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**LEXICAL CHOICE IN LITERARY TRANSLATION: A MATTER OF EQUIVALENCE
AND ADEQUACY (BASED ON THE MATERIALS OF KAZAKH-ENGLISH
TRANSLATION OF AQBILEK NOVEL BY ZH. AIMAUTOV)**

Abstract. The article deals with the enduring issues of equivalence and adequacy in literary translation. The question of choosing certain strategies when translating national vocabulary, especially in the conditions of indirect translation, is considered by domestic and foreign researchers from different angles of the private theory of translation. In this paper, we focus on the ways of lexical choice and their equivalence in transferring the stylistics of literary characters' appearance. The interpretation of characters' appearance in fiction is one of the key components of a plot, which serves to reveal an author's style and intention. The study is based on linguistic analysis of the translation of the novel Akbilek by the classic of Kazakh literature Zh. Aimaurov, whose works reflect the richness of culture and complex social realities of the early 20th century. The translation of this work into English with the involvement of an intermediary language is a significant task that requires a deep understanding of not only the linguistic but also the cultural characteristics of the original. The adequacy of the translation of personal characters' images as well as tracing for equivalence in nationally specific vocabulary is important since the author conveys the cultural and social features of the era through their representation. The reason for choosing this topic is due to the fact that character descriptions play a central role in any literary work, and their accurate and expressive translation is crucial for preserving the author's intention and the artistic value of the text. The study of methods and strategies for translating words and expressions describing people allows for a deeper understanding of the processes of adaptation of cultural and linguistic elements and also contributes to the better understanding of intercultural awareness in target readers.

Keywords: literary (artistic) translation, Equivalence, Adequacy, National vocabulary, Kazakh literature, Zh. Aimaurov, Mediated translation.

Introduction

In fiction, the language and imagery employed reflect the worldview of a nation, revealing an intrinsic connection between literature and national identity. Consequently, literature inherently possesses a national character. Language functions as a conduit to the reality inhabited and shaped by a people, while simultaneously serving as a means for articulating their social existence. As E. Sapir observed (Sapir), human experience is largely shaped by the structure and content of the language spoken by a linguistic community. Each nation represents a distinct reality, differing from others, with no two languages capable of describing reality in identical ways. Language cannot exist independently of culture, just as culture cannot exist without the structural foundation of natural language. Within this framework, fiction serves as a profound reflection of both culture and national identity.

In the target language (TL), equivalency frequently aims to replicate the original text's precise meaning, context, and cultural importance. Nevertheless, the pursuit of complete equivalency presents challenges in literary translation since words in different languages may not equate exactly, particularly when taking into account cultural allusions, idioms, and metaphors.

Nida [1] talked about dynamic equivalence and stressed the importance of translating content above form. While Catford suggested a more linguistic approach [2], where emphasis is on formal equivalency, especially in text's grammatical and syntactical structures.

These concepts have changed over time, as contemporary theorists have realized that aiming for exact equivalency in literary translation might result in copies of the source material that are too literal or unauthentic.

Translation adequacy, on the other hand, emphasizes a translator's ability to find a translation that is appropriate for the context, purpose, and readership of the target text, rather than focusing on a direct correspondence. Tory [3] argues that adequacy should be viewed as the more flexible and context-sensitive alternative to equivalence, recognizing that a translation must adapt to the socio-cultural and historical contexts of the target language.

As most scholars suppose, the challenge in adequacy is in finding a balance between preserving the original author's intent while also making the text resonate with the target audience. Widely-known skopos theory, introduced by Vermeer [4] contributes to this by suggesting that the purpose of the translation should be the determining factor in how lexical choices are made. In this regard it is worthy to study the stated issue in in the frame of minor literatures translation.

As far as lexical choice is taken into consideration, recent studies have highlighted the importance of cultural adaptation in literary translation, particularly with regard to lexical choice. Words do not only have linguistic meanings but are imbued with cultural significance. For example, a literary reference or a culturally specific term might not have a direct equivalent in the target language. So, the domestication vs. foreignization debate [5] has continued to inform the way lexical choices are made, with scholars weighing the trade-off between making the text more accessible to the target reader (domestication) and preserving the foreign cultural nuances of the source text (foreignization). In light of global communication and the increasing movement of texts across languages, cultural hybridity has also emerged as a significant issue in translation studies. Baker [6] has argued that the dynamics of lexical choice can be informed by the broader geopolitical and cultural shifts, especially in post-colonial contexts.

