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رومكرد آينه و برده چنه نون زورمال

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АЙҚАП



Халықаралық қоғамдық-саяси, ғылыми, әдеби-көркем журнал

Жылына 4 рет шығады

Басылымның 1911 жылдың қаңтар айынан 1915 жылдың шілде айына дейін Мұхамеджан Сералиннің редакторлығымен 88 саны жарық көрді.

2012 жылдың шілде айынан бастап жазушы-қайраткер Қоғабай Сәрсекеевтің ұйымдастыруымен журналдың жалғасы ретінде тіркеліп, редакторлығымен 10 нөмірі жарық көрді.

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Through the writer, public figure Kogabay Sarsekееv, since the July 2012, under his editorship were published 10 issues of the journal, re-registered as a continuation of the journal.

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Писатель, общественный деятель Когабай Сәрсекеев с июля 2012 года издал 10 номеров журнала, перерегистрированного как продолжение издания Сералина.

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Gulzhan BOLATOVA

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TRANSLATION INTERPRETATION OF THE NOVEL-EPIC OF M.O. AUEZOV «ABAI'S PATH» BY A. KIM

Abstract: Beginning with the first studies of the writer's works, with his creative biography and ending with his unconditional importance in the world literary process, – this whole huge sphere of life and creativity of M.O. Auezov embraces one of the largest scientific directions of modern Kazakh literary science – Auezov-study. The works of the first researchers had fundamental importance for the formation of Auezov-studies. Author in article analyzes a new translation of the epic-novel of M.O. Auezov «Abai's Path» on Russian language, made by A. Kim, consider critical scientific articles, research about particular translation.

Гүлжан БОЛАТОВА
ПЕРЕВОДЧЕСКАЯ ИНТЕРПРЕТАЦИЯ РОМАНА-ЭПОПЕИ М. АУЭЗОВА «ПУТЬ АБАЯ»,
ВЫПОЛНЕННАЯ А. КИМОМ

Аннотация: Ауэзоведение как особое научное направление в процессе своего становления прошло долгий путь. Начиная с первых исследований произведений писателя, его творческой биографии и заканчивая его безусловной значимостью в мировом литературном процессе, – всю эту огромную сферу жизни и творчества М.О. Ауэзова охватывает одно из крупнейших научных направлений современной казахской литературоведческой науки – ауэзоведение. Автор в статье анализирует новый перевод романа-эпопеи М.О. Ауэзова «Путь Абая» на русский язык, выполненный А.Кимом, рассматривает научно-критические статьи, исследования, посвященные данному переводу.

Гүлжан БОЛАТОВА
М.О. ӘУЕЗОВТІҢ «АБАЙ ЖОЛЫ» РОМАН-ЭПОПЕЯСЫНЫҢ А. КИМ ЖАСАҒАН АУДАРМА
НУСҚАСЫ

Аңдатпа: Жазушы шығармаларына арналған алғашқы зерттеулер мен қаламгердің шығармашылық өмірбаянынан бастап, әлемдік әдеби процесегі маңызына дейін – М.О. Әуезовтің өмірі мен шығармашылығын түгел қамтитын қазіргі қазақ әдебиеттану ғылымының ірі бағыттарының бірі – әуезовтану. Автор мақалада М.О. Әуезовтің «Абай жолы» роман-эпопеясының А. Кимнің орыс тіліндегі жаңа аудармасын талдап, осы аудармаға қатысты ғылыми-сыни мақалалар мен зерттеулерді қарастырады.

The end of the XX – the beginning of the XXI century in the history of the Kazakh literary science are characterized by a universal rethinking of the moral, spiritual, ideological paradigms, caused by the crisis consequences of the totalitarian ideology, in active search of values, the Foundation of which will always represent the folklore, classical literature and a national art in all its traditional forms.

Semantics and significant of novel-epic “Abai’s Path” by M.O.Auezov [1], which artistically embodied the national reality, and to this day attracts the attention not only of Abay scholars and Auezov scholars, but also professionals of literary translation, because of that the novel was translated into many languages and it has various translation interpretations.

It is known that the original artistic material for the epic was the motives, plots, images of the lyrics of Abay and his “The Book of Words”, which create a special national color and unique idiolect, significantly enhance the humanistic, philosophical, poetic pathos of the whole work, contribute to the reliability in the description of historical events and feelings of the characters. Therefore, the Auezov’s experience of creative perception of the artistic heritage of Abay in the epic novel and the reconstruction of the artistic and national world of Abay in the Russian translations presented by the writers: L.Sobolev, A.Nikolskaya, T.Nurtazin, N.Anov, Z.Kedrina [2] and A.Kim [3] can be effective in the system of analysis. The comparative study of different translation interpretations with the original author’s position is one of the actual directions of modern Auezov-studies and one of the main concepts of the present study.

