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The Role of Mediating Text in Adapting Indirect Literary Translation

Translatology of modern Kazakhstan has actualized the problem of translation of Kazakh literature into world languages. The active process of literary translation has increased the interest of foreign readers in the national culture, creativity, and identity of the Kazakh people. It set a new vector for the research of Kazakh scholars in translation studies. However, owing to the lack of professional translators, direct translation from Kazakh into English has always been problematic, so Kazakh writers' works were translated indirectly from Russian into foreign languages. The article presents the problem of defining "indirect translation" by Western, Russian, and Kazakh linguists. Authors consider ways of adapting the direct and indirect translations by comparing them with the source text of A. Nurpeisov's novel "Songy Paryz". The paper aims to reveal the ways of implementing linguocultural, pragmatic aspects of the original text and strategies for transferring art and pictorial means of the Kazakh language in direct and indirect translations. Experts in linguistics, translation studies, cognitive science, linguocultural studies, and literary criticism will be interested in the research results.

Keywords: intermediary translation, source text, direct translation, indirect translation, literary translation, translation adaptation, mediating text.

Introduction

International contacts play a significant role in developing an independent Kazakhstan and in strengthening its image on the world stage. In this respect, the quality work of professional translators is the key to successful inter-lingual communication.

Translation studies in Kazakhstan is a young scientific field, and literary translation remains one of its current problems. During the Soviet Union, as we know, many Kazakh literary works were translated from Russian into different languages. This tendency was first because Russian was the language of censorship in that period and second, the impossibility of direct international contacts and the lack of bilingual specialists speaking Kazakh and a foreign language to provide direct translations.

We acknowledge the efficiency of Russian-language mediation in translating Kazakh literature into foreign languages. However, as Kazakhstan enters the global community as an independent state, there is a question about the appropriateness of indirect translations as inferior to direct ones. Comparative studies of direct and indirect translations, actualized in recent years, help to answer this question.

We build our study on the comparative method of the outstanding novel "Songy Paryz" by the Kazakh writer and translator A. Nurpeisov and its direct translation (DT) into Russian and indirect translation (ITr) into English. A. Nurpeisov tells about an ecological disaster intertwined with social problems and the characters' fates.

The novel includes two parts: "And there was day..." and "And there was night...". The book, entitled "Paryz", was first published in 1983. A direct translation in Russian, entitled "Poslednii Dolg", was done by Gerold Belger and Anatolii Kim. The book was later republished under the title "Songy Paryz" in 2000. It was translated by Anatolii Kim. In 2013, an American translator Catherine Fitzpatrick translated the book from the mediated Russian translation and published it under the title "Final Respects".

Nurpeisov's works attract the close attention of modern scholars. Thus, poetics, mythological aspects, compositional features, peculiarities of translation of expressive lexical units, phraseological units, the category of literary space, and metaphors have been investigated. Among them are scientific articles by L.M. Beisekulova (2012), E.T. Kakilbaeva (2013), A.B. Temirbolat (2015), A.K. Dildabekova (2016), G. Dzhakipova, A. Toleubaeva, M. Zholshaeva, B. Kerimbekov, G. Muratova (2017), R.M. Meiramgalieva (2018), R.A. Dosmakhanova, K.O. Azhiev (2019), A.U. Zhusupova (2019),

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E.T. Kakilbaeva (2020), A.Y. Alzhanova, Sh. Mazhitaeva, J.T. Balmagambetova (2022). In addition, two doctoral dissertations have recently been defended. One of them is by A.M. Toleubaeva on “Peculiarities of translation of metaphors as linguocultural lacunas in the work of A. Nurpeisov’s “The Last Duty”. The second one is by A.U. Zhusupova on “The Problem of Translation of Ethnocultural Identity in A. Nurpeisov’s Trilogy “Qan men ter”.

Our previous article was dedicated to analyzing translation strategies of inter-lingual adaptation on the material of Nurpeisov’s trilogy “Qan men ter”. The paper presented a comparative analysis of the source text with its direct and indirect adaptations. It focused on identifying ways of implementing translation strategies through translation transformations [1].