The translation of fiction plays a pivotal role in broadening readers' worldviews, fostering cross-cultural understanding, and introducing diverse philosophical systems and national perspectives. Translation studies, despite its relatively recent emergence and rapid development, has identified key priorities for scholarly and practical consideration. Artistic translation, as a specialized form of translational activity, has also undergone significant evolution. Historically, artistic translation was often either excessively literal, leading to distortions of the original's content and essence or highly subjective, resulting in works that, while creative and often brilliant in their own right, diverged substantially from the source text. Over time, the perception of artistic translation as a medium of cultural and intercultural interaction has shifted. The contemporary approach emphasizes the notions of fidelity and accuracy to the original text, which form the basis for evaluating translations as *good* or *bad*.

Critics of translations often overlook the fact that an original text does not exist in isolation; its primary purpose is to communicate specific ideas and evoke particular emotions in the reader. Both the original and its translation share the same fundamental objective: to exert a certain influence or effect on their respective audiences. While the original text is crafted for readers fluent in the language in which it was written, the translation addresses an audience unfamiliar with the original language and requires mediation to engage with the content and intent of the original work.

Another issue to address the problems of indirect literary translation within the scope of our study is so-called translator agency, or the freedom of a translator in decision-making, which is often tied to lexical choice. The increasing attention to the post-structuralist perspectives in translation studies has led to a reconsideration of a translator's role as a re-writer rather than a mere conduit of an original text. Bassnett [7] in her work on gendered translation stress the translator's role in shaping how meaning is conveyed in target language.

Chishiba [8] explores the complex concept of equivalence in translation, highlighting its significance and challenges in both practice and theory. The study acknowledges that achieving equivalence is one of the most problematic areas for translators due to the inherent differences between languages. It emphasizes the lack of perfectly identical words or expressions across languages, which creates limitations in achieving direct equivalence.

Chishiba argues that translators must navigate these limitations to construct communication bridges between the source and target languages effectively. This involves an acute awareness of linguistic and cultural nuances to convey the intended message accurately. The work underscores the persistent focus on equivalence within translation studies, situating it as a central issue that continues to inspire scholarly debate and research.

Alimova [9] in her turn states that the concepts of equivalence and adequacy in translation are interrelated but serve different purposes. While equivalence views the source text as the origin and the translated text as the outcome, adequacy focuses on the communicative unity of both texts, describing translation as the process of transitioning from the source text to the translated text.

In domestic researches, scholar actively explore the issue of translatability of national literature in terms of semantic and stylistics.

So, the translation of phraseological units, such as zoo-phraseologisms in Kazakh literature, presents unique challenges due to their ethnocultural specificity. Researchers have pointed out that such phraseological expressions often lack direct equivalents in the target language, necessitating creative strategies to preserve their cultural essence and contextual meaning. Studies analyzing translations of I. Essenberlin's *The Nomads* trilogy further highlight methods such as comparative and descriptive translation approaches to address these issues [10]. The shared focus on equivalence and adequacy between these two works demonstrates the broader challenges faced by translators when negotiating lexical and cultural differences. Similarly, the translation of phraseological units, such as zoo-phraseologisms in Kazakh literature, presents unique challenges due to their ethnocultural specificity. Researchers have pointed out that such phraseological expressions often lack direct equivalents in the target language, necessitating creative strategies to preserve their cultural essence and contextual meaning.

Another outstanding results referring to the translation of national vocabulary can be found in the work discussing the issue of translation of precedent onyms (POs) in the onomastic space of Zhansugurov's poem *Kulager*. In their research Aitbayeva, Tarakov & Oldfield [11] analyze denotative and connotative meanings, as changes in the connotation of some precedent onyms are revealed in translation. As authors noted, the translator of the poem *Kulager* by Zhansugurov, a marvelous piece of Kazakh poetry had surviving severe difficulties before being published and then translated into other languages, used certain translation methods to preserve cultural specifics of the original text.

