

**PECULIARITIES AND DIFFICULTIES OF ARTISTIC
TRANSLATION: A COMPARATIVE ANALYSIS OF ENGLISH-
KAZAKH LITERATURE WORKS**

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Abstract: *Differences in the structure of languages, social development and background of authors, lexical and stylistic features of literary work hinder a completely equivalent translation. During artistic translation, a translator must correctly recognize and consider semantic, emotionally expressive, cultural, historical, associative-figurative and socio-local information in the translated piece of work. The theoretical part of the paper focuses on defining of the concept of “artistic translation”, its features and goals, as well as discussing of the main difficulties and obstacles for creation of adequate translation. The second, practical part presents the results of a comparative analysis of Kazakh translations of R.L. Stevenson's novel “Treasure Island” and of a survey on English-Kazakh translation problems held among undergraduates majoring in translation studies. The research is carried out among students of the 1st-2nd year undergraduate program majoring in translation studies in the middle of the academic year. In total, 40 students volunteered and took part in the study. The authors conduct a questionnaire to determine the students’ level of grammatical proficiency and general knowledge of translation from English and Kazakh. The experimental work clearly demonstrates that the above-mentioned problems and issues are also present in Kazakh student community and emphasizes the importance of further study of English-Kazakh translation and development of relevant translation strategies and acknowledged criteria for assessment of translated works.*

Keywords: artistic translation; translation difficulties; translation studies; language and culture; equivalence.

In our globalized era, there is a need in a common language that allows people to understand each other when communicating. Translation becomes the only solution in any language. It became an indispensable part of our life, and translated literature works are a connection point between nations, cultures and epochs. Indeed, literature is an important mean of interethnic and international communication. It brings peoples together, better acquaints them with each other and helps to understand the world better. In fiction, you can

find everything: the originality of national thinking, the characters, the way of life, their relationships and interaction.¹

The term “artistic translation” refers to a translation of works of fiction, segments of artistic speech. Artistic translation exists since the very fiction appeared. We have some reported facts about oral translators in the ancient texts of Egyptians dated XV century BC and Greeks in the III century BC.² In the XVII century, the English philologist John Dryden started classification and divided the artistic translation into the following basic types: metaphrase (exact translation by means of the translation), paraphrase (expounding translation), imitation (replacing the translation). Recently, in most English sources the term of “artistic translation” is also used in parallel with a term “literary translation”.³ The main difference between artistic translation and other types of translation is a recognition that the text of translation belongs to a target language that have artistic merit. In other words, artistic translation refers to the type of translation activity the main task of which is to generate a speech product capable of providing artistic and aesthetic impact to the recipient.⁴ This is a special type of translation which determines the range of tasks solved by a translator in the process of working on a translation text. This is due to that the purpose of any art work is to achieve a certain aesthetic impact on the recipient as well as to create artistic images. “Such an aesthetic orientation distinguishes artistic speech from other acts of speech communication, the informative content of which is primary, independent”.⁵ Hence, the purpose of artistic translation is to transmit the information to the reader from the original piece and, ideally, to achieve the same aesthetic impact as the source text.

The first part of our research focuses on definition and description of the notion of artistic translation as well as discussion of peculiarities and problems associated with this type of translation. We also describe the most common ways of translation of realia words, i.e. untranslatable, culturally bounded language items. In the second part of the paper, we present a comparative analysis of Kazakh translations of R.L. Stevenson's novel “Treasure Island” made by K. Dautov⁶ and A. Kulibekov⁷. The close study supports the notion that translation activities produce various difficulties for

¹ M.L. Larson, *Translation: Theory and Practice, Tension and Interdependence*, Amsterdam, John Benjamins Publishing Company, 2008.

² A.V. Fedorov, *Russian: Introduction to the theory of translation studies (linguistic problems)*, Moscow, Filologia tri publishing, 2002.

³ I.S. Alexeyeva, *Introduction to the translation studies*, Moscow, Akademiya Publishing House, 2004.