This paper aims at the problem of defining the concept of “indirect translation” by Western, Russian, and Kazakh scientists. It considers methods of adapting translated texts by comparing the direct and indirect translation with the source text of the novel “Songy Paryz” by A. Nurpeisov. The paper attempts to identify ways of implementing linguocultural, pragmatic aspects and strategies for translating artistic and pictorial means of the Kazakh language in direct and indirect translations.

Materials and methods

The method of the question comprises the works of foreign, Russian, and Kazakh scientists devoted to the theoretical and applied aspects of indirect translation. Among foreign scholars, we can distinguish H. Kittel (1991), B. Edström (1991), G. Toury (1988, 1995), Y. Xu (1998), C. Dollerup (2000), E. Pajares (2000), N. Jiménez Carra (2008), M. Marin-Lacarta (2008), P. Boulogne (2009), H. Pięta (2012), K. Washbourne (2013).

Among Russian scientists, we should mention Z.G. Proshina (1998, 2006, 2013), V.N. Bazylev (2010), and A.R. Stanislavsky (2015). Most papers were published in journals.

The works of A.K. Zhumabekova (2019) and A. Akkhalieva (2022) were dedicated to the problems of indirect translation research in Kazakhstan.

Along with this, the following articles by contemporary Kazakhstani scientists were studied [2-5].

One of the first scientists who declared the valuable role of indirect translation research was G. Toury. Since he published his book in 1988, later supplemented and republished as “A Lesson from Indirect Translation” (1995), sufficient researchers focused on indirect literary translations, which received proper systematic study only in recent decades.

The lack of established terminology and conceptual agreement on indirect translation is because of the limited amount of studies conducted until recently.

Let us look at the existing definitions of indirect translation. Admittedly, a text translated from a mediated source is called indirect translation. An indirect translation in foreign sources abbreviates as “ITr” (intermediary translation). ITr is defined as “a translation of a translation” [6; 113] or “translation into language C based on a translation into language B of a source text in language A” [7; 34]. Kittel and Frank underline that indirect translation involves the usage of three different texts in three different languages. They define ITr as “the translation based on a source which is itself a translation into a language other than the language of the original, or the target language” [8; 3].

Moreover, indirect translation, called mediated translation (MT) or second-hand translation is an old and widespread practice that is still understudied and lacks academic terminology to describe dominant processes [9; 129-146].

In addition, indirect translation has other definitions. For instance, Coll-Vinent uses the term “mediated translation” defined as “translations made from previously produced, intermediate translation” [10; 58]. Saint-André uses the same term defining it as “the translation of a translated text (either spoken or written) into a third language” [11; 230]. Ringmar uses the term “relay translation”, the process involves “a chain of (at least) three texts, ending with a translation made from another translation: (original) ST > (intermediate text) IT > (end) TT, where “ST” refers to the source text, “IT” to intermediate text and “TT” to target text. The indirect translation is opposed to direct translation, which is made directly from the source text” [12; 141].

As for Russian scientists, L. Nelyubin defines ITr as “a translation carried out not from the initial text, but from its translation into another language” [13; 95]. A.L. Semenov notes that indirect translation is also called secondary or indirect [14; 68]. I.N. Zhukova interprets corresponding to L.L. Nelyubin’s interpretation “ITr is a translation made not from the original text, but from its translation into some other language” [15; 300].

Thus, under ITr, we consider an indirect translation of the source text from a previously translated version or through a mediated text, i.e., translation from translation.

Often, “indirect translation” has a negative connotation due to the prevailing opinion of scholars, arguing that ITr is a copy of the ST of a lower quality than the direct translation.

The original text, intended for one cultural society, cannot be translated into another language without semantic, pragmatic losses. Indirect translation increases the probability of such losses and decreases equivalence. However, indirect literary translation makes contacts of geographically, historically, and linguoculturally distant cultures possible.

In defense of indirect translation, Ringmar [16] argues that ITr does not always lead to a worse result. However, this implies an increased distance between the ITr and the ST. For instance, cultural corrections, through omissions and additions, made in the mediated text may be inappropriate in the TT. Pięta [17; 15-34], St. André [18; 71-94], and Lie [19; 708-709] mentioned the positive effects of ITr to balance the negative views associated with this practice.

