

G.M. Toktar¹, O. Abdimanuly^{2*}, A.I. Tatibekova³^{1,2} *Kazakh National University named Al-Farabi, Almaty, Kazakhstan*³ *Almaty Technological University, Almaty, Kazakhstan**E-mail: ¹toktar.gulbanu@mail.ru, ²abdimanuly@rambler.ru, ³tatibekovaainura@gmail.com**ORCID: ¹0009-0001-4502-2540, ²0000-0001-9134-5132, ³0009-0002-3877-0935***Artistic features of Zhusipbek Aimauly's translation "Dameli"**

Abstract. Zhusipbek Aimauly is a prominent representative of Kazakh literature and one of the founders of the professional school of literary translation in Kazakhstan. His translation activities were aimed at raising the spiritual and intellectual level of Kazakh society and expanding the scope of national prose and drama. This study analyzes the artistic features of *Dameli*, a work preserved in the rare collection of translations by Zhusipbek Aimauly, one of the first representatives of the Alash intelligentsia to engage actively in literary translation. The work is among the lesser-known translations that have gradually fallen out of scholarly and literary circulation. Aimauly produced nearly thirty translations, many of whose original texts have not been located, while others have received limited scholarly attention. Therefore, his translation from French has recently been reconsidered as an important example of early twentieth-century literary translation. This article examines Aimauly's translation, produced in 1928, through a comparative analysis with the original text, focusing on the processes of adaptation, abridgement, and cultural transfer in literary translation. The primary research materials comprise the relevant edition of the original work and the Kazakh translation published in 1928. The two texts are comparatively analyzed in terms of their compositional structure, plot development, character system, and cultural and linguistic units. The study identifies several principal translation strategies, including textual abridgement, content restructuring, cultural adaptation, explicitation, and adjustment to the target reader's expectations. While retaining selected artistic and cultural elements of the original, the translator shortened certain episodes and descriptions and brought them closer to the literary and cultural context of the Kazakh readership. From this perspective, the 1928 translation can be understood not merely as a linguistic transformation but also as a process of transferring the source text into a new literary and cultural environment. The findings contribute to a broader understanding of Aimauly's translation practice within the history of literary translation, adaptation, and cultural transfer in Kazakh literature.

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Keywords: literary translation, adaptation, abridgement, domestication, cultural transfer, literary translation studies, comparative textual analysis.

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көркемдік ерекшеліктер**

Аңдатпа. Жүсіпбек Аймауытұлы – қазақ әдебиетінің көрнекті өкілі әрі ұлттық көркем аударма мектебінің қалыптасуына елеулі үлес қосқан қаламгерлердің бірі. Оның аудармашылық қызметі қазақ

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оқырманын әлем әдебиетінің көркем үлгілерімен таныстыруға, ұлттық проза мен драматургияның өрісін кеңейтуге бағытталды. Мақалада Жүсіпбек Аймауытұлының аз зерттелген аудармаларының бірі – «Дәмелі» шығармасының көркемдік ерекшеліктері қарастырылады. XX ғасырдың алғашқы ширегінде тәржімаланған бұл туынды қаламгердің аудармашылық тәжірибесін және сол кезеңдегі қазақ көркем аудармасының даму ерекшеліктерін танытатын маңызды еңбектердің қатарына жатады. Жүсіпбек Аймауытұлы отызға жуық шығарма аударғанымен, олардың бірқатарының түпнұсқалары анықталмаған, ал кейбірі ғылыми айналымда жеткілікті зерттелмеген. Осыған байланысты «Дәмелі» аудармасын түпнұсқа мен тәржіма арақатынасы, көркемдік бейімдеу және ұлттық әдеби-мәдени контекст тұрғысынан зерттеу өзекті болып табылады. Бұл мақала Жүсіпбек Аймауытұлының 1928 жылы жүзеге асырған аудармасын түпнұсқа мәтінмен салыстыру негізінде көркем аударманың бейімдеу, ықшамдау және мәдени трансфер үдерістерін зерттеуге арналған. Зерттеудің негізгі материалы ретінде түпнұсқа шығарманың тиісті басылымы мен 1928 жылғы қазақша аударма мәтіні алынып, олардың композициялық құрылымы, сюжеттік желісі, кейіпкерлер жүйесі, мәдени-тілдік бірліктері салыстырмалы түрде талданды. Зерттеу барысында негізгі аударма стратегиялары ретінде мәтінді ықшамдау, мазмұндық қайта ұйымдастыру, мәдени тұрғыдан бейімдеу, түсіндіру және оқырманның қабылдауына сәйкестендіру тәсілдері айқындалды. Аудармашы түпнұсқаның жекелеген көркемдік және мәдени компоненттерін сақтай отырып, кейбір эпизодтар мен сипаттамаларды қысқартып, ұлттық әдеби-мәдени контекске жақындатқан. Осы тұрғыдан алғанда, 1928 жылғы аударма тек тілдік трансформация емес, сонымен бірге түпнұсқа мәтінді жаңа әдеби және мәдени ортаға көшіру үдерісі ретінде сипатталады. Зерттеу нәтижелері Аймауытұлының аудармашылық тәжірибесін қазақ әдебиетіндегі көркем аударма, бейімдеу және мәдени трансфер тарихы аясында қарастыруға мүмкіндік береді.

