

Literary Translation as One of the Main Tools of Artistic Reception: On the Example of Kazakh-Russian Literary Interaction

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Abstract—The literary interactions are the result of intercultural communication based on the ancient history of mankind, which marked the beginning of the globalization process. The article explores the historical foundations of the Kazakh-Russian literary interactions and the peculiarities of their development. The literary translation becomes the main tool of artistic reception of the Russian writers' creative work in Kazakh culture. This is the subject of the research of the article. The study of the interactions between Kazakh and Russian literatures is important in the context of comparative literary studies, which shows the common history of the two peoples. The article uses chronological and typological methods to identify the stages of establishment and development of cultural relations between the two nations. The cultural-historical method was used to identify the origins of the tradition of literary translation between two cultures, the national characteristics, the historical factors that served as the basis for the intercultural integration.

Index Terms—literary interactions, artistic reception, literary translation, Kazakh literature, Russian literature

I. INTRODUCTION

Literary interactions have existed between peoples and countries since ancient times. These interactions have formed as a whole: their continuous formation and development throughout the literary history of humanity leads to the formation of the phenomenon of “world literature”, the inter-influence and inter-exchange of national literatures. Literary interactions are the result of intercultural communication, which came from the ancient history of humanity and initiated the process of globalization (Gupta & Sukamto, 2020). Accordingly it is possible to conclude that the development of world literature is a product of the inter-influence of national literatures. This idea was the basis of Goethe's concept of “world literature”, whereby the link between peoples contributes to the self-discovery of each national literature (Goethe, 1948/1994). Goethe, continuing the ideas of Herder, raises the question of the dialectics of the national and international in the world literary process, and the criteria for its evaluation. The development of art and literature of any nation directly depends on the place where it is located and on the neighbouring civilisations. The study of this interrelated problem is engaged in a branch of literature known as comparative literature (Steyn, 2020). The aesthetics of Romanticism becomes a kind of source for the formation of the comparative-historical method. There are works of J. and W. Grimm, A. Kuhn, M. Muller, F. Buslaev, A. Afanasiev, O. Miler, I. Tan, W. Scherer, G. Lanson, G. Brandes, A. Pypin, N. Tikhonravov, M. Koch, G.-M. Posnett, T. Benfey, F. Buslaev, A. Veselovsky, M. Alekseev, M. Bakhtin, V. Bibler, V. Zhirmunsky, N. Konrad, D. Likhachev, V. Toporov, B. Khrapchenko, and etc., which reveal the presence of a common, international content in each national literature, which manifests itself through a specific national one.

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The relevance of the problem of interconnection and interaction of national literatures is determined not only by the new level of literature science, but also by the evolution of literature itself. Comparative literature is designed to provide a cross-sectional reflection on the history of cultural interaction aspects in literature. Hart (2017) argues that nations and national creative works are not isolated from each other, and that world literature cannot exist without histories of different regions or nations that can be compared or brought together in an ever-changing world. It means that although national, comparative and world literature is regarded as separate strands of literature, they depend on each other in many ways. Each exists alongside the other, sometimes overlapping and competing with each other. Briefly, comparative literature requires a minimum of two texts or authors from two different cultures to make a comparison, and world literature is based on national and comparative literature to study different literature from around the world, often this literature is in translation (Hart, 2017).

The development of the problem of contact interactions is covered in detail in the works of Conrad. He created a "typology of literary contacts", according to which there are several ways of entering a literary text into a foreign cultural environment: 1) in its "own form" – in the original language, whereby the original text does not receive a strictly fixed "shape" in the other culture, as each reader creates his or her own version of the work; 2) the translation of a work that becomes part of a foreign language culture; and 3) the reproduction in one writer's work of the content and motifs of a work created by a writer of another nation (Konrad, 1972).

The influence of social ideas embedded in the creative works, the influence of artistic creation in general, and the influence of aesthetic ideas are all important in the problem of mutual influence and in of national literatures through translation, which is the most important type of inter-literary communication and one of the ways of national literatures interactions. The elements of interaction and correspondences in the literary translations of the creative works can be a consequence of contact relations, when there is a direct juxtaposition of aesthetic ideas and genetic affinities of literary phenomena, or literary transplantation. The transfer of essential phenomena of one national literature, their assimilation by another national literature, and typological similarities as a result of the unity of human cultural development are the necessary conditions for the implementation of contact relations between the literatures, implemented in the translation of original works into another language.