⁴ V.N. Komissarov, *Modern translation studies*, Moscow, ETS Publishing House, 2002.

⁵ *Ibidem*.

⁶ K. Dautov, *Treasure Island of R.L. Stevenson*, Kokshetau, Audarma Publishing House, 2011.

⁷ R.L. Stevenson, *Kazyrna Aral*, Almaty, Zhazushi, 1965.

interpreters and these versions display many grammatical and lexical differences and variances in authors' style and approach in translation. In addition, we also conduct an experiment among freshman and sophomore students majoring in translation studies.

Materials and methods

The view of the impact of translation on the formation, enrichment, and alteration of the lexical-grammatical structure, functional system of the Kazakh literary language, demonstrates the importance of linguistic study of translation. In this context, the identification of grammatical and lexical problems in interlanguage and direct translation is a key issue for modern translation science.

For this, we have conducted a qualitative experiment. The task of the experiment is to study and analyze the level of grammatical knowledge of students and the difficulties they face in translation and during learning process.

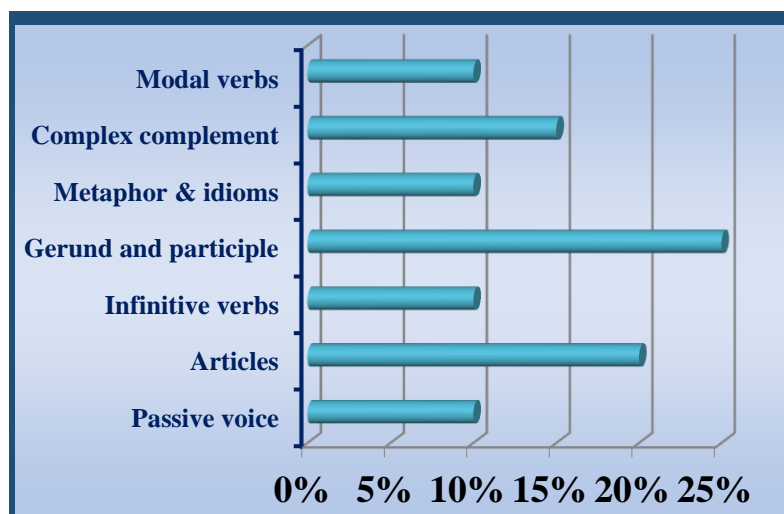
The research is carried out among students of the 1st-2nd year undergraduate program majoring in translation studies in the middle of the academic year. In total, 40 students volunteered and took part in the study. We conduct a questionnaire to determine the students' level of grammatical proficiency and general knowledge of translation from English and Kazakh, the etc. The survey consists of 10 questions addressing the standard translation difficulties faced by participants. They were given different English sentences for translation into Kazakh which contained the elements usually causing translation troubles such as modal and infinitive verbs, definite and indefinite articles, gerund and participle, passive voice, complex complement, metaphors and idioms. The survey results are illustrated in Figure 1.

It should be mentioned that the grammatical features of the translation cannot be fully taken into account and the skills of handling grammatical difficulties in translation are different for each student.

The results in Figure 1 demonstrate the skills of grammatical analysis of translation among the 1st and 2nd-year students. Almost the same proportion of participants have difficulties with translation of modal verbs, metaphors-idioms, infinitive verbs and passive voice – 10% per each category. About 15% of respondents indicated having problems with translation of complex complements. 8 students (20%) answered that definite and indefinite articles are their weak points in translation process. One fourth of all participants have issues with gerund and participle translations. Moreover, the students were asked to make verbal translation analysis and also experienced difficulties in responding. Likewise, the biggest number of students stated they had complications in translating gerund and articles. As a result, students were motivated to pay more attention to grammatical problems in translation, to

improve their professional translation during the practice, raised interest in acquiring additional skills related to their occupation, felt the social meaning of translation. The experimental work clearly demonstrates that the above-mentioned problems and issues are also present in Kazakh student community and emphasizes the importance of further study of English-Kazakh translation and development of relevant translation strategies and acknowledged criteria for assessment of translated works.