Алғыс: Мақала ҚР ҒЖБМ Ғылым комитеті қаржыландыратын АР26103883 «Тәуелсіздік идеясын XX-XXI ғасыр бас кезіндегі қазақ әдебиетінде көркем бейнелеудегі ұлттық рух ұстанымы мен жаңашыл таным табиғаты» ғылыми жобасы аясында жазылды.

Кілт сөздер: көркем аударма, бейімдеу, ықшамдау, доместикация, мәдени трансфер, әдеби аударма, салыстырмалы мәтіндік талдау.

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Художественные особенности перевода «Дамели» Жусипбека Аймауытулы

Аннотация. Жусипбек Аймауытулы – выдающийся представитель казахской литературы и один из основоположников профессиональной школы художественного перевода в Казахстане. Его переводческая деятельность была направлена на повышение духовно-интеллектуального уровня казахского общества и расширение возможностей национальной прозы и драматургии. В настоящем исследовании анализируются художественные особенности произведения «Дамели», сохранившегося в редком фонде переводов Жусипбека Аймауытулы, одного из первых представителей алашской интеллигенции, активно обратившихся к художественному переводу. Данное произведение относится к числу малоизвестных переводов, которые постепенно вышли из научного и литературного оборота. Аймауытулы выполнил около тридцати переводов, однако оригиналы многих из них до сих пор не обнаружены, тогда как другие получили ограниченное внимание в научных исследованиях. В связи с этим его перевод с французского языка в последнее время рассматривается как значимый пример художественного перевода начала XX века. В статье перевод Аймауытулы, выполненный в 1928 году, исследуется посредством сопоставительного анализа с оригинальным текстом с акцентом на процессы адаптации, сокращения и культурного трансфера в художественном переводе. Основным

исследовательским материалом послужили соответствующее издание оригинального произведения и казахский перевод, опубликованный в 1928 году. Оба текста подвергнуты сравнительному анализу с точки зрения композиционной структуры, развития сюжета, системы персонажей, а также культурно-языковых единиц. В ходе исследования выявлены основные переводческие стратегии, включая текстовое сокращение, содержательную перестройку, культурную адаптацию, экспликацию и ориентацию на ожидания целевого читателя. Сохраняя отдельные художественные и культурные элементы оригинала, переводчик сокращает некоторые эпизоды и описания и адаптирует их к литературному и культурному контексту казахского читателя. С этой точки зрения перевод 1928 года может рассматриваться не только как лингвистическая трансформация, но и как процесс переноса исходного текста в новую литературную и культурную среду. Результаты исследования способствуют более глубокому пониманию переводческой практики Аймауытулы в контексте истории художественного перевода, адаптации и культурного трансфера в казахской литературе.

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Ключевые слова: художественный перевод, адаптация, сокращение, доместикация, культурный трансфер, теория художественного перевода, сравнительный текстовый анализ.