Despite the world recognition and wide study of the novel, in the history of its writing and publication, textology, in the creation of translation invariants and in many other important historical and theoretical spheres, unresolved issues are found. Modern Auezov scholars talk about

that: “Mukhtar Auezov – the greatest artist who contributed to the Treasury of world culture, high raised his national greatness. Therefore, despite some significant works of today, his legacy should be the object of a comprehensive and multifaceted study.

M.O.Auezov’s works, as a special phenomenon in the history of Kazakh aesthetic thought, require analysis both from the visual, genre, ideological and artistic sides, and from the point of view of the writer’s evolution and the breadth of his searches” [4, p. 247]. The same idea we can meet from another of his contemporary: “we know that a great artist, an outstanding thinker Mukhtar Omarhanovich Auezov, who raised the artistic culture of the Kazakhs of the XX century to global heights, raised the honor of the national literature in the world too... It is too early to say that the multifaceted properties of his works are revealed, that the creativity of our writer who achieved such glory is comprehensively investigated” [5, p. 92].

Keen interest in the epic is explained by the fact that it first presents the historical world of Kazakh reality with its specific way of life and unique nomads, its colorful whole nature, with its rites, customs and traditions, which is an integral part of the spirit of the Kazakh people. The language of the writer is rich and colorful, embodying these features in a specific figurative form by artistic means and techniques close and understandable not only to the Kazakh contingent.

This peculiarity is observed in the writings of the famous Auezov scholar Zh.Dadebaev: “particularly deep artistic and educational meaning of the materials of traditional folk culture in the structure of the epic “Abai’s Path” by M.O.Auezov. In the poetic system of the epic there is a complex interweaving, an organic fusion of materials of traditional folk culture with the facts reflecting the denotate of linguistic consciousness of this ethnic community” [6, p. 31].

Various aspects of the national identity of the epic novel were partly the object of research, but in the conditions of the totalitarian-ideological system, the national identity of the epic was not systematically, comprehensively studied, it was not possible to reveal its deep meaning, which became a true form of national identity.

Only with independence came the necessity and possibility of objective and comprehensive analysis of all facets of the world of the national epic, which made Auezov-studies the most relevant area of literary science.

This is the property of all the great works of world literature – having controversial, mysterious, unresolved problems, complex secrets, symbols and codes, from the moment of its publication – to acquire other meanings, shades, acquire a new actual sound and a different understanding in connection with the development of national consciousness.

The specificity of the image of the intellectual-emotional, national originality of the epic novel becomes the key issue of literary criticism and the theory of literary translation.

The aesthetic impact of the national originality of the epic, realized on the basis of the connotation of semantics, is considered by us in 2 artistic aspects: a) M.Auezov's transformation of Abai's themes, motives, moods, images, social reality through the use of different in genre respect samples of Abai's lyrics (love, philosophical, landscape, social, etc.), as well as the interpretation of philosophical and journalistic heritage ("The book of Words"); b) the specificity and adequacy of the reconstruction in Russian literary translations of the main Abay themes, motives, ideas, images, pictures of social and national reality embodied in the epic.

Problem analysis of the original and Russian translations of the epic shows that many national facts concerning the fate and work of Abay, shedding light on the

spiritual formation and artistic thinking of the poet are fully contained in his creative heritage, so the central character of the epic becomes Abay himself. In this regard, the author of the epic is not only an active propagandist and popularizer of Abay's creativity, but also a kind of "artistic commentator" of the poet's national ideas and at the same time – an original writer who created a new literary paradigm of the national world. These broad metatextual and intertextual relations today are the most interesting and least studied problem of Auezov-studies.

The attention of experts to the various facets of the problem of reconstruction of the national world of the epic has intensified in the relation of the new understanding of the specifics of national reality in the last translation of the novel. The new translation of the famous Russian writer, A.A.Kim, aroused the interest of Abay scholars, Auezov scholars, and specialists in the field of literary translation. There was appeared a large number of diverse, mutually exclusive articles, responses, reviews of this translation.

Timely assessment of the new translation in the context of the reconstruction of the national and cultural reality of the leading Abay motives, the way of formation of Abay as a national poet with his joys and sorrows, in the context of historical and social reality that formed the poet – these are some of the relevant aspects of the study, which seem to us basic in the process of coverage of the national, spiritual and intellectual spheres of the novel-epic "Abai's Path".

The researchers speak not only about the complexity and enormity of the artistic world of the epic novel, but also about the large number of scientific approaches to various areas of understanding of national reality. This tendency, in turn, requires its scientific understanding and generalization, bringing into the system of principles, means and methods of

reconstruction of national identity, analysis of the development of new tendencies.

A special area among these problems is the problem of understanding the national reality in the original and its interpretation, as it is one of the forms of national consciousness and the mental basis of the novel.