Figure 1: Percentage of students who have difficulties in translation of specific units of English language



Results and discussion

Artistic Translation: Peculiarities, Problems, Obstacles

Translation is a challenging activity and there are difficulties that emerge throughout the translation process since every language portrays the world in diverse way and has its own grammar rules, structure and syntax variance. For example, Greek has separate words for 'light blue' and 'dark blue', while other languages, such as Welsh and Japanese, have specific words that can denote 'blue' or 'green', or something in between. Difficulties arise because of the specifics of the artistic text, the variety of means of aesthetic information: structural, semantic, stylistic features of epithets, metaphors, neologisms, word games, humor, irony, dialects, author's style, as well as rhythm, syntax and grammar of sentence construction. The main difficulty in translation lies in the fact that both content and style are already existent in the original text and as a result, a translator will have to do her/his best to reproduce them as they are in

a different language.⁸ The aesthetic possibilities of a word in an artistic text can be connected to the simultaneous semantic actualization of several meanings of a word or an integral figurative rethinking of a verbal complex.⁹

The study of perception of the artistic text of another culture through translation makes it possible to determine significant cultural differences and probable ways of overcoming similar difficulties. Thus, when translating works of fiction, the interpreter applies both general translation strategies, characteristic for other genres of translation, as well as special strategies most suitable for artistic translation. Especially important moments in this case are the transfer of the style, the transfer of the author's worldview, the preservation of artistic value and the emotions caused by this fiction¹⁰.

The semantics of the artistic text is multicomponent and includes structural, denotative, connotative, pragmatic components. Unlike other types of texts, the main function is an aesthetic impact of a literary text: it is realized primarily on the basis of the connotation of its semantics, so the translator must pay special attention to the factors of primary and secondary imagery, the wide use of connoted vocabulary and phraseology. Indeed, the right use of "the beauty of words, its diversity and power to create unique artistic images" allows to form this unique aesthetic effect on readers.¹¹ A special attention should be paid to a proper use of specific vocabulary, literary and figurative units such as exclusive epithets, comparisons and stereotypes defining and representing the features of the original culture and traditional worldview of a nation since its inappropriate interpretation in a target language could hinder correct understanding, transfer of initial message of the author and aesthetic purpose of the art work.

In addition to lexical and grammatical transformations in the translation of a literary text, a translator must be able to interpret the text taking into account the semantic significance of each individual episode. When translating a literary text, one should be attentive with the ways of transferring stylistic devices. Stylistic techniques in the original source are to be used to give the translation text the greatest brightness and expressiveness. A translator can either apply the stylistic reception of the original work or create his own stylistic means in the translation process which should have a similar emotional effect. He or she should consider every detail, the smallest meanings of the original text that are crucial for understanding, dealing with not only grammatical forms but paying great attention to the pragmatic goal of each

⁸ M.Z. Haque, "Translating Literary Prose: Problems and Solutions", in *International Journal of English Linguistics*, 2012, vol. 2, no. 6, p. 97-111.

⁹ T.A. Kazakova, *Imagery in translation*, Soyuz, St. Petersburg, 2003.

¹⁰ M.Zh. Yeskindirova, Zh.K. Alshinbayeva, "Methodology of simultaneous translation: some strategies and features", in *XLinguae*, Slovakia, 2017, no. 10, p. 196-208.