Translation has a long history. Contacts between peoples have created a need for an interpreter at all times. The first contacts between peoples who speak different languages were, obviously, oral. Translation has existed for a long time without a written record. There is almost no evidence of translation of the unwritten period. However, historical data, as well as general insights into the existence of heterogeneous contacts between peoples even in the most ancient times, suggest that interpreting came into existence long before the emergence of writing. The 18th century saw the emergence of the Romantic movement in Western European literature with its characteristic interest in national history. The new attitude in culture is also reflected in translation, where the desire to convey the national originality of literary works of other nations comes to the fore. According to one of the founders of comparative linguistics, Humboldt (1836/2000), each nation thinks and feels differently, which is reflected in its language; language, in turn, has an active effect on the individual. This position was shared by the famous German linguist and translator August Schlegel and other Romantics at the turn of the eighteenth and nineteenth centuries. In fact, such a view is the first statement that a translation cannot be a complete copy of the original, and losses are inevitable. The nineteenth century was a period of Romanticism, which led to the emergence of numerous theories and types of literary translation.

A literary translation is a type of literary creativity in the process of which a work existing in one language is recreated in another. This type of translation should take into account intercultural differences: the totality of material and spiritual achievements of society, historical, social and psychological peculiarities of both cultures. Translator must transcend not only inter-linguistic, but also intercultural differences. Literature, due to its verbal nature, is the only art that is closed by linguistic boundaries. A literary work is accessible only to those who know the language in which it is written. The specificity of literary translation is determined, on the one hand, by its place among other types of translation and, on the other hand, by its correlation with the original literary work. The complex process of re-expressing the life that is enshrined in the figurative structure of the original creative work lies between the starting point and the result of translation. Therefore, the problematic of artistic translation lies in the realm of art and is subject to its specific laws. The artistic translation differs from the original work in its dependence on the object of translation. It is very difficult to overestimate the role of translation of works of art in the exchange of knowledge, thoughts and feelings between peoples and their cultures. The complexity of translating texts of fiction is also due to the extremely high semantic load of each word. The translator not only has to translate the text from another language, but to create it meaningfully anew with a different "vision" of the world, specific ways of understanding and reflecting the world.

Every creative work translated in other language acquires its full meaning only in the context of its reception. The reader's understanding and appreciation most clearly reflect the interpretation of a foreign cultural heritage in the host culture. A literary text only gains its full meaning in the context of its reception, i.e. in the context of its understanding and evaluation by the target audience, whose horizon of expectations may change over time (Ladmiral, 2006). Hence the interest of researchers in studying the phenomenon of artistic reception. A comprehensive study of the stages of the history of reception makes it possible to determine the place and importance of the authors' creative works in the cultural environment not only in their own country, but also beyond its borders. Undoubtedly, the nature of the impact of a literary work depends on the era, the national culture, and the individual psychological characteristics of the

recipients. Perception of fiction is a complex activity that consists of direct perception, reflection on the ideological content of the work, its aesthetic evaluation and, as a result of all this, the impact of fiction on the readers' personality. The study of the peculiarities of foreign writer's creative work, taking into account the national specificity of representatives of another culture, helps to reveal new loci of his \ her works, to highlight previously unexplored facets of the author's creativity. The experience of reception studies shows that any work of fiction is multifaceted in its impact on the audience in both synchronic and diachronic aspects. Thus, it would be wrong to regard a work as the embodiment of a once and for all given value, or of one definite and unchanging meaning.