Thus, we also agree with M. Shuttleworth and M. Cowie, who believe that ITr is essential in spreading the literary works of peripheral or distant cultures. In their view, the authors of the source text would not have acquired worldwide recognition without ITr [20].

Results and discussion

Let us consider some differences between ST (source text), DT (direct translation), and ITr (indirect translation), which we have identified in the course of their comparison.

Using transformational techniques of omission and addition to adapt the translated texts can both have positive and negative effects. In one case, the content and expression plan does not change significantly, and the translated text remains the closest to the original. In the other case, the source text’s semantic load is distorted, which leads to a different translation.

Example 1

ST:... майданнан бір аяғын жұлдырып келген балықшы әкесі баяғыда қайтыс болды; пенсияға шыққан бес-он тиынын алып от басында, ошақ бұтын күзетіп отырған қарт анасынан басқа қол ұшын беретін ешкім жоқ; ағайын-туған сірә да жоқ; рас, әкесінің немере інісі — Сары Шая... Бірақ ол қырттың барынан жоғы... [21; 5].

DT: *Твой отец, рыбак, безногим вернувшийся с войны, давно умер. Ты мог полагаться только на старую мать-пенсионерку да на собственные мозластые руки. Сильных родичей и близких нет и во все. Правда, двоюродный брат отца Сары Шая... Однако этого стервеца лучше бы у тебя и не было... А много ли достигнешь в этой жизни, уповая лишь на одного себя?* [22; 6].

ITr: *Your father, the fisherman, had returned legless from the war and died long ago. You could only rely on your old mother, a pensioner, and your own callused hands. You had no strong kin or friends at all. True, there was your father’s cousin, Sary Shaya... But it was better without that son of a bitch...* [23; 14].

Our translation: *His father, a fisherman who returned from the war with one leg, died long ago. He has no one to rely on except his retired mother, who receives a pittance and keeps an eye on the house; there are no relatives. Only his father’s grandnephew, Sary Shaya..., and that blabbermouth is of little use.*

In this excerpt, we can observe several examples of elimination and addition use. The following expressive description of the social and material status of the protagonist’s mother is omitted in translations: *пенсияға шыққан бес-он тиынын алып от басында, ошақ бұтын күзетіп отырған қарт анасынан...* Perhaps the translator has found this information unnecessary to mention in the direct translation. Therefore, it is also eliminated in indirect translation.

The direct translation added the phrase *мозластые руки*, meaning bony hands. However, the English translation has distorted the meaning by translating it as *calloused hands* (*мозолистые руки*).

The phrase *ағайын-туған сірә да жоқ* in the direct translation is represented as *Сильных родичей и близких нет и во все*. The ITr translates it as *You had no strong kin or friends at all*, adding the lexeme *strong*, referring to “powerful” relatives who can provide financial support. However, the original text does not mention any relatives specifying their social status. So, the character has no one to rely on but himself and his mother.

Likewise, in the direct translation of the expression *ағайын-туған* corresponds to *родичей и близких*, but in the ITr, we see a discrepancy as *kin or friends* meaning relatives and friends. This discrepancy is lexical, where *kin* in the English translation is transformed into *friends*. It is due to cultural differences and norms of the language. Here, the direct translation more accurately conveys the concept of *ағайын-туған*.

The lexical discrepancy of the lexeme *қырт* is also revealed in the following expression: *ол қырттың барынан жоғы...* In the Kazakh language, the lexeme *қырт* means *болтливый, балабол, пустослов*. In direct translation, the lexical unit *стервец* is also part of the invective vocabulary and means *подлец, негодяй*. The ITr uses the crude expression *son of the bitch*, which means *сукин сын, ублюдок, сволочь, подонок, мерзавец*.

Thus, translators applied a stylistic transformation to this sentence. The origin of this phrase is a Kazakh proverb: *Жаманның барынан жоғы, Ашынан — тоғы*. The author changes the expression, replacing the word *жаманның* with *қырттың*, thereby using stylistically reduced vocabulary. When translating the mentioned phrase, the author used the technique of adding the lexical unit *артық* (=лучше бы / it was better) to convey the implicit semantic components of the original text. The complete phrase should have sounded: *ол қырттың барынан жоғы артық*. As we can see, translations have distorted the original meaning of the lexeme “*қырт*”.

