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THE REWRITING PROCESS IN ALASH LITERATURE: POETICS AND NORMS

Abstract. This article aims to define the translation poetics and norms that had an impact on the ideology and translation strategies of the translators of the Alash period. Ideology and literature (poetics) are always defined on the basis of a certain concept. According to the rewriting theory, there are several concrete factors that influence the strategies that were used in translations. Therefore, it is important to determine the poetical norms of patronage that developed in translation because, firstly, the strategy adopted by the translator is influenced by these established norms; secondly, translations, together with other translations and literary works, are 'rewritten' and become a part of the process by which a piece of literature is absorbed, and an image of an author or a literary work is created in the mental and emotional box of the reader. Drawing on translations by three Alash leaders, the analysis identifies a strategy of selection, intervention, and domestication that advanced Alash ideology and shaped Kazakh literary language.

Keywords: Alash, image, poetics, translation norms, Lefevere, Bokeikhan, Baitursynuly, Dulatuly.

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АЛАШ ӘДЕБИЕТІНДЕГІ ҚАЙТА ЖАЗУ ПРОЦЕСІ: ПОЭТИКА МЕН НОРМАЛАР

Аңдатпа. Мақала Алаш қозғалысы кезеңіндегі аудармашылардың идеологиясы мен аударма стратегияларына әсер еткен аударма поэтикасы мен нормаларын анықтауды көздейді. Идеология мен әдебиет (поэтика) кашанда белгілі бір ұғым негізінде айқындалады. “Қайта жазу” теориясына сәйкес, аудармада қолданылған стратегияларға әсер ететін бірнеше нақты факторлар бар. Сондықтан аудармада белгілі бір кезеңде қалыптасқан поэтикалық нормаларды анықтау маңызды, өйткені, біріншіден, аудармашының қабылдаған стратегиясына осы қалыптасқан нормалар әсер етеді; екіншіден, аудармалар басқа аудармалармен және әдеби шығармалармен бірге «қайта жазылады» және әдебиетті қабылдаушы мәдениеттің сіңіру үдерісінің бір бөлігіне айналады, ал автордың немесе әдеби шығарманың имиджі оқырманның психологиясында осы «қайта жазылған» аудармалардың негізінде қалыптасады. Сараптама

* *Cite us correctly:*

G.B. Tussupova, A. Sailaukyzy, L.N. Daurenbekova. The rewriting process in Alash literature: poetics and norms // "Keruen". - 2026. No. 2, (91 vol.). - B. 140-152. <https://doi.org/10.53871/2078-8134.2026.2-09>.

Алаш қозғалысының жетекшілері Ә.Бөкейхан, А.Байтұрсынұлы және М.Дулатұлының қазақ тіліндегі көркем аудармаларын сапалық әдіс көмегімен талдау арқылы жүргізілді. Нәтижесінде үш аудармашыда да идеологияға сай тақырып тандау, мәтінге араласу және тілдік бірліктерді қазақыландыру секілді ортақ бейімдеу стратегиясы анықталды, бұл стратегия Алаш идеологиясының таралуына және қазақ әдеби тілінің қалыптасуына ықпал етті. Сонымен қатар олар идеяны тез таратудың құралы ретінде шағын жанрларды тандап, түпнұсқа мәтіндегі ұғымдарды қазақ ұлттық түсініктеріне сай сөздермен алмастырып отырды.

Кілт сөздер: Алаш, имидж, поэтика, аударма нормалары, Лефевр, Бөкейхан, Байтұрсынұлы, Дулатұлы.