A scholar and a professional translator N. Anastasyev, who wrote a number of articles and monographs on problems of the Kazakh literature, positively assessed the new translation, especially highlighted the difficulty of recreating the national coloring, the transmission of ethno-cultural vocabulary in the Russian language: "The new translation is stitched with the diverse concepts, which are not available in Russian language and that unlikely it will include: baybishe, tokal, barymta, baige, aytys and so on. Others are accompanied by explanatory footnotes, others are immediately duplicated in Russian. The reception is not new, in this case always creates a local flavor, but how easy it was to slip into pure exotics, how easy it is to fall into the temptation of ornamentation.

Kim has nothing of these – no exotics, no ornaments, or even, dare I say, local flavor. Because actually it is not a flavor, but a verbal image of the whole culture..." [7, p. 9].

Based on the currently available literary and critical material concerning the last transfer, we note that in many of the literary essays and translation articles generally positive phenomenon of the new translation is reflected. For example: "Reading Kim's translation, you sometimes forget that you are reading a novel in Russian. It is so close in its sound to the original. What made it possible to achieve success to Anatoly Kim? I think it's a combination of many things. Most importantly, undoubtedly, his experience of the great novelist, who knows all the complexities and subtleties of the genre of the novel, the figurative system of the writer, his psychology, and therefore, he

subtly felt a living pulse and breath of Abai's Path [8, p. 29-30].

Objectively about the latest translation expressed his opinion the interpreter and literary critic G.K. Belger: "I am personally convinced that the new translation was held that it is possible to estimate it as a phenomenon in cultural life, and I'm glad that the need for so many years I wrote and spoke, has finally been realized" [9, p. 114].

In his statements there is a fair share of familiar constructiveness and even criticism. It concerns the problem of recreation of realities, features of mental-psychic warehouse of the nation, characteristics of the characters, the most important elements of everyday life of the nomad.

In his essay, he notes: "Did my eyes catch the flaws? Had caught. A different kinds of "fleas" relating to purely Kazakh realities, psychological peculiarities in the behavior of the characters, in addressings, dialogic speech, in the description of the animal world (especially horses). I wrote out a number of such "fleas", which it would be desirable to eliminate in subsequent editions. To the bilingual reader they, undoubtedly, are evident. Well, a "pure" Russian-speaking reader, of course, may not notice them. There are verbosity, unnecessary explanations, additions, chewings, unnecessary decorations in the transmission energetic, assertive Kazakh speech system" [9, p. 113-114].

The most adequate assessment of the last translation was given by the researcher A. Zhaksylykov, who studied different points of view on the new translation: "However, there were also opponents of the new translational "reading" of the great work. They in their arguments mainly referred to the fact that the first translation is authorized, that is, it is carried out under the control of the writer and with his direct participation. Therefore, every word, episode and scene of the old translation are canonical, because they were checked

and approved by M.O.Auezov. These arguments don't seem less serious and justified." [10, p. 3].

Further, the researcher writes: "Of course, Anatoly Kim claims to be the best translator of prose of M.O.Auezov. And this is due to the fact that the new translation is differs by stylistic sufficiency, expressive richness, in it we see a lot of episodes and details that are absent in the first translation.

Skill and style manner of Anatoly Kim makes know itself in his new translation work. All this meets the expectations of the customer, the initial goals and objectives of this large-scale undertaking. And that is why we have to regret the shortcomings and mistakes of such an experienced translator as Anatoly Kim, who came close to achieving the General goal. Shortcomings are evident, and they are systemic in nature. In our opinion, they were caused by the rush of an interpreter and the lack of a specific ethno-linguistic editorial expertise" [10, p. 3].

A.Zhaksylykov classifies the defects into three groups: a) the translator does not take into account ethno-cultural and ethno-psychological factors which have a big importance for the native Kazakh mentality; b) confuses the stratification and the relation of the Kazakh clans and tribes; c) the translator uses modernisms (slangs and urbanisms) in the vocabulary of Kazakh women of the last century [10, p. 4].

The difference of assessments, points of view on translation speaks about the modern tendencies of science, the continuous process of its development, the importance of its various directions, one of which is the literary translation of the epic novel.

Despite the qualitative difference between the new translation of the epic novel and the previous ones, the acuity of the problem of adequate translation of this monument of world literature has not dulled.

The generalizing analysis of many translation variants into other languages requires its solutions as soon as possible. Theoretical discussions related to the solution of certain questions of literary translation remain polemic.

Each new generation of researchers-Auezov scholars will pay attention to the problems of literary translation, which invariably will be manifested in a particular historical era, opening all new and new facets of the novel and of literary translation, therefore, it is too early to talk about the high quality of the translation of the epic into Russian language.