Example 2

ST: *Пойыз орнынан қозғалып, жылжып бара жатты. Сен асыққан жоқсың. Бұндайда көстеңдеген сирағына сенетін әдемі. Қатты жүріп кеткен пойызға жүгіріп жетіп, соңғы Гурьев вагонының басқышына бір-ақ ырғыды* [21; 6].

DT: *Поезд тихо тронулся. Ты несколькими прыжками достиг последний вагон, вскочил на подножку* [22; 6].

ITr: *The train began to move quietly. With several jumps, you reached the last car and jumped up onto the footboard* [23; 14].

Our translation: *The train started moving. You took your time, trusting your clumsy legs out of habit. As the train picked up speed, you jumped onto the footboard of the last Guryev car.*

“*Сен асыққан жоқсың. Бұндайда көстеңдеген сирағына сенетін әдемі*” — *this passage, which describes Jadiger’s reluctance to say goodbye to Bakizat and his attempt to postpone the separation, is omitted in both translations. We believe the passage should have been translated, as it describes the protagonist’s deep feeling of affection for his future wife. Consequently, the author’s intention is not conveyed.*

The excerpt “*Қатты жүріп кеткен пойызға*” and the *Guriev* railroad car name are eliminated in translations. In the first case, the omission is probably due to the translator’s reluctance to allow repetition in the direct translation. Since, the train departure has already been mentioned earlier in the text. In the second case, it may be due to the inexpediency of specifying the car name. The same techniques are used in ITr. Thus, the ITr is consistent with the direct translation.

Example 3

ST: *Қиқы-жиқы көшелерді кезе-кезе кенеп ботинканың тұмсығы ақ жем болды* [21; 8].

DT: *Бесплодное хождение по узким и кривым улочкам Аральска становилось невыносимым и унижительным, и вскоре носки твоих истоптанных парусиновых ботинок протерлись до дыр* [22; 8].

ITr: *The fruitless rounds grew unbearable and humiliating and soon the tips of your canvas shoes had worn through completely* [23; 16].

Our translation: *The endless wandering through the crooked streets soon wore out the tips of your canvas shoes.*

Both direct and indirect translations used addition, describing the protagonist’s hopeless situation caused by the futile job hunting. The passage contains the following expressions: “*бесплодное хождение ... становилось невыносимым и унижительным*” which equals “*The fruitless rounds grew unbearable and humiliating in indirect translation*” (literal translation: *Бесплодные обходы становились невыносимыми и унижительными*).

Concretization used in direct translation of the passage “*Қиқы-жиқы көшелерді кезе-кезе*” has adapted the sentence in the following way: *по узким и кривым улочкам Аральска*. Despite this, concretization was missed in indirect translation. We believe that addition and concretization techniques used in translations enhance the expressiveness of the texts, not distorting the original meaning.

Conclusion

We should mention that foreign scholars pay close attention to indirect translation. The bulk of studies on indirect translation is presented in scientific articles. In recent years, there has been an increase in the number of works devoted to indirect translation. It illustrates the interest and relevance of the topic among Russian and Kazakh scholars. However, their number is inferior to the number of studies conducted by Western scientists.

We should emphasize that the views of Western scientists contradict the Russian and Kazakhstan ones. The former view indirect translation as a poor copy of the copy and sees its negative impact. While the latter sees its positive aspects.

We believe it unfair to deny the role of mediated translation in the translation of literary works. Without the Russian intermediary translation, the acquaintance of world literature with Kazakh fiction would be impossible. Conversely, Kazakh readers of the Soviet period would have no chance to read world literature. However, these days, since Kazakhstan is open to global communication and occupies a particular place in the political space, we should recognize the efficiency of direct contacts and direct translations of fiction in particular.

Additionally, the ambiguity of the term “indirect translation” makes it difficult to define its characteristics and consolidation in translation theory.

We should remember that the original message in direct and indirect translation is often distorted because of linguistic and cultural differences, not to mention intentional or unintentional shifts caused by translations. For this reason, translators use adaptation strategies to facilitate their communicative equating in different languages.