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ПРОЦЕСС ПЕРЕПИСЫВАНИЯ В ЛИТЕРАТУРЕ АЛАШ: ПОЭТИКА И НОРМЫ

Аннотация. Цель данной статьи – определить поэтику и нормы перевода, оказавшие влияние на идеологию и переводческие стратегии переводчиков алашского периода. Идеология и литература (поэтика) всегда определяются на основе определенной концепции. Согласно теории переписывания, существует несколько конкретных факторов, влияющих на стратегии, которые использовались в переводах. Поэтому важно определить поэтические нормы патронажа, сложившиеся в переводе, так как, во-первых, на стратегию переводчика влияют эти сложившиеся нормы; во-вторых, переводы вместе с другими переводами и литературными произведениями «переписываются» и становятся частью процесса, в ходе которого происходит усвоение литературного произведения, создание имиджа автора или литературного произведения в ментальном и эмоциональном поле читателя. Анализ проводился на материале казахоязычных художественных переводов трёх лидеров движения Алаш, А. Бөкейхана, А. Байтұрсынұлы и М. Дулатұлы, с использованием качественного метода. В результате во всех трёх случаях была выявлена общая стратегия адаптации, включающая идеологически обусловленный выбор тем, текстовое вмешательство и адаптацию языковых единиц, которая способствовала распространению идеологии Алаш и формированию казахского литературного языка. Кроме того, переводчики заменяли понятия исходного текста словами, соответствующими казахским национальным представлениям.

Ключевые слова: Алаш, имидж, поэтика, переводческие нормы, Лефевр, Бөкейхан, Байтұрсынұлы, Дулатұлы.

1. Introduction

This article aims to define the translation poetics and norms that had an impact on the ideology and translation strategies of the translators of the Alash period. According to rewriting theory, there are several factors, such as ideology, patronage and poetics that influence the strategies that were used in translations. Ideology and literature (poetics) are always defined on the basis of a certain concept. A patronage (the author of the concept) will accept or reject works of literature based on the ideologies and poetics they serve. Therefore, it is important to determine the poetical norms of patronage that developed in translation because, firstly, the strategy adopted by the translator is influenced by these

established norms; secondly, translations, together with other translations and literary works, are 'rewritten' and become a part of the process by which a piece of literature is absorbed, and an image of an author or a literary work is created in the mental and emotional box of the reader. Thus, in this article, a brief overview of the 'acceptable' themes and translation strategies used in the translation poetics of the Alash period, as well as key trends, are identified. This, in turn, is the key to understanding the translations of the Alash period.

2. Methods and materials

2.1. Methods

The methodological tools employed are borrowed from rewriting theory. The theory sees translation as one of the literary systems in a given society. One of the key questions rewriting theory raises, is how to describe and understand the influence of contextual constraining factors such as patronage, ideology, poetics and how these are linked with changing social, political, and cultural landscapes. In particular, the manipulation of the written text to fit it into the target cultural system so that it adheres to its expectations, ideology, and poetics will be a key point in the analysis of the translations of Alash Movement leaders. Since the objective of this study is to identify the translation norms established during the period under consideration and to examine how these norms were influenced by the ideology and literary poetics of that time, we paid special attention to the following factors when analyzing translations into Kazakh: the historical context and prevailing ideology; the translator's personality and creative process; literary poetics trends of the 1920s.

After describing and explaining these factors and their influence on the translator's strategy, as outlined above, an analysis of the translations themselves will be conducted.

The corpus for this study consists of translations into Kazakh made by the leaders of the Alash Movement. Given the objectives of this research, a qualitative analysis was chosen as the methodological foundation, enabling an in-depth examination of translations at both the textual and contextual levels.

2.2. Materials

In accordance with Lefevere (1992a: 14), there is a dual factor of control that ensures the relationship of the literary system to other subsystems, and further that the literary system does not lag too far behind the others that make up society. One factor regulates the literary system from the inside and is represented by professionals who are responsible for poetics. The professional provides a service that he/she alone, as a professional, can provide. They have monopoly and authority, which are empowered by the patronage, in their spheres. They directly determine which works of literature to translate, and how. Professionals will rewrite literary works until they are deemed acceptable. For example, in the context of Kazakhstan, we can see that in the 1920s all the professionals who were involved in translation, who were published in the official print media, and the chief editors of these publications belonged to the political elite of the Alash Movement. This allowed them to regulate the literary and translation systems.

According to the theory, the second factor of control that operates from the outside is 'patronage' (Lefevere, 1992a: 15; Zhu, 2018) and it 'is the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature' (Ibid.). Acting

as a regulatory unit within the system, patronage seeks to find a way to ensure the literary system's accordance with the rest of the society/culture and its ideology. The patron 'delegates authority' to professionals who are engaged in poetics (Ibid.). Patronage expects these specialists to align the literary system with its ideology. Thus, translations, rewritings, criticism, different types of interpretations, and texts become the accomplices of ideology. They create a canon of acceptable texts.