II. THEORETICAL FRAMEWORK

The works of Madanova "Introduction to Comparative Literary Studies" (2003), Mashakova "Theoretical Bases of Literary Reception" (2010), "Kazakh Literature in Contemporary Foreign Reception" (2014) are dedicated to the problems of comparative literary studies and literary reception in Kazakhstan. The interaction between Kazakh and Russian literatures became a subject of special research in Kazakh science. These include fundamental works of Satbayeva "Kazakh-European literary relations of XIX and first half of XX centuries" (1972) where the researcher pays special attention to study of the Kazakh-Russian literary relations, Mamrayev "Kazakh literary relations of early XX century" (1998), Kereyeva-Kanafiyeva "Prerevolutionary Russian press about Kazakhstan: from the history of Russian-Kazakh literary relations" (1963) in which the versatile information from the Russian printed sources about the culture, literature and history of the Kazakh people were studied and systematized. Kereyeva-Kanafiyeva's scientific research includes the collected examples of the Russian-Kazakh literary relations and their almost two-centuries-long history. She also studied issues of literary translation: "Theory and practice of literary translation" (1983), "Workbook on the theory and practice of literary translation" (1984), "Ways of development of literary translation in Kazakhstan" (1985). The article by Madanova "Theoretical Aspects of the Study of Artistic Translation in the Framework of Comparative Literary Studies" (2020) is also very interesting to read in the context of the issues of this research. There are almost no fundamental works devoted to the study of artistic translation as the main tool of artistic reception in the context of comparative literature studies in the domestic literature studies at the moment. That is why it is possible to say that the topic under consideration in the context of relations between Kazakh-Russian literatures in the field of comparative literary studies of the two nations is still relevant today. The purpose of this study is to determine the role of artistic translation in facilitating the establishment and development of inter-literary and intercultural interactions, as well as to confirm the beneficial influence of Russian classical literature on the development of Kazakh written classical literature, using the example of the reception of Chekhov's creativity by Kazakh culture.

III. METHODOLOGY

The study of Kazakh-Russian literary interactions was conducted on the methodological basis of comparative literary studies, a methodological art that compares literary texts with each other and aims to bring them closer together in space and time, analyzing similarities, relations and interactions (Steyn, 2020). Interpretation, typology, literary interactions, national values and interaction of foreign cultures are considered as objects of comparative literary studies. One of the most important terms in this field is the term "literary interactions", which means continuity, integration of artistic traditions between works of literature of different nations. Symbols of literary interactions emerge as a result of the writer's commitment to establishing literary traditions, as well as typological similarities between related works of literature. This is a hallmark of spiritual change, artistic development and the literary process in the world of literature. Literary interactions are an important form of literary processes and occupy a special place in the history of world literature. Every literature develops, grows and strengthens through literary interactions (Satbayeva, 1972). The cultural-historical method was used in this study. The research examined scholarly works that illuminate the historical and cultural relations between the Kazakh and Russian peoples. They include works by Auezov, Kereyeva-Kanafiyeva, Satbayeva, Mamrayev, etc. The peculiarities of the first translations of the Russian classics into Kazakh were studied, which showed the close connection between Kazakh and Russian cultures and literary works. In particular, the authors analyzed the following examples of Russian creative works translated into Kazakh: "A Horse Name", "The Death of a Government Clerk", "The Burbot", "The Man in the Case".

IV. RESULTS AND DISCUSSION

A. *Literary Translation as the Beginning of Kazakh-Russian Cultural Relations*

Kazakh literature is the national literature that passed through the stages of interaction processes with the literatures of other nations of the world and formed its own features. First of all Kazakh literature was closely connected to the culture and literature of neighboring indigenous Turkic peoples, and later to the literature and culture of the peoples inhabiting the territory of the Russian Empire. The origins of the Russian-Kazakh literary interactions date back to ancient times as evidenced by the most ancient monuments of the Russian written language. However, the beginning of systematic study of the Kazakh people life and culture, the first publications of information about the Kazakh oral poetry in Russian literature and journalism date to the first half of the XVIII century when a significant part of the

Kazakh steppes became subject to the Russian Empire. As a result, conditions for wide penetration of Russian culture to the Kazakh steppe were created since that time.