In discussing the challenges of lexical choice and equivalence in literary translation, the translation of *Aqbilek*, a seminal novel by Kazakh writer Zh. Aimautov, offers a compelling case study. The translation process requires a nuanced understanding of cultural and linguistic elements, particularly when dealing with descriptions of characters, which are central to the narrative and the author's stylistic intent.

Materials and Methods

The novel *Aqbilek* by Zh. Aimautov and its translations into Russian as intermediary and English were chosen as an object of the study, where the translation of lexical units depicting characters' appearances are discussed from the point of equivalence and adequacy.

The number of units selected for the study is more than 100, but the frame of the article we considered only some examples.

According to multiple studies, conducted by domestic scholars, the novel *Aqbilek* is a bright and earliest example of modernist novel in Kazakh literature. It attracts scholars' attention not only by the artistic skill of the author, but also with a historical background of the plot where Zh. Aimautov depicts the turbulent times of the 20-es. The variety of characters of the novel, including the most impressive of the main feminine character, a young girl by the name *Aqbilekis* represented realistically.

All the lexical units, employed for characterization of appearances are subjected to comparative and semantic analysis and also the translation strategies are analyzed to shape the equivalence of the chosen lexis.

As far as the translation texts are concerned, there is scarce information about the translators of the Russian and English variants of the novel under consideration. The translated versions in both

languages are found on the literary online site www.adebietportal.kz which displays latest news in national literature, publishes articles on issues related to national literature dissemination abroad.

Results and Discussion

Table 1 provides a selection of excerpts from the novel that describe the characters' appearances. An analysis of these lexical units, drawn from both the original text and its translated versions, reveals notable stylistic deviations in lexical choices. These deviations are more pronounced in the English translation compared to the English one. By «deviations», we refer to variations in expressive nuances arising from differences in the usage of lexical units across the texts (Table 1).

Table 1 – Lexical units to depict appearances of characters in Kazakh, Russian and English variants of the novel

№	Kazakh	Russian	English
1	2	3	4
1	Таңқы мұрын	с едва выступающим носом	with a slightly protruding nose
2	Бадырақ көз	Пучеглазый	bug-eyed
3	Шұнақ құлақтау	Корноухий	crop-eared
4	<u>Жарбактау</u>	<u>Низкорослый</u>	<u>small size</u>
5	Кірпі шаш	с торчащими волосами	hair stubbed out
6	Қырыс маңдай	низкий лоб	low forehead
7	<i>Қара сұр</i>	<i>с темно-серым лицом</i>	<i>with a dark gray face</i>
8	<i>Серейген</i>	<i>высокий; вытянувшийся</i>	<i>tall; stretched out</i>
9	Бетінен түгі шыққан	щетинистый до висков	bristly to the temples
10	Шашы дудыраған	спутанные волосы	matted hair
11	Істік мұрын	распухший нос	swollen nose
12	Ұзын бойлы	Рослый	tall
13	Ақ құба	Бледнолицый	pale faced
14	Қара мұрт	с черными усами	with black moustache
15	Сеңсең бас	Кучерявый	curly
16	Бұжыр	Рябый	pitted
17	Тарғыл бет	пятнистое лицо	spotted face
18	Омырауы аңқиған	грудь на распашку	chest is unbuttoned
19	Жіліншегі сидіған	предплечья оголены	forearms are bare
20	Жирен	Рыжий	red hair
21	Теке көз	пучеглазый	goggle eyed
22	Көк тұмсық	синеватый клюв	bluish beak
23	Танауы таңқиған	ноздри раздуваются	nostrils are flaring
24	Кеңірдегі сорайған	кадык торчит	Adam's apple sticks up
25	Саусақтары сыпсифан	пальцы вытянуты	fingers are outstretched
26	<u>Үркек малша оқшиған</u>	<u>настороженно нахмурен</u>	<u>beetle-browed watchfully</u>
27	Бес тал сақалы шокшиған	борода торчит пучками	the beard sticks out with locks
28	<i>Шынжау етті</i>	<i>тощий; худой</i>	<i>skinny; thin</i>
29	<i>Шың бетті</i>	<i>с острыми чертами лица</i>	<i>with sharp facial features</i>
30	<i>Жағына пышақ жанитын</i>	<i>с очень острыми скулами</i>	<i>with very sharp cheekbones</i>
31	Айдары селтиген	на макушке торчит хвостик волос	hair ponytail sticks out on her vertex
32	<i>Жарық ерінді</i>	<i>с потрескавшимися губами</i>	<i>with chapped lips</i>
33	<i>Дүрдек ауыз</i>	<i>вытирающие губы</i>	<i>protruding lips</i>
34	Қара торы	Смуглый	dark complexions

