

Сегодня его произведения сохраняют актуальность, так как продолжают отвечать на вечные вопросы о нравственности, ответственности и ценности культурной памяти.

Таким образом, Букетов предстает не только как учёный, но и как писатель-гуманист, чей вклад в национальную литературу и культуру является неотъемлемой частью духовного наследия Казахстана.

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## LITERARY AND JOURNALISTIC LITERARY-ACADEMIC HERITAGE OF EVNEI ARSTANOVICH BUKETOV

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Arstonovich Buketov (Евней Арыстанұлы Бөкетов) was born on March 23, 1925, in the small village of Bağanaty (formerly Mariinskaya volost), currently located in the Shal Akyn district of Northern Kazakhstan Region. His birth-given name was Ibn-Gabiden, later known informally as Ebnie-Gabiden, but official documents record him as Evnie (Yevney). His family moved to Chelyabinsk (now Kurgan Oblast, Russia) due to famine. Buketov started his schooling there while his father worked in laborious jobs. After a few years, they moved back to their homeland, and he continued studying in the district centre. Unfortunately, due to his father's health problems, he was forced to leave the school after his 9<sup>th</sup> grade to support his family financially. In 1945, at age 20, he independently passed his secondary school final exams and enrolled in the Metallurgical Faculty of Kazakh Mining and Metallurgy Institute, graduating after five years. Following his graduation in 1954, he defended his dissertation and became an associate professor the following year, and then served as academic vice-rector in 1958. From 1972 to the early 1980s, he served as the first rector of Karaganda State University, and it is named in his honor.

E.A.Buketov authored more than 240 scientific articles, 9 monographs, 2 textbooks, and around 100 USSR patents and over 15 international patents, including Canada, the USA, Australia, and Sweden, over his career. He was also a literary critic, translator, poet, publicist, and writer. He was able to speak a couple of languages, including Kazakh – his native language – Russian, English, Bulgarian, and French at a reading level. His translation of William Shakespeare's "Macbeth" and "Julius Caesar" were among the first "serious" Kazakh renderings of Shakespeare's tragedies, which were praised for their accuracy and clarity into the Kazakh language. The reason is that he did not blindly rely on the standard Russian versions by Russian translators Pasternak, Marshak, and Lozinskiy. Alternatively, he compared them with the English original version, which was rare in Soviet Kazakhstan. This made his Kazakh translations unusually precise and earned him a reputation as a translator-scholar. Some critics noted that Buketov sometimes resisted the common Soviet practice of "domesticating" translations by making Shakespearean heroes sound like "Kazakh batyrs". In short, he preferred that foreign classics must remain foreign, while still being readable in Kazakh, although among Kazakh critics, there had been sparked debates on whether translations should adapt to "national and cultural style" or preserve the alien favour.

E. A. Buketov also translated the most famous satirical play, Vladimir Mayakovskiy's "The Bedbug" (Клоп), very popular on Kazakh stages in the 1960s. Actors recalled that the Kazakh translated version was so sharp and lively that audiences felt they were watching Kazakh satire, even though it was a Russian play. He also translated the famous Bulgarian writer Ivan Vazov's novel of resistance, "Under the Yoke" (Под игом). When translating Vazov, Buketov noticed that the Russian edition softened the raw, emotional tone of Bulgarian resistance against the Ottoman Empire. He feared that if he translated only from the Russian version, Kazakh readers would miss the authentic spirit of struggle. To fix this, he borrowed some dictionaries and even consulted some linguists who knew Bulgarian to check key patriotic phrases in order to make his translation much clearer. In the end, he re-introduced Vazov's novel with stronger, more rebellious expressions into the Kazakh version – making it closer to Vazov than the Russian translated ones. In one chapter, the Bulgarian original used a powerful word, "freedom," that in Russian was translated simply as *свобода* (freedom). However, Buketov debated whether to use the simple Kazakh word *бостандық* (freedom) or the more poetic and powerful *еркіндік* (liberty). After testing it aloud with students and actors, he decided to use the more poetic and powerful one, believing it carried more emotional and national resistance in Kazakh, closer to Vazov's pathos. And this is often cited as a prime example of his sensitivity to cultural equivalence, not just the dictionary. Friends of Buketov stated that he would work late into the night, reading chapters out loud in Kazakh, then switching them into Russian and Bulgarian versions for comparison during the Under the Yoke project. He said, "If the villagers of Shal Akyn district can feel the fire of Bulgarian peasants through Kazakh words, then I have done my job". In short, for him, translation was not just linguistic, but transmitting the emotional fire of history.