The full-fledged artistic portrayal of foreign characters dates back to Pushkin. The poet paid considerable attention to the life and poetic creativity of the peoples of Russia. Pushkin was interested in the oral art of the Kazakhs, which is reflected in some of the poet's works. The second half of the XIX century and the first decade of the XX century are the periods when the interactions between the two literatures occupy a special place. One of the first to develop the Russian-Kazakh literary ties was Dal', who portrayed the Kazakhs, their traditions, customs, national coloring and peculiarities of language and speech in his works. Dal' perfectly mastered Kazakh language, which allowed him to note the similarity of Kazakh tales with the Russian bylinas. The first Kazakh enlighteners, understanding the importance of rapprochement with the Russian people, promoted this in every possible way. Altynsarin created the "Kirghiz Chrestomathy", which included his translations of a number of fairy tales by Leo Tolstoy, fables by Krylov and works by other Russian writers. Valikhanov's essays on Dzungaria were a new word in Russian literature about the peoples of the East. Abay translated the works of Pushkin and Lermontov into Kazakh and promoted classic literary values. During the poet's lifetime, in 1903, the multi-volume edition "Russia" noted Abay's importance in the development of Kazakh literature as a representative of the new trend and is widely publicized translations of the Russian classics (Akhmetov & Lizunova, 2013). The Kazakh people warmly embraced classical Russian works translated by Abay Kunanbayev. Abay comprehended Pushkin's poetry and set out to bring the beauty of Pushkin's poems to his people. He began working on translations in 1889, and more than fifty poems from Russian poetry became closer to the Kazakh people. Abay did not simply translate some works, but wrote melodies to them, which spread across the steppe as folk songs.

His followers and successors continue the work of Abay. The democratic and enlightenment movement in the Kazakh society, which was greatly promoted by Abay, received a new development in the beginning of our century as such outstanding personalities as A. Bukeykhan, A. Baitursynov, M. Dulatov, Zh. Aimaulytov, M. Zhumabayev and etc. They entered the arena of public struggle and general cultural and enlightenment activity. Russian fiction becomes the main source of acquisition of the Kazakh society to the world culture, and the literary translation, which the great poets, writers and thinkers of the Kazakh people masterfully applied, becomes a kind of tool, due to which this interaction becomes possible. Kazakh readers have had access to Pushkin's novels, poems by Lermontov, Krylov, Koltsov and Pleshcheev, stories by Tolstoy and Chekhov, translated into their own language (Akhmetov & Lizunova, 2013).

The history of translating Chekhov's stories and novels into the Kazakh language is quite long. The works of Russian classics were published in Kazakh newspapers and magazines in the late 19th and 20th centuries. Chekhov's "The Rook" translated by Barzhaksin and "The Chameleon" translated by Bukeykhan were performed in Kazakh for the first time (Isina, 2014). The diversity of Alikhan Bukeykhan's talent can be seen in his translations of Aesop, Maupassant, Tolstoy, Chekhov, Korolenko (Nurgali, 2002). Bukeykhan's translation of Chekhov's story "The Chameleon" is attractive because of its masterly execution. He made every effort in the translation to accurately preserve and convey Chekhov's unique style and the characters' images. The Kazakh writer had a good grasp of Chekhov's stylistics as well as the humoristic specificity of his literary language. He tried to retain the rhythm of the dialogues of Chekhov's characters while trying to reveal their personalities. He managed to figuratively translate the narrative discourse of the original text, which was implemented in a way the Kazakh reader could understand. Bukeykhan retains the original semantic units of the original in the translation.

The influence of Chekhov's prose on Musrepov, Maylin, Dzhangugurov and Auezov can be found in the scholarly works of many researchers. Auezov's translation of Chekhov's story "Whitebrow" is exemplary. The translation masterfully conveys not only the content but also the style of the original (Satbayeva, 2012). He also translated other works by the Russian prose writer. Chekhov's translations enabled Auezov to create his own works in the genre of short stories and novels (Auezov, 1960).

B. Literary Translation as One of the Main Tools of Artistic Reception Between Russian and Kazakh Literatures

Most of Chekhov's short stories are difficult to translate because such a genre as the short story does not include extended monologues and dialogues, authorial clarifications and explanations. Every single word bears a certain informative and semantic connotation in Chekhov's work. The translator's omission of even one of them can lead to a significant distortion of meaning, or to an incomplete understanding of the author's intention.

Chekhov's mastery lies in his maximum use of the stylistic and connotative potential of the Russian word. His works are distinguished by the broad lexical content of his characters' speeches (Berdnikov, 1994). His characters speak in everyday idioms and clerical expressions, and the speeches of many of them are littered with phrases and metaphors. This all helps the translator to produce the desired comic effect on the reader. This, in turn, can be a difficult and sometimes insurmountable task for the translator. Another difficulty is Chekhov's frequent use of so-called 'talking names' in his stories.