Continuation of Table 1

1	2	3	4
35	Орта бойлы	роста среднего	middle height
36	Қошқар тұмсық	нос выпуклый, как у барана	nose is as bulbous as sheep's one
37	Түлкі мұрт	усы, как у лиса	moustache is foxy one
38	Шүңірек көз	глаза глубоко посажены	deeply set eyes
39	Бауырсақ мұрын	нос — что баурсак	the nose like bawyrzak
40	Таңқы мұрт	Вздернутыеусы	pointed up moustache
41	Шотпак қара қыз	худющая черная девка	hollow dark girl
42	Ажарсыз	Невзрачный	unpresentable
43	Көзі құралайдай	глаза, как у козочек	eyes are like the eyes of fawns
44	Түсі жаман	неприятное лицо	unpleasant face
45	Түсі суық	холодное лицо	cold face

The pie chart illustrates amount of words describing human appearance translated from Kazakh into Russian. Vast majority of words (76%) are translated correctly, while 2% have an inaccurate translation. 7% of the words are translated partially correctly, when 15% of the words are not translated at all (Figure 1, 2).

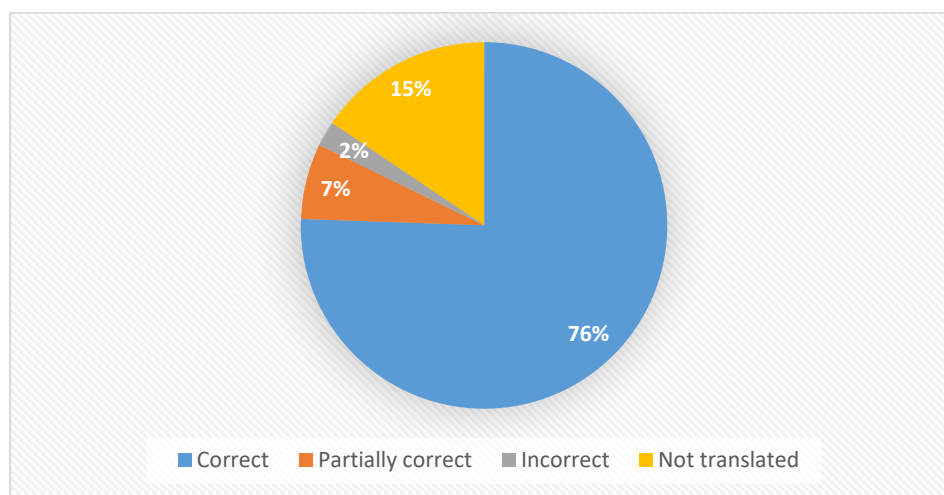


Figure 1 – Words translated from Kazakh into Russian

We have noticed that translation from Russian completely correspond to English translation.

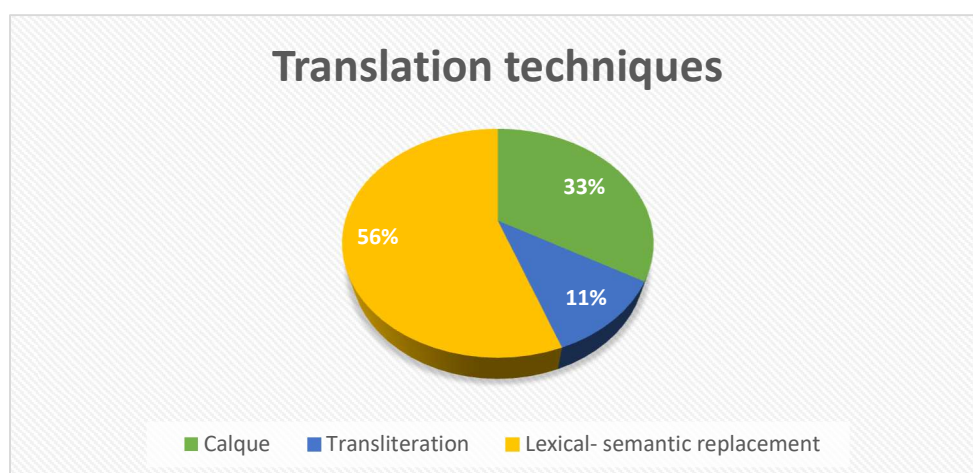


Figure 2 – Translation techniques used in translation from Kazakh into Russian.