1. Introduction

Translation art is a complex art that brings peoples closer together, introducing them to literature and culture. Artistic translation strengthens literary ties. «Translation is a complex and interesting art form. Translation is a challenging and responsible task that is not available to everyone». (Kazybek, 2021) [translated by the author] The national intellectual produced around thirty translations, but the originals of most of them were never found, and even when they were found, they were forgotten. Therefore, this translation from French is being studied within the framework of new literary translations. Through interaction, national literature is closely related to world literature. Part of comparative literature is artistic translation, so it is important to systematically explore the connection between the two. On the basis of spiritual value, the national intelligentsia recognized world literature and paid special attention to the history of its translation in our country. In the era of globalization, it is necessary to translate into the native language works that touch on issues of human value. The meaning stated in the original is reflected in our language in a different way, that is, while maintaining the genre, content, semantic side, translation into another language has its own difficulties. Efforts are currently being made on new artistic interpretations. The article explores the artistic elements of the work, its format, as well as the distinctions between Eastern and Western literature. An analysis was conducted on the central theme of the original work, the culturally specific concepts of the people, psychological ideas, and the main theme present in the translation. Regarding the quality of both the original and its translation, Western literature often presents thoughts in concise, clear sentences, whereas the national intelligentsia adeptly captures the customs of similar cultures. This article continues to hold significance with respect to translation, publication, promotion, and the artistic identity of the legacy of world literature.

Therefore, if you pay attention to these issues when analyzing the translation, this will allow you to systematically analyze the translation. The translator skillfully conveys the meaning and artistic intent of the original text. Basic information in the original, national concepts of this people, concepts related to mental psychology, genre specificity, the

relationship of the work to the literary movement and direction, its features in the translated language, that is, taking into account the challenges of time, the purpose of the translation, the degree of correspondence between the original and the translated text, an important scientific and practical value is an attempt to determine the connection between the position of the author and the translator, goals and interests in the application of translation rules. It is worth noting that each of Alash's writers was engaged in artistic translation, especially on the basis of the formation of national consciousness in the twentieth century. Representatives of the national intelligentsia spoke the Kazakh language in close contact with the literature and culture of not only the Eastern classics, but also the West (Tusupova, 2023: 164). Alash writers were very close to Western poets and writers in Western literature, familiarized themselves with their works, and spoke the literary treasures of the West in their native language. Although Russian literature was the closest to Western literature, Alash intellectuals knew from that time that the richest heritage of knowledge was in Europe. Therefore, they translated Western works of art and became familiar with their literary heritage.

Zhusipbek Aimaulytuly translated the work «Dameli» by the master of world literature, Duchenne, by transforming the elements that contradicted national and Islamic worldviews while still preserving the author's position. In translating this Western work into Kazakh, he successfully harmonized the distinct lifestyle and psychological concepts characteristic of Eastern peoples with the internal linguistic laws of the Kazakh language, the national psychology and genre specificities in this translation still require systematic research. The primary scientific problem in translating world literature into Kazakh is the development of a scientific theory for adopting the artistic achievements of foreign cultures in the era of globalization enriching them through the aesthetic capabilities of the Kazakh language while preserving national identity

2. Research Methods and Materials

The problem of translating a text from one language to another has not lost its relevance from ancient times to the present day. This is a problem that is considered in the framework of linguistics, literary studies, psychology, and philosophy. Translating stories based on humor and sarcasm is especially difficult. This work by the French writer Duchenne won an award in Algeria. While serving in Algeria, he got acquainted with the culture and traditions of the Muslim country and was amazed by the custom of giving away a bride. Then the work «Dameli» was written. Zhusipbek Aimaulytuly removed many parts of the work when translating it. This is because the French writer portrayed Islam as cruel and harsh.

When writing an article, the importance of mastering world literature in their native language using methods of interpretation, description, and analysis is justified. Artistic features of literary translation, cultural and literary features, study of the artistic language - show how the main parts of the work of art are written, to what extent.