In Lefevere's theory, ideology occupies one of the important places among those management tools that can be created and used by those in power. Lefevere (1992b: 41) argues:

"Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator's ideology (whether he/she willingly embraces it, or whether it is imposed on him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made. The ideology dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the "Universe of Discourse" expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in".

Consequently, according to Bassnett and Lefevere (1992: vii), 'All rewritings, whatever their intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a given way'.

As well as ideology, poetics plays an important role in literary systems. According to Lefevere, poetics refers to the dominant concept of literature in a given period. Poetics consists of two components: the first includes a set of preferred or acceptable techniques, motives, genres, prototypical characters, situations and symbols; the second has to do with the functional point of view, i.e., they are rules about what the role of the literary system is in the social system and how it should function. This concept influences the choice of the themes of a literary work. Poetical control within the literary system is carried out by a group of persons who have the status of experts in a given society.

According to Lefevere (1992a: 15), a translator inherently accepts the ideology of patronage (whether voluntarily or involuntarily). Alikhan Bokeikhan, Akhmet Baitursynuly and Mirjaqyp Dulatuly are the figures who determined the ideology, principles, and activities of all branches of the Alash period, including its literature and translation, as a patronage. Therefore, in order to see the ideological direction in the field of translation during this period and define the norms of translation which were founded by the patronage, a review of the translations of Baitursynuly, Bokeikhan and Dulatuly will be carried out below.

Between 1900 and 1927, Bokeikhan translated one long story and eight stories by Leo Tolstoy; four short stories by Guy de Maupassant; one story by Oscar Wilde; two stories by Turgenev; one story by Chekhov; three stories by Korolenko; three stories by Mamin-Sibiryak; one play by James Barry; fifteen stories and tales of different peoples. In addition, he translated forty-five fables from Aesop, twelve fables from Tolstoy and twenty fables from Indian literature. This collection of fables was published in 1925 under the title *Jetpis jeti mysal* (Seventy-seven Fables). Also, will be analysed the collection of translations by A. Baitursynuly *Qyryq Mysal* (Forty Fables) and translation of M. Dulatuly from Iu. Lermontov *Spor* (The Dispute).

3. Discussion

Although Bokeikhan, Baitursynuly, and Dulatuly worked in different genres and translated from different source languages, the analysis above reveals a shared triad of operations: thematic selection prior to translation, textual intervention (omission and addition) during translation, and lexical domestication of the source text's Universe of Discourse. That three translators, working independently on prose, verse fable, and lyric epic respectively, converged on the same triad suggests these were not idiosyncratic stylistic choices but a shared translation norm sanctioned by patronage, precisely what Lefevere's model predicts when patronage and professional expertise are exercised by the same group of people rather than by separate institutions (Lefevere, 1992a: 15).

Indeed, because Bokeikhan, Baitursynuly, and Dulatuly were simultaneously the political leadership of the Alash Movement and the only professionals permitted to publish translations in Dala Ualayaty and Qazaq, Lefevere's two factors of control effectively collapsed into one (Lefevere, 1992b: 45). This absence of institutional distance between patron and translator helps explain why ideological consistency across the three corpora remained so high even as poetics varied considerably between verse and prose. It also reframes these translations as more than cultural transfer: by rendering foreign texts into recognizably Kazakh idiom (*barymta*, *besik*, *molda*) while inserting anti-colonial and secular framing absent from the originals, translation became a rehearsal space in which the vocabulary later codified in the Alash Party Programme was first tested on a mass readership through the periodical press.

This reading is necessarily partial. The corpus draws on the literary output of three leaders already circulating in the Movement's own press; the scientific, educational, and legal translations produced by the same figures, and the reception of these texts among ordinary readers of the Steppe, remain outside its scope. Whether the same triad of strategies recurs among the many lesser-known translators of the Alash period, or is unique to its three principal leaders, remains a question for future comparative research.

4. Results

Translations of Alikhan Bokeikhan (1866-1937)

Alikhan Bokeikhan was the Chairman of the Government of Alash-Orda, statesman, scholar, fighter against Russian colonization of the Kazakh Steppe, leader of the Movement of the Kazakh intelligentsia of the 'Westernizing direction', which 'sees the future of the Kazakh Steppe in the conscious implementation of Western culture - in the broadest sense of the word' (Bokeikhan, 1910: 299).