The pie chart shows translation techniques used in translation from Kazakh to Russian. Lexical-semantic replacement was used the most with 56%, while transliteration and calque were used less with 33 and 11 percent.

Transliteration.

1) бауырсақ мұрын – нос – что бауырсақ, the nose like bawyrusak.

Calque.

- 1) Көктұмсық – синеватый клюв, bluish beak;
- 2) түлкімұрт – усы, как у лисы, my moustache is foxy one;
- 3) түсісуық – холоднолицо, cold face;

Lexical-semantic replacement.

- 1) кірпішаш – с торчащимиволосами, hair stubbed out;
- 2) Көзі құралайдай – глаза, как у козочек, eyes are like the eyes of fawns;
- 3) Текекөз – пучеглазый, goggle eyed
- 4) Айдары селтиген – намакушке торчит хвостик волос, hair ponytail sticks out on her vertex
- 5) Үркек малша окшиған – настороженно нахмурен, beetle-browed watchfully

We offer our own translation for the words that were not translated or were mistranslated.

Жіліншегі сидиған – предплечья оголены- forearms are bare

Қара сұр – is a combination of colors, where qara means black , and sur- grey, but in Kazakh culture qara might differentiate quite other meanings, e.g.:qarasuyq-literally black cold, denoting a cold with piercing wind. So, in the given word collocation it denotes a complexion of a person, dark-skinned or swarthy.

Серейген is a derived form of participle, used as an attribute, denoting an object or a person of big height.

Шыңжау етті – this collocation consisting of two components *shyngzhau*-tender or delicate, and *etty* – derived from a word – *et* (flesh), so it can denote a skinny person.

Шың бетті – *shyngas* explanatory dictionary states it is a noun denoting a highest peak but here it implies sharp or skinny featured face.

Жағына пышақ жанитын – in Kazakh it is a set expression, and literally means sharpen a knife on someone’s sharp cheekbones.

Some correlations to achieve more equivalence of original units used to depict appearances are presented in Table 2.

Table 2 – Suggested version of translation

Kazakh	Russian	English
Жіліншегі сидиған	Колени оголены	kneesarebare
Қара сұр	с темно-серым лицом	with a dark gray face
Серейген	высокий; вытянувшийся	tall; stretched out
Шыңжау етті	тощий; худой	skinny; thin
Шың бетті	с острыми чертами лица	with sharp facial features
Жағына пышақ жанитын	с очень острыми скулами	with very sharp cheekbones
Жарық ерінді	с потрескавшимися губами	with chapped lips
Дүрдек ауыз	выпирающие губы	protruding lips

Conclusion

The analysis of the translation of lexical and stylistic elements used to describe characters in ZhusipbekAimauytov’s novel Akbilek underscores the significance of considering the linguistic, cultural, and stylistic features of the source text in literary translation. This study highlighted key aspects of translation practice, including the importance of selecting precise lexical equivalents, accounting for cultural nuances, and preserving the author’s unique style and the artistic integrity of the text. Furthermore, the research facilitated the acquisition of specialized vocabulary and the development of practical translation skills.

The comprehensive examination of both the source text and its translations enhanced the student’s analytical and critical thinking abilities, which are essential for addressing complex translation tasks. Overall, the study provided valuable insights and skills that contribute to the student’s further academic and professional development in the fields of translation studies and intercultural communication.