The author individually studies the form of each genre to express his idea. It is methodically impractical to universally apply general theoretical provisions, methods and techniques for translating the original text of art. Then it is analyzed and evaluated with the comparison of representations in the translation. On this occasion, literary critic T. Esembekov and A. Abdrasilovna say: «If literary scholars consider translation as a literary

process and propose a theory of literary translation, then linguists demand the formation of a system of compliance with the norms of correspondence between the original and the translation» (Esembekov, 2006: 55). Depending on the artistic features of each genre, he studies its main literature, language, direction, course, language of writing, mental features of the country, customs, traditions, worldview. Therefore, depending on the genre of translation, it is necessary to conduct a study of the features of the genre in the literature of the two countries. In addition, within the genre, the author has many features, such as the skill of transmitting his ideas, the style of constructing speech. This question is also within the scope of comprehensive research. It is important to study, study these processes that occur during the translation process. And academician Z. Kabdolov says about the topic and the idea of translation: «If the topic were a phenomenon of life described by the writer, then the idea would be the thought that the writer would like to tell about the phenomenon of life he describes, the assessment that he gave to the phenomenon of life» (Aimauly, 1997: 74).

3. Discussion

According to the famous scientist from the country Hayastan Levon Mkrtchyan:... world language is a language that can convey world culture,...» it is clear that the national language is not just words or dictionaries. Language is primarily fiction and scholarly books in that language and the ideas and insights that exist in that language. We do not translate into Armenian because we still cannot read M. Sholokhov. There is another very important aspect of this issue - the Armenian language, the desire that the Armenian word coincide with the ideas of the great novel» (Aimauly, 1997: 46). For the correct translation, it is necessary to know the culture, customs, customs, mentality, language of this people.

At the forefront of educational activities based on the reconstruction of the country's educational fund after gaining sovereignty has always been the issue of literary translation. Because if we speak the Kazakh language of masterpieces of world literature and consolidate universal values, then you can widely promote your spiritual values by translating your literature into a foreign language.

In the XIX century, the art of translation was new for the Kazakh people. One of the first steps of the Kazakh intelligentsia in the translation art was Zhusipbek Aimauly. As a translator, he made a lot of efforts to expand the creative connection between Kazakh literature and Russian and world classical literature. Alash intellectuals maintained literary and cultural contacts not only with Russian but also with Western European literature. The novel «Dameli» by the French writer Ferdinand Duchenne, beginning with «Thank God, may glory bless him» (Duchenne, 1926: 7), was translated into Kazakh and transferred to a higher level. The work was published in French in 1921 under the name «Tamilla» translated into Russian by Trotskaya in 1926 at the publishing house «Thought» and published a version in Kazakh by Zhusipbek Aimauly in 1928 under the name «Dameli»

The French writer Ferdinand Duchenne worked in Algeria, but did not know or hear about the Arab people. He writes about the atrocities that, as a Christian, affected a person's life due to the shortcomings of the Muslim religion, Sharia. The work of art tells that the Arab girl Dameli was ignorant due to the lack of education, that the life of an uneducated person is dark, he has no future, that he is under the escort of everyone, especially for the

girl it is important to study. The main idea of the translation of Zhusipbek Aimaulytuly is that it is literature that is a powerful tool for improving the consciousness of the people, and it was with this literature that the struggle for the future of the country began. Developing the literature of other countries, the writer develops our national literature. Zhusipbek Aimaulytuly answered the question «Who is the Kazakh enemy?» translated from Duchenne. In the preface to the work, Zhusipbek says: «This story is a novel by the French poet Ferdinand Dusen (Duchenne), which received a prize at a literary competition in Algeria.... We hope that this story will not be useless for students, including for demonstrating a difficult female life. After all, wrote about the life and life of the poor, who hit the pockets of ordinary pilgrims and bled to death. Their life, customs, behavior belong to the Kazakhs. They also sell their daughter to cattle, they also get a lot of money. They are also lazy, ignorant. Even their khoja and mullahs are oblivious to the falsehood». The basic idea here is that family values, a man and a woman respecting each other, marriage is not a toy anyone can lose, but it consists only of God-given promises that two people can love and respect each other. Family as a small state, where there should be cohesion, respect, culture.

In the preface to the book «Praise be to Allah, may he be exalted!» (Thank God, praise be!) And in the preface: «You can make your wife anything but a corpse» (Whatever you want to do except a corpse) We feel a spark of thought (Aubakirova, 2015: 5).