Bokeikhan was actively involved in literary translation, though he also translated a large volume of scientific, educational, political literature and textbooks from various disciplines and teaching manuals. To define his translation strategy, his literary translations will be considered.

In a comparative study of Bokeikhan's translations, the following five themes were identified: freedom, independence (one long story, seven stories); religion (one story); education and science (four stories); enlightenment and moral education (twenty-one stories); and equality of women (five stories). Themes of fables in the collection *Seventy-seven Fables* included: unity (8); freedom (4); education (46); and moral education (19). These themes are fully consistent with the ideology of the Alash Movement. As can be

seen, all translations (with the exception of one long story only) are stories and fables. This was because at that time the prose genre was being mastered, that is, the small epic genre was widely used as a transitional genre to the novel, and also a small volume of stories and fables provided the genre's convenience for printing in newspapers and journals, thereby ensuring the rapid spread of ideas (Tussupova, 2009).

It is clearly seen that when translating, Bokeikhan selected works written on themes corresponding to the ideological directions of the Alash Movement; for example, one might consider the translation of Tolstoy's story about religion, *Suratskaya kofeinya* (Surat Coffee House) (Bokeikhan, 1900: 6) (Tolstoy translated it from the French writer Bernardin de Saint-Pierre). Bokeikhan's translation was published in the newspaper *Dala Ualayaty* (Kazakh Steppe Newspaper) in 1900 under the same name, "*Surat Kofehanas*" (Surat Coffee House). In 1913, it was reprinted in *Qazaq* under the title "*Din Talasy*" (Dispute Between Religions). The story talks about religion not in the sense of a limited world based on certain dogmas, but about good intentions, a 'merciful warm heart' and the good deeds of a person. This reconceptualization of religion in Alash literature was called 'aqjurektik', which literally translates as 'white (pure) heartness' which meant in the context of the period – the rejection of religious fanaticism and that a person must possess the following qualities: knowledge, cordiality (mercifulness) and good deeds.

The concept is well developed in the works of Abai, who is the canonical author of the Alash period literature and still canonical in Kazakh literature nowadays. This term and concept 'white-heartness', as introduced by the Alash intelligentsia, is found in the works of Sh.Qudaiberdiuly, J.Aimauly, M.Auezov, and other writers and poets of the period (Tussupova, Daurenbekova and Soltanayeva, 2024).

The reason for this was that they adhered to the belief that a pure religion that does not go beyond certain dogmas would destroy Kazakhness, undermine the traditions and identity of Kazakhs, and affect the preservation and development of the Kazakh language. At the same time, during this period, another group of Pan-Turkic intellectuals arose among the Kazakh intelligentsia. Their goal was to create a state adhering to Islam. The intelligentsia, following in this direction, strove to develop towards the peoples of the East. Western intellectuals, headed by A. Bokeikhan, A. Baitursynuly, and M. Dulatuly opposed this trend, believing that the Kazakhs should be guided by the development model of Western countries with its developed culture and science (Bokeikhan, 1910). At the same time, they realized that the religious state is an obstacle to democratic principles. The Alash Party viewed the future of the Kazakh state as a secular one. It believed that development requires a secular state that is open to education and science (Bokeikhan, 1915: 8). In turn, this is clearly stated as one of the goals of the Alash Party's political Programme. Indeed, the fourth paragraph of the Programme reads: 'Religion must be separated from the state. Everyone should be free and equal ...' (The Programme of the Alash Party, 1917: 220).

At the same time, one of the threats to the traditions and beliefs of the Kazakhs in 1900, when the translation was published, was the policy of Islamization of the Kazakhs through Tatarization. Therefore, Bokeikhan had a good reason to translate on this theme. The opinion of his contemporary, Qoshke Kemenggeruly (1924: 72), very clearly reflects the reconceptualization of the religion of Bokeikhan:

"His (Alikhan Bokeikhan's – G.T.) historical work and merit before the Kazakh people is that he became the cause of the birth of the literary language. He raised his followers against religious fanaticism. From here, the Kazakh people separated from the Tatars" (Tussupova's translation).