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КӨРКЕМ ӘДЕБИЕТ АУДАРМАСЫНДАҒЫ ЛЕКСИКАЛЫҚ ТАҢДАУ: ЭКВИВАЛЕНТТІК ПЕН СӘЙКЕСТІК МӘСЕЛЕСІ (Ж. АЙМАУЫТОВТЫҢ «АҚБІЛЕК» РОМАНЫНЫҢ ҚАЗАҚША-АҒЫЛШЫНША АУДАРМАСЫ НЕГІЗІНДЕ)

Аңдатпа. Мақалада көркем әдебиет аудармасындағы әрқашанда өзекті мәселелердің бірі – аударманың эквиваленттігі мен сәйкестілігі қарастырылады. Ұлттық лексиканы аударуда белгілі бір стратегияларды таңдау мәселесі, әсіресе дөнекерлік аударма жағдайында, ресейлік және шетелдік зерттеушілер аударманың жеке теориясы тұрғысынан әртүрлі қырынан зерттелді. Осы мақалада кейіпкерлердің сырт келбетін сипаттаудың стилистикасын жеткізу жолдарына назар аударамыз. Көркем шығармада кейіпкерлердің мінез-құлқы мен сыртқы келбетінің интерпретациясы – шығарманың сюжеттік негізін құрайтын, авторлық стиль мен идеяны ашатын маңызды элементтердің бірі. Зерттеу қазақ әдебиетінің классигі Ж. Аймауытовтың «Ақбілек» романының

аудармасына және оның лингвистикалық талдауына негізделген. Жүсіпбек Аймауытов қазақ әдебиетінде маңызды орын алады, ол ХХ ғасырдың басындағы мәдени байлық пен күрделі әлеуметтік шынайылықты көрсетеді. Бұл шығарманы орыс және ағылшын тілдеріне аудару тек тілдік қана емес, сонымен қатар түпнұсқаның мәдени ерекшеліктерін терең түсінуді талап ететін маңызды міндет болып табылады. Тақырыптың өзектілігі ұлттық әдеби мұраны сақтау және оны кең аудиторияға қолжетімді ету қажеттілігімен байланысты. Шығармадағы адамдарды сипаттауларды аудару – басты элементтердің бірі, өйткені автор дәуірдің мәдени және әлеуметтік ерекшеліктерін кейіпкерлер бейнелері арқылы жеткізеді. Бұл тақырыпты таңдаудың себебі – кейіпкерлерді сипаттаулар кез келген көркем шығарманың орталық бөлігін құрайтындығында; олардың дәл әрі көркем аудармасы автор идеясы мен мәтіннің көркемдік құндылығын сақтауда маңызды рөл атқарады. Адамдарды сипаттайтын сөздер мен тіркестерді аудару әдістері мен стратегияларын зерттеу мәдени және тілдік элементтерді бейімдеу процесін тереңірек түсінуге мүмкіндік береді және мақсатты аудиторияда мәдениетаралық түсіністікті жақсартуға ықпал етеді.

Тірек сөздер: көркем аударма, эквиваленттік, сәйкестік, ұлттық лексика, қазақ әдебиеті, Ж. Аймауытов, аралық аударма.

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ВЫБОР ЛЕКСИКИ В ЛИТЕРАТУРНОМ ПЕРЕВОДЕ: ВОПРОС ЭКВИВАЛЕНТНОСТИ И АДЕКВАТНОСТИ (НА МАТЕРИАЛЕ КАЗАХСКО- АНГЛИЙСКОГО ПЕРЕВОДА РОМАНА «АҚЫЛЕК» Ж. АЙМАУЫТОВА)

Аннотация. В статье рассматриваются вечно актуальные вопросы художественного перевода - эквивалентность и адекватность перевода. Вопрос о выборе определенных стратегий при переводе национальной лексики, особенно в условиях опосредованного перевода, рассматривается российскими и зарубежными исследователями с разных сторон частной теории перевода. В данной статье мы сосредоточимся на способах транспонирования лексики для описания внешности персонажей. Интерпретация характера и внешности персонажей в художественном произведении является одной из ключевых составляющих сюжета произведения, раскрывающей стиль и замысел автора. Исследование основано на перевод и лингвистический анализ перевода романа Акбилек классика казахской литературы Ж. Аймауытова. Ж. Аймауытов занимает важное место в казахской литературе, отражая богатство культуры и сложные социальные реалии начала 20 века. Перевод этого произведения на русский и английский языки является важной задачей, требующей глубокого понимания не только лингвистических, но и культурных особенностей оригинала. Актуальность темы обусловлена важностью сохранения национального литературного наследия и необходимостью его доступности для более широкой аудитории. Перевод описаний людей в произведении является ключевым элементом, поскольку именно через образы персонажей автор передает культурные и социальные особенности эпохи.