No one advances from a place of poverty, one must fight to reach a high peak. If you are educated, you will grow, prosper, and rise. You will achieve your dream and goal without difficulty. The educated have a bright future. He urges all Kazakhs to wake up from their slumber and move forward, saying that with education you can conquer many milestones. These words of the leader of Alash are not for the sake of personal interests, but for the sake of all Kazakhs. Our literature and culture are what make us famous to the whole world. That is why we need to develop our spiritual treasures. And to develop, we need to establish contacts with other countries and learn from them. Education is not only for keeping up with other countries, but also for spiritual renewal, spiritual enrichment of a person, and deep thinking. If you are ignorant, your day will be like a grave. That is why the main idea of Zhusipbek Aimaulytuly is to call for knowledge, to get rid of ignorance. We often hear about how his noble hope, which he wanted to awaken his nation through the power of his pen, was awakened as a child.

The translation, which was translated with concern for the future of girls, is «Dameli's work». The main idea of the translation is that girls, if they are independent and educated, will be free from the shackles of the old and learn to take responsibility for their own lives. This work depicts the unhappy life of a Muslim girl who was abused by her father. The translation is similar to Zhusipbek's novel «Akbiyek». Because both are about the unhappy lives of Muslim girls. In a letter to Mashkhur Zhusip, the writer says: «It's been two and a half months since I left home. Whatever you do, I finished writing a novel while lying in «Kiluat», which is twice as big as «Kartkhozha» as you saw. «He undoubtedly translated «Dameli» while lying in «Kiluat», as he himself said. Zhusipbek Aimaulytuly beautifully depicts women's equality in his works. It was natural for Zhusipbek Aimaulytuly to admire «Dameli», translate it, and make it speak Kazakh. Because the bitter life of the main character, Dameli, and the difficult moments she experienced are skillfully depicted.

Dameli is portrayed not merely as a victim of misfortune, but as a character striving to overcome it.

The work begins with the exchange of money between Dameli's father and the young man who sold him for one hundred and fifty dills. The atmosphere around the house during Dameli's long journey is very attractively described, which is commendable for the author of the work, and then for the translator. «Mustafa is holding Inkar's daughter by the bridle and putting her on a white mule. Instead of a mule, a soft, red-haired man with a thick back has been placed on it. Dameli sits down in this large nest, dangling her belt, and writing the folds of her cloak. Bathed in the rosy light of the dawn, she looks at her houses and barns that are still on the same path, without looking back».

Zhusipbek Aimaulyty himself, as a translator, writes about this work: «This work in our hands is a novel by the French poet Ferdinand Duchenne, which won a prize at the literary competition in Algeria. We have edited, edited, changed, removed many parts and are presenting it to you. We hope that this story will not be useless in showing the hard life of students, including women. After all, what he wrote is the life and lifestyle of the Bedouins, who steal the pockets of ordinary pilgrims and make them bleed. Their life, customs, and behavior are exactly the same as Kazakhs. They also sell their daughters to foreigners, they also take many wives. They are also lazy and ignorant. Their masters, mullahs, and religious leaders also spread false Sharia and do not control their behavior. If he cannot sell his daughter back, her father will throw her out. These customs existed in the Kazakhs in the past (during the reign of khans and kings), but today they have become outdated and have long since disappeared. Not only that, but even the bride is being showered with water. When you read about the day Arab women saw, the Kazakh woman on this day will be grateful and her ribs will be bent».

Yesterday's Alash intellectuals were interested in European civilization, which was considered advanced countries. The translation of various works and textbooks related to the literature and culture of large countries into the Kazakh language and the creation of textbooks is also a manifestation of that good intention. Zhusipbek Aimaulyty's translation of a work from a French poet also proves this statement. The work contains many motifs common to all writers. In particular, it can be seen between Dameli and Zein, who is her husband's mistress. This tradition exists in both Kazakhs and Arabs. The emotional conflict between the two women makes the work more and more enjoyable to read. In the translation, Dameli's suffering and her father's betrayal are presented as if they were the writer's own work. Dameli's suffering and Akbilek's struggle for her fate are one plot. Only two girls are people with the same fate living in two different countries. Sometimes Dameli and Akbilek seem like one person.

