Madanova, 1999), Kazakh-English literature of A. Tusupova (Tusupova, 2003), S. Anan'eva (Anan'eva, 2016) and others' scientific research and several collective collections considered the multi-vector development of our national literature.

### Conclusion

American professor Michael Ryan writes: «The struggle against colonialism and the emergence of post-colonial culture around the world forced literary critics to find ways to interpret literature under the imperial rule» (Michael, 2019:23). In other words, the ongoing process of decolonization in the society of Kazakhstan shows that our spiritual sphere, including literature, should be considered with completely new tools. After all, Kazakh literature is also a part of world literature. The common patterns and poetic integrity of humanity's cultural and literary development cannot be seen in our nation's literature. One of the fundamental tasks facing the more mature and developing national academic science is to identify the peculiarities and achievements of the national literature, considering Kazakh literature based on the unity of global literature and in the context of universal laws of human artistic development. Analyzing the general trends and

directions in literature and creative methods on a historical-comparative basis, based on spread literary criticism, we can show the parallelism of Kazakh literature and the world academic process. Since each nation's literature is interconnected with other literature, it is necessary to constantly study the common patterns by the specifics of each epoch, as there is no development without these connections. After all, the relations between literature and the spiritual exchanges enriched Kazakh literature thematically, culturally, stylistically, and figuratively. The «prose» of Kazakh literature in the early twentieth century should also be considered the next step in developing national literature in the framework of general laws. Many prose works of world classics were translated.

It increases the importance of the science of comparative literature. For example, in Kazakh literature, imaginism, dadaism, acmeism, futurism, baroque, and other directions are not developed. On the contrary, such trends in world literature as abstractionism, surrealism, existentialism, magical realism, and postmodernism have also found a place in Kazakh literature, and our modern literature has formed prominent representatives. It is a clear reflection of the common features between the artistic development of mankind and national literature. We believe that these phenomena should be considered in terms of the concepts of causality and immanence in the theory of literature. In other words, we must conclude by weighing the differences between the literary and cultural traditions of the nation and external influences in the expression of the literary trends that have led the world literature in recent years. To do this, we need new methods that reveal the links between the modern national academic process and the latest trends in world art. In this regard, we propose using the possibilities of hermeneutic, structuralist, and semiotic research methods in the science of literature.

We draw the following conclusions about the role of translation in the integration of national literature into the world space and the transformation of humanity into a piece of artistic thought:

- The literature of this or that nation, instilling the best practices of other countries throughout the long history of the perception of the world through artistic cognition, if necessary perceives the features of the cultural and spiritual steps on which the peoples walked. Here the translation role of works is enormous. Ancient, medieval, Renaissance, new epochal directions of knowledge of mankind by the classics of the world came to us;

- In the Kazakh literature through the translations of Abaj and Sh. Kudajberdiuly the process of poetic interpretation of the forms of Eastern and Western art knowledge in accordance with the national peculiarities took place;

- Thanks to the translations of Alash figures of the beginning of the 20th century: A. Bajtursynuly, Zh. Ajmauytov, M. Zhumabaev and others, the educational – humanistic and democratic views were developed in the Kazakh literature;

- Relationships, spiritual exchanges in literature through translations enriched Kazakh literature thematically, genre – wise, stylistically, figuratively. «Proseization» of Kazakh literature in the early

twentieth century is also a transition of the National Artistic Word to the next stage within the framework of general patterns. However, one cannot deny the fact that the artistic translation was also part of this process. The large number of translations of prose works by the classics of the world also influenced the rise of this new quality;

- In the literary currents that guided the twentieth century in world literature, there are clear influences that came through translated works. Such currents as abstractionism, surrealism, existentialism, magical realism, and symbolism in world literature have also found their place in Kazakh literature.

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