Причина выбора этой темы связана с тем, что описания персонажей играют центральную роль в любом литературном произведении, а их точный и выразительный перевод имеет решающее значение для сохранения авторского замысла и художественной ценности текста. Изучение методов и стратегий перевода слов и выражений, описывающих людей, позволяет глубже понять процессы адаптации культурных и языковых элементов, а также способствует лучшему пониманию межкультурной осведомленности целевых читателей.

Ключевые слова: художественный перевод, эквивалентность, адекватность, национальная лексика, казахская литература, Ж. Аймауытов, опосредованный перевод.

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TÜRK EDEBİYATI'NDA ELEŞTİRİVE ELEŞTİRİ KURAMLARINA BİR BAKIŞ (1866-1960)

Özet. Türk Edebiyatı'nda modern eleştiri, Tanzimat Dönemi'yle başlar. Namık Kemal'in 1866 yılında ilk örneğini verdiği modern eleştiri, 1960 yılına gelinceye kadar iki ana dönem hâlinde empresyonist bir çizgide ilerler. Bu yıllarda pek çok eleştirmen empresyonist eleştiriyle birlikte nesnel, tarihsel, biyografik/monografik, sosyolojik ve arketipçi gibi eleştirileri de kullanır. Ortaya çıkan multiple anlayış, eleştirinin ekletik bir yapıyla ifade edilmesinin önünü açar. Ekletik anlayış, kuramsal olarak üretim ve uygulama noktasında eleştirmenlerce özgün eserler ortaya konulmasını zorlaştırır. Multiple kavramları da içeren modern eleştiri, Türk Edebiyatı'nda Batı Edebiyatı'na nazaran daha geç dönemde başlar. Bu noktada eskiden tezkire, dibace, belagat, hiciv, taşlama, nakize ve tehzil gibi geleneksel türlerin Türk Edebiyatı'nda eleştirinin yerini tuttuğu hatırlatılmalıdır. Modern eleştiri, Türk Edebiyatı'na geç gelen bir edebi türdür. Modern eleştirinin Türk Edebiyatı'na gecikmeli gelişi, sosyo-siyasi ortamın henüz hazır olmamasıyla ilgilidir. 1860'lardan itibaren görülmeye başlayan modern eleştiri, Türk Edebiyatı'nda neredeyse tüm kurumlarda olduğu gibi Osmanlı Devleti'ndeki Batılılaşma hareketleri ile birlikte yol kat eder. Cumhuriyet Dönemi'nde ise Batılılaşma'yı merkeze almaya devam eder. Durum böyle olunca Türk Edebiyatı'nda modern eleştiri, Batı'dakinden daha farklı bir noktada ve kendine özgü bir gelişim çizgisini takip ederek günümüze ulaşır. Çalışmada, 1866-1960 yılları arasında Türk Edebiyatı'nda cereyan eden eleştiri ve eleştiri kuramları söz konusu eleştiri yaklaşımının dönüşümünü ve kuramsal gelişimini çözümlenmek amacıyla nitel araştırma yöntemi temel alınır. Bununla birlikte incelemede, edebiyat sosyolojisinden de hareket edilir. Eleştiri sosyolojisi dolayısıyla ekletik yapının kuramsal bakış açısı üzerindeki sınırlayıcılığı eleştirinin potasında eritilerek bağdaştırıcı çözümlere ulaşılır.

Anahtar Kelimeler: batılılaşma, ekletik anlayış, eleştiri türleri, empresyonist eleştiri, modern eleştiri, multiple, Türk Edebiyatı.

Giriş

Sanat ve bilim dalı olarak edebiyatta, eleştiri kavramı birden çok anlamla karşılanan multiple bir kavramdır. Eleştiri kavramının tek ve kesin bir yargıyla ifade edilememesi edebiyatın ve eleştirinin sosyal ve plastik alanlara dahil oluşlarıyla ilgilidir. Ancak eleştirinin kavram olarak tanımlanışında, bir ortak buluşma noktasıyla karşılaşmak da mümkündür. Söz konusu ortak noktadan hareketle eleştiri kavramının genel ve kapsayıcı bir anlamına ulaşılabilir. Buna göre eleştiri; edebiyat eserleri üzerine