The entire work in French and Russian is condemned by Sharia and depicts Muslims as ignorant. The Kazakh version presents these issues differently. Zhusipbek Aimaulyty does not insult the Arab people, like Christian writers, because he is a kindred people. In the preface to the translation, Zhusipbek Aimaulyty says: «... For fiction to flourish, you need to take an example from the best artists in Europe. You can not be afraid of someone else's literature. At least we see that we grew up differently, look back and look forward...» - says the main reason why he received the essay: «... ... What Duchenne (Duchesne) wrote is the

life and life of the poor, knocking out the pockets of ordinary pilgrims. Their life, customs, behavior belong to the Kazakhs. They also sell their daughter in the thickness, get a lot of money. They are also lazy, ignorant. Their khoja, mullahs, ishans also do not pay attention to lies... The Bedouin man is even worse than the Kazakh...» (Aimaulytuly, 1997: 5). The identity of the Kazakh and Arab peoples from this work of art is evidence that the writer became a victim of ignorance, referring to the Sharia religion.

Universal translation rules cannot be applied to any literary genre, literary work. In addition, it is necessary to take into account the specifics of the genre, including the artistic story we are considering (composition, plot structure, etc.). Because in Western literature in the genre of storytelling, short words, collected thought are put forward in the first place. And in the novel, long sentences are more common, characteristic of the epic style. Such special features must be taken into account when evaluating the translation.

There are many reasons why a translator should pay attention to the genre features of the translated work. «... The genre structure, like the battery, has amazing and multifaceted content power. It was concentrated on the development of the genre over the centuries and millennia» (Aubakirova, 2015: 125) – G. Gachev and V. Kozhinova pointed out. «The literary genre by origin preserves and determines the most stable, «eternal» signs of the development of literature» (Aimaulytuly, 2013:129), says M. Bakhtin. Therefore, when translating, it is important to pay attention to the features of the genre nature. When studying such specific features of the genre as volume, narrative horizon, composition, number of characters, plot, chronotopes, you can simultaneously compare and compare literary options that have similar features in the literature of other countries.

4. Results

As for the quality of the translation, first need to compare the original and the translation and understand the differences in it.

Table 1. «Dameli» Comparative Table of the Original and the Translation

Comparison Parameters	Original (French / Russian Versions)	Zh. Aimaulytuly's Translation («Dameli»)
Introductory Section	The text begins with the praise of Allah.	The praise of Allah section is omitted (no introduction).
Structural Volume	Consists of 27 parts.	Consists of only 17 parts (structurally abbreviated).
Word Count	Contains 31,851 words.	Contains 14,075 words (only 44% of the original text).
Character Names	Foreign versions <i>Akli, Mezian, Munne, Yamina</i> .	Domesticated Kazakh versions <i>Akylbai, Mazen, Zein, Zhamila</i> .
Omitted Plots	Sections such as «Makuda», «In the Forest», and «A Piece of Bread» are fully included.	these sections are completely excluded from the text.
Themes Addressed	Arab society, hostages in the forest, looting, and making a living through misconduct.	Kazakh village life, women's inequality, women's rights, and the loss of national family values.

Reason for Reduction	Authentic description of Arab society life and its negative habits	Ideas alien to the Kazakh mentality (bride price (qalyn mal), looting, etc.) were filtered out for educational and moral purposes.
Artistic Features	Original plot and narrative style.	Extensive use of metaphors, symbols, word-play, and deep emotional/psychological tone.

Character names in the work «Dameli» to align with the phonetic and linguistic laws of the Kazakh language Akli – Akylbai (this name brings the character’s wisdom, intellect, and nature closer to the Kazakh traditional understanding), Mezan – Mazen, Munne – Zein, Yamina – Zhamila. This is not merely a mechanical substitution of names, but an authorial and psychological step designed to prevent readers from alienating the foreign work, allowing them to perceive it as a creation of their own cultural environment. The study of Russian fables translated into Kazakh reveals several tendencies that highlight both cultural adaptation and the reinforcement of national identity. First, the translations often expand the original texts by replacing abstract, generalised, and philosophical expressions with more explicit and culturally resonant language for the Kazakh audience. Second, the translated works foreground ideas associated with national values and cultural identity. Third, one of the dominant strategies employed in these translations is domestication. Within Yerdembekov’s conceptual framework, this strategy involves adapting the source text to the cultural and linguistic norms of the Kazakh audience through the use of culture-specific vocabulary, symbolic imagery, and culturally marked metaphors (Yerdembekov, 2025: 11).