Another difficult task for the translator becomes the translation of the speeches of Chekhov's characters. The problem is related to the fact that the layer of expressive-emotional vocabulary in Kazakh and Russian has significant differences, so the search for equivalents and making an adequate translation creates certain difficulties for the translator. Chekhov often uses common words, archaisms and clericalisms in his dialogues, which allow the reader to immediately identify the character as a citizen of a town or village, a member of a certain profession and a certain social class. This has an additional comical effect on the reader, which is difficult to retain in a translated text. Kolesov (1991) notes in his book

“The Language of the City” that such notions as “village speech” and “city speech” have developed in Russian linguistics. This is not typical for Kazakh. Chekhov's stories feature characters from all social classes and from various Slavic nationalities, whose speech is marked by an abundance of dialectisms and numerous words from different cultures.

The complexity of Russian-Kazakh translation is also connected with different connotative and emotional-expressive characteristics of Russian and Kazakh words, as well as with the presence of different linguistic registers in Russian. The presence of them is not peculiar to Kazakh. It makes the translated stories lose some artistic expressiveness of the original. Translators do not always succeed in conveying the distinctive Russian culture of Chekhov's period and in adapting the Russian text to the traditions of Kazakh literature of the mid-20th century.

Mukhtar Auezov (1960) in his article “The Bright Top of Russian Literature” says that it is difficult to learn from Chekhov. He is an artist of unique talent. Chekhov's works were of deep interest to the Kazakh writer. He was inspired and created his own works by studying Chekhov's works in their original language and translating them into Kazakh. A profound influence of Chekhov's stories “Whitebrow” and “The Wolf”, his unique style can be seen in Auezov's novel “Kakserek” (“The Grey Fury”). The novel is distinguished by deep penetration into the psychology of the wolf, the writer tries to explain the motives of its behaviour and actions, in parallel with the portrayal of its true animal nature. The novel “The Grey Fury” is similar to stories of Jack London, Chekhov, Tolstoy in the sense that Auezov also tried to show “psychology” of animal's habits (Auezov, 1973).

The image of the steppe in Dzhansugurov's poem “Dala” (“The Steppe”) can be compared with the image of the steppe in Chekhov's novel “The Steppe”. The concept “steppe” becomes for Chekhov and Dzhansugurov a means of embodying and depicting the lyrical hero. It is possible to assume that Ilyas Dzhansugurov's style is characterised by a broad associative field of the concept “steppe”, as are the images of Chekhov's prose, despite the genre differences in the mentioned creative works.

The concept “steppe” performs a genre-forming function in the creative works under consideration. The genre-forming nature of Dzhansugurov's poem and Chekhov's novel is complicated by the fact that the semantic field of the works can identify motifs and images associated with the folklore works of the Russian and Kazakh peoples. Chekhov's novel inherited the traditions of the Old Russian novels genre. Dzhansugurov's poem is derived from the traditions of tragic zhirs, whose chapters only add up to a coherent narrative. The concept “steppe” is transversal and yet it dominates throughout the narrative. One of the reasons for these and many other typological similarities is that Dzhansugurov was a passionate propagandist of the Russian classics. Dzhansugurov studied the works of Russian writers and poets, and translated into Kazakh many of them. He translated Pushkin, Tolstoy, Saltykov-Shchedrin, the complete editions of Goncharov, Chekhov, Turgenev (Imangazinov, 2019).

The portrayal of female characters has always interested Russian and Kazakh classics. Self-sacrifice is characteristic of many Chekhov heroines. The Kazakh writer Beimbet Maylin also portrays the image of the female sacrifice. The image of a woman often takes center stage in Chekhov's works. The images of his heroines are always complex. It is also important that the majority of Chekhov's female characters always have a clearly defined status in society: wife, mistress, bride, etc. The image of heroines as brides and wives in Maylin's works is often dramatic. Many Chekhov and Maylin's heroines demonstrate the dependent position of men and their unequal position in society.