Special attention should be paid in the analysis of literary translation to that the portraits and speech sketches, characteristics, episodic sketches reveal the deep processes of development of personal, individual soul, shed light on significant phenomena of national life of the Kazakhs.

E.Kurmanbaev very precisely expressed the problem of recreating national and cultural regularities: "The main requirement for the translation of works of Auezov, in that way, is the preservation of identity, adequacy of words and composition of sentences, and style. Don't throw anything away, not any word! – Auezov has not anything extra. If in the translation there are platitudes, flaws, roughness, you should first examine the translator, and only then Auezov, who, it seems, did not allow "blunders" in the Kazakh language. The translator must immerse himself in the original language without fear that the Russian text will be too "Kazakh". Only infinitely careful and respectful attitude to pure and clear, as sparkling bright blue summer sky, language of Mukhtar Auezov will light up the translated text with the light of his talent. Light up so, as if in it suddenly all smiled..." [11, p. 42].

Bright, solid, colorful characters, strong personalities are recreated by the master carefully, lovingly, with deep

knowledge and appreciation of every national detail, every stroke and act. Remarkable psychological overflows and mutual reflections organically enrich the images of the Grand epic.

The reconstruction of national identity and chronological adaptation of a literary text in translation is the most important fundamental and actual problem of modern translation studies. It is exclusively with that it reflects not only the element of language, but through language all the diversity of the artistic world. National identity begins with the language, images, motives and relationships of the characters, landscape features and other laws.

Other regularities are related to the direct study of the inner world of the central character, the most important creative key-worldview of the writer M.O.Auezov, deflected in the process of creating an epic novel.

In this context, it is very important to trace the richness and originality of the creative methods used by the writer and various translators in the disclosure of the national psychology of the character in the specific historical, social conditions of his life.

The translation of A.Kim was actively discussed by scientists. As a result, it was found that the Russian translations of the epic are increasingly improving, more and more reflect the diversity of the work of the remarkable Kazakh writer, his artistic skills.

The main conclusions drawn from result of the study of the latest Russian translations drive to one conclusion: the epic novel by M.O.Auezov is still difficult to adequately recreate in Russian.

Thus, translations of the epic novel still require its qualitative improvement, which means that its translations into other languages of the world should be undergone to detailed analysis.

The language and style of the writer are particularly difficult for translators. That language is idiomatic, bright, laconic.

Translators not always can comprehend the idea and the subject world of the author, the speech element of his characters.

The novelty of the approaches of researchers of the Soviet period is an attempt to a broad comprehensive and objective consideration of the life and work of the author of the epic as a phenomenon of national literature, which revealed the main directions of Auezov studies of the 90s: M.O.Auezov and world literature, textology of the heritage of the writer, his epistolary heritage, collecting and systematization of memories of life, of literary and scientific work and socio-historical activities, literary environment of M.O.Auezov, the legacy of Abay in the works of M.O.Auezov. These trends mainly characterize Auezov-studies today, revealing its leading tendencies.

The modern science, Auezov-studies, forms ideas concerning the history of the formation of national spirituality and the ideas of independence, their relevance for today.

Analysis of new approaches, diversity of points of view, richness of opinions and the multifaceted aspects of social, journalistic, teaching, scientific, translational activities of the writer not only describes vividly the modern sector of the Kazakh literature, but also clearly shows that Auezov-studies in dire needs a new systematization.

Since the time when such systematic work was carried out by M.Myrzahmetov, Auezov-studies made a huge step, greatly enriched with new promising directions: a) Abay-studies in the context of Auezov-studies; b) the poetics of the writer's works; c) the linguistic aspect of Auezov-studies; g) comparative-typological context of Auezov-studies; d) historical and social context of the modern Auezov-studies; e) ethno-cultural direction of modern Auezov-studies; g) spiritual and philosophical direction of science; h) literary translation; c) psycho-pedagogical aspect of modern Auezov-studies.

Various assessments, points of view, approaches are identified and systematized by us in the light of the analysis of the latest translation of the epic novel into Russian too. All this testifies to the tendencies of modern Auezov-studies, to continuous process of its development, to the fruitfulness and prospects of its different directions.

The reconstruction of national identity and chronological adaptation of a literary text in translation is the most important fundamental and actual problem of modern translation studies. It is exclusively with that it reflects not only the element of language, but through language all the diversity of the artistic world. National

identity begins with the language, images, motives and relationships of the characters, landscape features and other laws.

As a result of comparative analysis, it was found that Russian translations of the epic are increasingly improving, more and more reflect the diversity of the work of the remarkable Kazakh writer, his artistic skills. It means that there are great prospects in this direction.

On the basis of the problematic analysis of publications in recent years and the analysis of literary translation we have designated the main tendencies of modern Auezov-studies and showed the scientific prospects for its sustained development.

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