The translation of works on the equality of women was carried out with a strategy of adaptation to the Alash ideology. For example, in the story by Korolenko, "Paighambargha hat" (A Letter to the Prophet), as translated by Bokeikhan, the problems of polygamy in Islam and the powerlessness of women are raised. In the story, women who suffered from unfair treatment gathered and wrote a letter to the Prophet asking him to change the rules of Islam.

In addition, Bokeikhan was against the influence of Islam on Kazakh women. This point of view is especially evident in his academic and theoretical research: "Woman, according to the Kirghiz (Kazakh – G.T.) epic "Qobylandy" (1899). Here, expressing his views on women's rights, he (Bokeikhan, 1899: 158) says that Islam suppresses the personality of a woman and turns her into a faceless and characterless being. Also, in his article "Sailau ququy" (The Right to Vote), he (Bokeikhan, 1917: 63) says that women should be given the right to be elected deputies, without which we cannot solve their problems and they should have the right to vote. Thus, the translation of Korolenko's story by Bokeikhan means that he chose works in accordance with his ideology, that is, he translated them in accordance with the ideology of the Alash Movement.

In Bokeikhan's translation of the story "Ot" (Lights) by Korolenko, an ideological motive is also apparent. For example, at the beginning of the work there is an epigraph from a poem about freedom by the Kazakh poet Narmambet (1860-1918), who wrote mainly against the oppression of colonial policy:

"Қуандым, түнде жүріп, күн шығар деп,
Болса да бұлт бүркеу, жел қуар деп"

"Going on a dark night, I believe that a bright day will come,
That the wind will disperse the thunderclouds that envelop the sky"
(Bokeikhan, 1915: 287) (Tussupova's translation).

In addition, at the end of the translation, sentences have been added that are not in the source text:

"Fight ... paddle with oars! Then and only then we will have a bright day ahead!"
(Ibid.) (Tussupova's translation).

Bokeikhan's translations are characterized by the adaptation of the elements of the Universe of Discourse of the source text. For example, in the translation of the story "Chameleon" by Chekhov, the word 'confiscated' is translated as 'barymtalau'. Barymta is the most ancient law of the Kazakh people. This is the name of the seizure of someone else's property for an unpaid debt. Or: 'bed' – 'besik' (translation of the story "The Star Boy" by Oscar Wilde) (Bokeikhan, 1923: 491); besik is a wooden swinging bed, a form of the cradle for a baby, which has long been used by the nomadic Kazakh people. Or: 'priest' – 'molda'; Molda is a Muslim spiritual title (Bokeikhan, 1923: 493). According to Qurmanbaiuly (2017: 15), Bokeikhan was one of the principal figures in the formation

of new names and terms in the Kazakh language, who translated them in accord with national concepts and unique Kazakh words and phrases. It is thought that adhering to such a strategy in translation is related to the ideology of the Movement, namely in that the members of the Movement believed that cultural development is impossible without a pure and literary Kazakh language.

Translations of Akhmet Baitursynuly (1873-1937)

Akhmet Baitursynuly was one of the leaders of the Alash Movement, a member of the Alash-Orda government, the founder of Kazakh linguistics and literary criticism, a reformer of the national writing system, educator, poet, publicist, teacher, and translator. Mukhtar Auezov (1923: 70) defines his place in Kazakh literature as follows: '... the new Kazakh literature considers Akhang (respectful-affectionate name – G.T.) its leader'.

Baitursynuly was one of the organizers of the Qarqaraly Petition. For this, he was arrested in 1909 and imprisoned in Semipalatinsk. In 1910 he was exiled to Orenburg. In 1913-1918, together with Bokeikhan and Dulatuly, and with the support of other representatives of the Kazakh intelligentsia, he published the first national newspaper, Qazaq. The newspaper called on the Kazakh people for freedom and education, and was engaged in the political education of the people. From 1917 to 1919 he was the chairman of the education commission (minister) of the government of Alash-Orda. He took an active part in defining the boundaries of Kazakh Autonomy. He sharply criticized Lenin's first steps in governing Kazakhstan in 1920, after the establishment of the Soviet government in Kazakhstan (Qurmanbaiuly, 2017: 17).