The differences between the original Russian texts and their Kazakh translations can be explained by cultural, historical, and linguistic factors. The structural expansion of the Kazakh texts may reflect the translator’s intention to make the content more accessible and culturally comprehensible to the target audience (Bashirov, 2024: 8). Such expansion often involves the addition of explanations and culturally specific references, transforming the translations from literal renderings into culturally adapted versions of the source texts.

A similar tendency can be observed in S. Mukanov’s literary translations, which combine Soviet ideological reinterpretation with the preservation of the original authors’ names, biographies, works, language, style, genre-specific contributions, artistic value, and place in literary history (Yersainova, 2026: 2519).

Although «Dameli» is a forgotten work, it is a translation of great significance among Kazakh writers. Literary researcher Mukhtar Magauin positively assessed «Dameli» as a work that clearly shows risk and hope. Tursyn Zhurtbay, a scholar of Alash, who studied the prose and dramaturgy of Zhusipbek Aimaulytuly, studied the plot structure of «Dameli». He says that the translation of «Dameli» deeply reflects the spiritual and cultural values, family relationships, and national characteristics of the Kazakh people, and has a place in Kazakh literature.

It highlights the traditions of the Kazakh people, the issue of women’s inequality, and women’s rights. The artistic details of village life, the loss of family values, and the psychology of the characters are very clear. To achieve a psychological goal, metaphors and symbols, wordplay, and emotional tone are widely used.

The main reason for the writer's translation of this work is determined by certain goals. For example, the original sections «Makuda», «Ormanda», «Bir tilim nan» describe the society of the Arab people, the social situation, life and traditions of Arab women dancing at the weddings of the rich, hostages in the forest. None of them are found in translation. Because some ideas alien to the Kazakh mentality were excluded from the work. Did not include two topics. The first of them is a place where they buy thickness for cattle, the second is Arab misconduct: Arab girls making a living, looting (Aimaulytuly, 1990: 89).

Zhusipbek believed that some of the shortcomings of the Arabs in the work did not need to be introduced. Secondly, the translator recognized the shortcomings in the Arab society as unusual and unnecessary for the Kazakh people. The writer needed to demonstrate the traditions and culture of the nation. The question in the translation of Zh. Aimaulytuly is only why some lives, life forms, habits of the Arab people were generally removed from translation.

5. Conclusion

In his translation work, Zhusipbek Aimaulytuly pursued the method of «semantic and artistic» transformation rather than a «literal» approach. While preserving the original author's core idea, he brought it closer to the mentality, worldview, and cultural perception of the Kazakh reader. The revival of the forgotten works of the Alash intelligentsia is the main object. Translation, publication, promotion of the heritage of world literature perform their ideological function. With their skill, the Alash intelligentsia translated the work at a high level, but retained the main idea and clearly demonstrated that the Arabs are similar to the Kazakhs.

A difficult task in translation is to accurately find analogues of meanings and words associated with the national mentality. Features of the translation of Zh. Aimaulytuly: when translating, he paid special attention to an understandable and clear presentation of the work, especially turning to the method of finding an alternative, that is, he tried to use linguistic and semantic elements corresponding to other language units in the Kazakh language. The author selectively translated not any literary work, but works necessary for Kazakh society and life that awaken the mind, that is, he selected phenomena close to Kazakhs in someone else's life. The writer's principle of «accuracy is needed in the translation of fiction» does not imply a literal, accurate translation. One of the current problems of that time was that Arab and Kazakh girls were sold to cattle and were not included in their love. Each translation by Zhusipbek Aimaulytuly is filled with propaganda. Newly discovered translations include the work of Zhusipbek Aimaulytuly Dameli. However, this translation has been published and published since ancient times, but subsequently became forgotten due to the fact that it came out in small copies. But so far this work has not lost its significance, it remains relevant.

The basis of Independence has developed all spheres of spiritual life. Informed the Kazakh public about the current literary process (Yusup, 2007). It is no coincidence that the Alash intelligentsia pays special attention to artistic translation. They are convinced that world literature changes not only education and science, but also the whole world (Tokshylykova, 2019: 233).

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