Analysis of Chekhov's allows to observe the evolution of the female image in his creative works of the small genre at different periods. Chekhov's heroines grow emotionally, psychologically, morally. They strive for high feelings, want to be educated, “break” the generally accepted norms and rules, which become obsolete. The theme of women's emancipation is continued in Maylin's writings. Women of the new generation are becoming empowered by civil rights. They have a desire for knowledge and a need to be equal to men in all areas.

Maylin learns from Chekhov, which can be seen in the multidimensionality of the artistic criteria for seeing life, the verbal polyphonism that provides a broad social background, the sharp dialogues that clarify the essence of the motivations for action or character change, and reveal the true reasons for the characters' clashes (Takhan, 2006). However, unlike Chekhov, Maylin rarely turns to descriptions of the details of his characters' appearance. He tries only to present the reader with their inner world, their feelings and aspirations.

Chekhov became one of Gabit Musrepov's important teachers throughout his career. The laconicism, the novelistic nature of the narrative, and the special functions of the subtext had a serious influence on the structure and content of Musrepov's fiction text (Ashimkhanova, 2011). The writer's works of the small genre also deviate from the standard canon, using material from life, complicating the characters and the plot, and deepening the moral and philosophical themes of the works.

Gabit Musrepov and Anton Chekhov pay particular attention to the description of nature and landscape in their creative works. The nature occupies an important place in the writers' imaginative structures. Musrepov, similarly to Chekhov, manages to combine the traditional function of landscape with the parallel disclosure of the hero's state of mind. If you consider the writer's works in terms of composition, it can be noted that Musrepov's stories are laconic, they are not characterized by a long introduction, sometimes it is absent at all. The narrative is often in the form of dialogue, where the words of the characters in the work are mixed with those of the author, an outward reflection of the influence of the Russian language (Sergaliev, 2003, p. 66).

V. CHEKHOV'S RECEPTION IN KAZAKHSTAN AT THE MODERN STAGE

The rich creative legacy of Anton Chekhov has become a treasure not only of Russian literature, but has also become part of the golden fund of world classical literature and drama. Literary scholars around the world are interested not only in Anton Pavlovich's works, but also in his multifaceted personality. That is why for many decades there have been a lot of scientific works devoted to the subject. The research interest in Chekhov's creative talent does not diminish even nowadays.

Kazakh scholar Savelyeva examines oneiric texts in the works of Chekhov, thus expanding the boundaries of the study of Chekhov's work in the twenty-first century. The author examines the artistic concept of "clouds" in Chekhov's prose as part of her monograph "The Artistic Anthropology". The study of the issue leads Savelyeva to write her next monograph "Cloud, Dreams, Tears in the Artistic Anthropology of Chekhov" in 2014, where the subject is three least studied features (cloud, dreams, and tears) of the artistic anthropology of Chekhov.

The article by Urazaeva and Azkenova is devoted to the study of narrative discourse, where the authors examine the role of the wagon episode in the creative work of Chekhov. Professor Urazaeva considers ways of forming Chekhov's conceptual strategy of the hero based on the material of his stories in co-authorship with Russian colleagues.

The article "A.P. Chekhov's Dramaturgy as a Reflection of Pre-Revolutionary Attitudes of Russian Intelligentsia" by Gabbasova considers Chekhov's plays, which reflect the influence of the social and political situation in Russia in the 80s-90s of the 19th century on the Russian intelligentsia. The author believes that such plays include "Ivanov", "Three Sisters" and "The Cherry Orchard". Article of Doctor of Philological Sciences Nurgali and Zhumsakbaev's named "Psychology of Chekhov Drama" is devoted to the study of peculiarities of Chekhov's dramaturgy. Korolkova devotes her critical article to the analysis of the performance of Chekhov's play "The Cherry Orchard" on the stage of the Lermontov Russian Drama Theatre. The article by Zharkova and Akhatova examines artistic space in Chekhov's play "The Seagull", its main types, reveals the concept of artistic space. Candidate of Pedagogical Sciences Vydrina is interested in the question of familiarizing students with the moral content of the play "The Seagull".

The research in the field of translation of literary works into the Kazakh language is conducted by Asylbekova. She examines the peculiarities of non-paraphrased direct speech in Kazakh translation of Chekhov's short story "A Naughty Boy". The ways of transferring artistic anthropology in the translation of Chekhov's story "The Chameleon" into the Kazakh language are examined by Daurenbayeva, whose scientific activity is connected with studies in comparativism.