One of the more important works by Baitursynuly Qyryq Mysal (Forty Fables) (1909) consists of translations of fables by Ivan Krylov (1768-1844). With regard to their themes, they are a call for unity, freedom, and education. For example, "Aqqu, shortan ham shayan" (Swan, Pike and Crab) promotes the idea of unity:

“Жүк алды Шаян, Шортан, Аққу бір күн,
Жегіліп, тартты үшеуі дүркін-дүркін.
Тартады Аққу көкке, Шаян кейін,
Жұлқиды суға қарай Шортан шіркін.
(...)
Жігіттер, мұнан ғибрат алмай болмас,
Әуелі бірлік керек, болсаң жолдас.
Біріңнің айтқаныңа бірің көнбей,
Істеген ынтымақсыз ісің оңбас”

“Once a crab, a pike and a swan took a load,
The three of them began to pull this load with all their might, over and over again.
The swan pulls to the sky, the crab pulls backward,
And the pike pulls into the water.
(...)
Jigits (brothers, guys – G.T.), a lesson needs to be learned from this,
First of all, you need unity among friends.

Without unity and consent,
Nothing will come of it"
(Baitursynuly, 1909: 5) (Tussupova's translation).

In the translation, the source text is translated in full. At the same time, Baitursynuly added his own ideas at the end of the fable. The last four lines in the translation, an appeal to the Kazakh people, are absent from Krylov's original text.

The fable "Monkey", where 'monkey labour' is condemned, has also been translated in full and at the end of the fable a four-line is added, which says that

"Пайдалы істен алар абыройың
Кетпейді кейін қарай тепкенменен.
Орынды болса еткен михнатың,
Халықтың түсірерсің ілтипатын".

"The most important and worthy thing is to serve the people:
Honour, which acquired as a result of good deeds,
Will never go away.
If you work hard for the good,
You will receive the blessing of the people"
(Ibid, 8) (Tussupova's translation).

Another example is the famous fable "Qargha men tulki" (The Crow and the Fox) (1808), which tells the story of a crow who got a piece of cheese and was going to eat it. A fox running past, smelt the cheese and wanted it for herself and so she began to praise the crow and persuaded her to sing. Yielding to flattery, the crow croaked, the cheese fell out, and the fox ran away with it. Baitursynuly, at the end of his translation of this fable, added a four-line where he fully identifies the situation in the fable with the situation of the Kazakh people and indeed draws certain parallels:

"Жұрт едік аңқау өскен қазақ болып,
Далада кең сахара көшіп-қонып.
Алдаған залымдардың тіліне еріп,
Жүрмесек жарар еді мазақ болып".

"We are Kazakhs, gullible and naive people,
Who lived quietly nomading in the Steppe.
Following the words of the wicked, believing them,
We can be left with nothing"
(Ibid., 22) (Tussupova's translation).

These lines are connected with the problem of land withdrawal from Kazakhs in favour of peasants from Russia at that time. Baitursynuly criticizes such policies and the individuals who contribute to them.

Also, the reasons that the genre of fable was chosen for translation are related to the fact that, firstly, the Kazakh people are nomadic people who are very close to nature due to their way of life, and their oral literature is rich with animalistic tales and fables; and secondly, the fables were translated in poetic form, which at that time was more prevalent

in Kazakh literature than prose. These factors influenced the rapid and wide distribution of Baitursynuly's translations among the people, thus, on the one hand politicizing the population, whilst on the other widely spreading the ideology of the Alash Movement across the Steppe.

Translations of Mirjaqyp Dulatuly (1885-1935)

Mirjaqyp Dulatuly was a Kazakh poet, writer, and one of the leaders of the national liberation Movement Alash and the Alash-Orda government. He was also one of the organizers of the First All-Kazakh Congress in 1917 in Orenburg, where the first Kazakh political Party Alash officially formed.

M. Dulatuly translated into Kazakh a poem *Сноп Иу. Лермонтов* (1814-1841) – "The Dispute" (Aitys), a poem by the Arab poet Abu-Firas (933-968), several poems by Pushkin (1799-1837), and a quatrain from Schiller through Lermontov's translation. We cannot analyse in detail all the translations of Dulatuly here due to the volume and purpose of this study. However, as an example, let us briefly analyse his translation of the poem "Aitys" (Сноп) (The Dispute). The translation was published in 1913 in Qazaq and reprinted in 1914 in the journal *Aiqap* (Regret).