A. Buketov translated French selected stories and essays by Zola into Kazakh, yet not directly from French but through Russian editions. Yet Zola's French was heavy with scientific terms, socio-political commentary and descriptive

details. In Russian, these were often “smoothed”. He tried to restore some of the roughness and precision in Kazakh. Zola was considered politically “safe” in the USSR because his critique of bourgeois society aligned with Marxist ideology. Buketov took advantage of this; his translations of Zola were printed widely in Kazakhstan, helping to establish a Kazakh readership for French naturalism.

«Artemka», a novella by **Ivan Dmitrievich Vasilenko**, a Soviet Russian children’s writer known for his **childhood, honesty, and resilience works**, was also translated by Yevney Arstanovich. It was published in the late 1950s as part of his early translation activity. Significantly, it was translated as his first literary translation, done while he was still primarily a chemist and a young professor. He chose Artemka because of its moral clarity, optimism, and accessibility for young Kazakh readers. Through this work, Yevney developed his principles of faithful but natural translation – trying to make Artemka sound like a Kazakh boy without “erasing” his Russian cultural context. His colleagues once told that Buketov worked especially hard on the dialogues of children in Artemka, tried to find Kazakh colloquialism that carried the same “childish or childlike” tone.

Evnie Arstanovich Buketov was not only a literary translator and critic but also a distinguished academic figure who left a lasting impact on Kazakhstan’s educational system. In 1972, he was appointed as the Rector of Karaganda State University (today bearing his name). His tenure was marked by a distinctive vision: the belief that education must integrate both **scientific rigor and cultural depth**.

Buketov, being a Doctor of Chemical Sciences and an accomplished professor, strongly rejected the idea of a narrow specialization. He argued that a university should not merely produce technical experts, but should nurture **well-rounded intellectuals** capable of appreciating literature, art, and philosophy alongside science. This interdisciplinary approach reflected his personality — a chemist who wrote essays on translation, a rector who promoted literary journals, and a scientist who insisted on cultural literacy as a part of academic excellence.

During his leadership, Karaganda State University became not only a centre of scientific innovation but also a hub of **cultural exchange and intellectual dialogue**. He encouraged students and faculty members to engage in creative writing, translation, and literary criticism, fostering an academic climate where cultural and linguistic enrichment stood on equal footing with technical advancement. His conviction that a scientist must also be a cultural and literary figure remains a guiding principle for the university that now proudly bears his name.

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### ЭПИСТОЛЯРНОЕ НАСЛЕДИЕ Е.А.БУКЕТОВА

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23 марта 2025 года исполнилось 100 лет со дня рождения выдающегося ученого, талантливого поэта-переводчика, писателя, организатора высшей школы и науки, видного общественного деятеля, профессора, доктора технических наук, лауреата Государственной премии, члена Союза писателей СССР, академика, первого ректора Карагандинского государственного университета Евнея Арстановича Букетова.

В рамках истории повседневности изучается творческая личность, межличностные отношения в интеллектуальной среде, способы и институты трансляции знаний, особенности рецепции. [1]. Авторы статьи проводят критический анализ биографии учёного и его эпистолярного наследия, в частности писем. Предпринимаются шаги по реконструкции повседневной деятельности первого ректора Карагандинского государственного университета Евнея Арстановича Букетова. Обращение к данной теме представляется важным и в плане нравственного формирования нового поколения учёных.

Значительный интерес по изучению жизни и деятельности Е. А. Букетова представляет эпистолярный источник (письма), который уже давно известен и вполне успешно используется в современных историографических исследованиях. Письма, как известно, были самым распространенным в советское время средством общения между людьми, а также между обществом и властью. Переписка ученых вводит исследователя в мир научных и общественных связей. «На них лежит то, что принято называть «печатью времени», и они лучше, чем самые подробные воспоминания, передадут некоторые из черт и устроений людей, принадлежавших к научной и около научной среды той эпохи.