The result of comparing the translated texts with the original, we concluded that:

- using omissions and additions when adapting the texts brought the translations to insignificant differences in terms of content but significant in terms of expression;
- the indirect translation corresponds to the direct translation with minor deviations;
- discrepancies in the translated texts concern individual lexemes, which do not affect the general sense of the original content.
- addition techniques increase the expressiveness of translated texts.

According to the results of the comparative analysis of the source text with the indirect translation, we can state that the direct, authorized translation into Russian influenced the quality of the indirect translation and the tolerance of minor deviations in the main idea of the original.

Thus, it proves the view that the information presented in the original text is already mediated by the direct translation, in which case even minor distortions in the mediated translation are inevitable.

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Жанама көркем аударманы бейімдеудегі делдал мәтінінің рөлі

Заманауи қазақстандық аударматану қазақ көркем әдебиетін әлемдік тілдерге аудару мәселелерін өзектендіруде. Әдеби шығармаларды аударудың белсенді процесі шетелдік аудиторияның қазақ халқының ұлттық мәдениетіне, шығармашылығына, өзіндік ерекшелігіне назарын аударуға ықпал етеді. Бұл өз кезегінде қазақстандық ғалымдардың аударма теориясы саласындағы зерттеулердің жана векторын белгілейді. Алайда, кәсіби аудармашылардың болмауына байланысты қазақ тілінен ағылшын тіліне тікелей аудару қиынға соғады, осыған байланысты қазақ жазушыларының шығармалары әдетте орыс тілінен шет тілдеріне жанама аударылады. Мақалада батыстық, ресейлік және отандық ғалымдардың жанама аударманы зерттеу тарихы ұсынылған. Сонымен қатар, А. Нұрпейісовтің «Соңғы парыз» роман-дилогиясы мен оның тікелей және жанама аудармаларын салыстыру әдісі арқылы аудармаларды бейімдеу тәсілдері қарастырылған. Роман қоғамның әлеуметтік мәселелерімен және кейіпкерлердің тағдырымен тығыз байланысты экологиялық апат туралы баяндайды. Сондай-ақ, мақала аясында, авторлар түпнұсқаның лингвомәдени, прагматикалық аспектілерін іске асыру тәсілдерін, қазақ тілінің көркемдік-бейнелеу құралдарын тікелей және жанама аудармалармен беру стратегиясын анықтауға тырысады. Зерттеу нәтижелері лингвистика, аударма, когнитивистика, лингвомәдениеттану, әдебиеттану саласының мамандары үшін қызықты болады.

Кілт сөздер: түпнұсқа, тікелей аударма, жанама аударма, көркем аударма, көркем проза, аударманы бейімдеу, делдал тілі.

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Роль текста-посредника в адаптации непрямого художественного перевода

Переводоведение современного Казахстана актуализировало проблему перевода казахской литературы на мировые языки. Активный процесс перевода литературных произведений повысил интерес иностранных читателей к национальной культуре, творчеству и самобытности казахского народа. Таким образом, это задало новый вектор для исследований казахстанских ученых в области переводоведения. Однако из-за отсутствия профессиональных переводчиков прямой перевод с казахского на английский язык всегда был проблематичным, поэтому произведения казахских писателей переводились опосредованно, как правило, с русского на иностранные языки. В настоящей статье представлена проблема определения понятия «косвенный перевод» западными, русскими и казахскими лингвиста-

ми. Авторы рассмотрели способы адаптации прямого и косвенного переводов, сравнивая их с исходным текстом романа А. Нурпеисова «Сонгы парыз». Роман из двух книг рассказывает об экологической катастрофе, переплетенной с социальными проблемами и судьбами героев. Целью статьи является выявление способов реализации лингвокультурных, прагматических аспектов оригинального текста и стратегий передачи художественных и изобразительных средств казахского языка в прямом и косвенном переводах. Результаты исследования будут интересны специалистам в области лингвистики, переводоведения, когнитивистики, лингвокультурологии, литературоведения.

Ключевые слова: исходный текст, прямой перевод, косвенный перевод, художественный перевод, художественная проза, переводческая адаптация, язык-посредник.

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