In this poem by Lermontov, written in the genre of an allegorical ballad, objects of nature appear in the form of living people. By its nature, "Aitys" is a narrative work with a rapidly developing plot. The main characters of the poem are two mountains: Qazbek and Shat (the historic name of Elbrus). Their discussion, which is interpreted as a confrontation between the two sides of the world, is interrupted by the rapid advance of the Russian troops 'straight to the East'. Thus, Lermontov makes a reference to the events of the Russian-Persian war (1826 - 1828).

The poem raises the problem of the conflict between the two ways of life, organically woven by the author into the plot of the poem. This struggle of opposing foundations is represented by the philosophical searches of Lermontov, reflecting on the relationship between man and nature, the purpose of Russia, and the 'East-West' problem. In the poem, the irresistible and movable force of the Russian troops is described by the power that can awaken the East. Using the method of antithesis, the author conveys the image of a mighty and living Russia with its power, opposite the 'sleepy' Caucasus.

However, in Dulatuly's translation, the idea of the poem is radically changed. In Kazakh, the Russian army, which came from the 'North', is portrayed more as an 'enemy' than as 'great power', as in Lermontov's version. For example, the lines depicting the power of the Russian army have not been translated. Instead, a portrait of the Russian army is given as follows:

"He saw that the enemy was coming as a thick and black cloud,
When he glanced north"

(Dulatuly, 1911: 102) (Tussupova's translation).

The word 'enemy' is absent in the source text. That is, Dulatuly adds a word in accordance with his own ideology. In addition, in the original, Mountain-Qazbek was saddened, realizing that the era of the development of the mountains by man had begun. However, in the translation, Mountain-Qazbek is turned into a Kazakh 'batyr' (military commander), who is saddened by the fact that the Russian troops are advancing to the East:

"Then the batyr looked sadly"

(Ibid., 103) (Tussupova's translation).

It is also worth noting that the description of the countries of the East as 'sleeping' is characteristic of the work of Dulatuly himself. His famous manifesto in poetic form is, as noted above, Oyan, Qazaq! (Awake, Kazakh!) (Tussupova, 2009: 20).

In conclusion, Dulatuly translated this poem by Lermontov for ideological purposes. He used an adaptation strategy in the poem to advance the ideology of Alash Movement in translation: first, he left some parts of the original untranslated; and second, he added new words in accordance with his ideology. As a result, the meaning and purpose of the poem was significantly changed. In the original, this is a poem that praises the power of Russia, whilst in translation the Russian Empire is depicted as an invader and unjust enemy of the East.

5. Conclusion

To conclude, the members of the Alash Movement understood the role of literature and translation as a means of spreading their new concept of Kazakh culture, which was based on the preservation of Kazakhness (Qazaqtyq) and gaining independence. As a subsystem of the cultural system, the function of literary translation was determined by the enlightenment of the population and the dissemination of information and knowledge. Therefore, in their translations, they openly spoke about these intentions and abundantly propagated their ideas.

As for the main translation strategy of this period, Bokeikhan, Baitursynuly and Dulatuly used the adaptation strategy in their translations, thereby setting a general trend. This strategy consisted of the following methods: first, they selected works on topics that corresponded to the ideology of the Movement and the poetical norms of its literature; second, they used methods of change, omission, development, reduction, modification and addition, thereby adapting source texts in the translation process; and third, they paid particular attention to the broad and rapid perception of the translations by the reader. To achieve these goals, popular genres in Kazakh literature were selected for translation, that is, types of a small epic genre.

According to the translation norms of the Alash period, the first requirement was to preserve the purity of the Kazakh language (adherence to grammatical norms and the maximum use of the potential of the Kazakh language); the second was the adaptation of the source text to the context of the Kazakh reader; the third was that the language of the translations had to be highly artistic; and finally, it was required that the text was understandable to the reader. As a result, these norms formed and developed the Kazakh language as the language of literature and science, freeing it from the influence of the Russian and Tatar languages. These norms were also closely related to ideological goals, such as the rapid and widespread dissemination of the concept of a new culture among the Kazakh population, thereby accelerating the process of its modernization.

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