Imankulova turns to the poetics of titles of Chekhov's works and argues that Chekhov's fiction holds a special place in the "fund" of animalistic images and zoomorphic codes. The author investigates "Chekhov's original bestiary", the study of which helps to identify the peculiarity of the writer's artistic style. The article by Dzhundubaeva and Karamshuk presents the development of the theme of "boxed" life in Chekhov's "Little Trilogy" cycle. The authors present an analysis of the poetics of the last story "About Love" in the structure of the cycle, as well as examine the peculiarities of its system of images, character nominations, chronotope and narrative, and identify intertextual links. The work of Karibaev and Avdonin is devoted to an examination of the category of the comic.

The Kazakh literary critic Nurqatov wrote in his article dedicated to the 50th anniversary of Chekhov's death that Chekhov absorbed the treasures of world culture through his outstanding work and deepened the glory of Russian thought. His brilliant works criticizing the unjust world, praising morality, virtue, do not get old, but continue to live in eternity (Nurqatov, 2013).

VI. CONCLUDING REMARKS

The article, based on the analysis of translation and reception of A. Chekhov's works by famous Kazakh writers, makes it clear that literary translation gives a known insight into the culture of the speakers of the source language (Vesnovskaya & Klushin, 2013). Translation has been an essential part of the reception of another culture for centuries. That is why it can be argued that translation has become the most important aspect and tool of artistic reception. Receptive aesthetics has been widely used in translation theory research over the past decades. The use of receptive aesthetics in the field of translation studies, the interpretation of a translated text with the help of receptive theory - this turn of research attention is considered to be an important development in the theory and practice of translation. Therefore, it is generally accepted that translation is also a literary text whose meaning is not born by itself, the specification of its meaning is realized only after the reader's reception of the translated text. This once again confirms the inextricable link between literary translation and artistic reception.

M. Bakhtin considers the importance of translation in the process of cultural reception from the perspective of the receptive approach. He argues that a foreign culture only in the eyes of another culture reveals itself more fully and profoundly. The representatives of the other nationality pose new questions to the foreign culture, which it did not pose to itself; they look for an answer to these questions. Only the foreign culture answers them, opening before them its new aspects, and new semantic deepness (Bakhtin, 1979). The Russian scholars, based on Bakhtin's concept, focused on translation being in two cultural systems. They stressed the translator inevitably faces a basic and insurmountable contradiction: a classic work of fiction, being a single cultural and self-developing system, overcomes the temporal borders of the era of its creation and finds itself endowed with inexhaustible possibilities of meaning that cannot be fully understood and demanded by the era of translation's production. The transfer of a creative work into a new cultural

and historical context deprives it of its own epochal context, which inevitably leads to a narrowing of meaning (Chernets & Khalizev, 2004).

The importance of translation in the process of reception of a creative work by a foreign audience continues to be debated. Most experts believe that in translation, the creative work lives on and thereby gain a much longer life. There is no doubt that each translation represents a new interpretation of the original by a foreign national audience, gives the original text a new dimension and introduces it into a new cultural and aesthetic system. The translation helps to enter the world of culture of a particular nation, to look at the spiritual values through the eyes of a representative of another culture and can become an integral part of the spiritual education and formation of nations. The artistic reception of the translated text has a great impact on the presence of the source text in the new culture. Each translation determines the fate of a literary masterpiece in the cultural tradition that receives it, revealing its new meaning, and the newly emerged creative work opens up new possibilities for its interpretation (Popova, 2011).

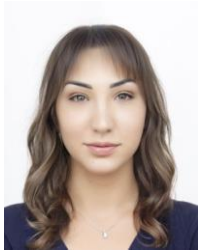
Thus, we would like to conclude that translation is a crucial dynamic factor in the process of reception of a creative work in a foreign language culture. Translation plays a decisive role in intercultural communication, in particular in the interaction between the cultures of the author of an original text and its foreign recipient. The two cultures in the dialogue encounter do not merge and mix, each retains its unity and open integrity, but they are mutually enriched (Bakhtin, 1979).

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