¹¹ T. Gurtueva, H. Arslan, "Literary Translation of Text and its Perception by Students", in *Procedia – Social and Behavioral Sciences*, 2013, no. 70, p. 1442–1446.

individual utterance, the stylistics of its individual parts and the use of several various styles in one work. When facing difficulties in stylistic interplay, the person should study and analyze the nature and genre of the translated work. This is very important and relevant when considering different genres.¹²

Furthermore, ability to preserve national specifics of the original text and the tone of a writer is one of the most important requirements for virtuous artistic translation. Speaking of the national color, we understand it as the language of the people, the features of its life and thinking, customs and traditions. Y.M. Felichkin¹³ notes the following as components of the national color:

1. Elements of toponymy and onomastics that cannot be omitted.
2. Components specific to the language of the work (phraseological units, comparisons, epithets, proverbs and sayings, verbal vulgarisms, morphological and syntactic phenomena characteristic of the national language).
3. Elements of character thinking system, speech manners of heroes.¹⁴

Among other types of literature, poetic translation would be a very difficult task for a translator since “the poetic language is a structure of great complexity” compared to regular colloquial or informative language of a tale or romance.¹⁵ Cultures and nations are distinct in poetry due to varieties in style, tone, general sense and aesthetic value of art works. Verse translation is challenging because before translating and transferring the message of the author the translator first goes through perception phases himself. He must first recognize and understand the thoughts, ideas and any problems faced and anticipated by the poet and at the same time analyze the background and biography of the author. Poetic translation is very risky since it is almost impossible to be sure that you fully understand and get the author’s message and purpose right in original language from several verses which sometimes might seem disconnected. Hence, translating and delivering it in another language is an even more problematic task, especially if it includes humor or satire. Indeed, the peculiarity of poetic work requires putting in an additional aesthetic effort in order to “feel the poem”, express the stance and philosophy of the poet because the author’s thoughts are implicit and usually hidden in the images, symbols, special literary tricks and means.¹⁶ As a painting, a poem is a

¹² V.V. Sdobnikov, “Translation Studies Today: Old Problems and New Challenges”, in *Russian Journal of Linguistics*, 2019, vol. 23, no. 2, p. 295-327.

¹³ Yu.M. Felichkin, *Transfer of the national flavor of poetry (based on materials from translations of Mayakovsky, Blok, Yesenin and Tvardovsky)*, LSU, Lviv, 1965.

¹⁴ A.V. Fedorov, *Russian: Introduction to the theory of translation studies (linguistic problems)*, Filologia tri publishing, Moscow, 2002.

¹⁵ T. Gurtueva, H. Arslan, “Literary Translation of Text and its Perception by Students”, in *Procedia – Social and Behavioral Sciences*, 2013, no. 70, p. 1442–1446.

¹⁶ *Ibidem*.

piece of art with unique signature of the author and it is also perceived and understood differently by recipients. However, paintings do not require translation into languages since everyone can perceive and understand it in own, independent way.

Requirements and Responsibilities of Skilled Translators

Translators must cope with many issues and must bear in mind various things during the process of conveying the taste and aroma of the original piece of literature to foreign readers. Thus, a well-known theoretician and practitioner, K. Chukovsky¹⁷ evaluated the artistic translation as “the highest art”. He laid a deep thought in the evaluation of the translator's work because it is the translator who is obliged to convey the content of the work of art without losing its artistic image and to take into account the peculiarities of both languages. Indeed, any language is a semiotic system being formed and evolving over many years and containing “history, culture, knowledge, temper, conscience and the art of craft and customs”¹⁸. Hence, for a translator it is not enough to have a good command of only two languages, but he or she is also required to know the background knowledge, history, stereotypes and specific features of both cultures since these play an important role in forming the translation result. An expert translator must assimilate in a foreign culture and be competent in both languages as if it becomes his or her second nature.¹⁹

Hence, translators have huge responsibilities in front of a reader, an author, a culture and the future of any piece of work. Interpreter becomes a co-author of the translated works he presents to a foreign culture. Translator's success depends on his or her ability to preserve and transmit aesthetic strength of the final work and skills to fully express the spiritual world of the main characters.²⁰ Moreover, affecting the content he or she can influence the survival of the work and its demand in relevant audiences and attitude and opinion of a foreign communities to this piece of art or even this type of genre. It can be even assumed that translation activities can help create trends in

¹⁷ K.I. Chukovsky, *Collection of writings. High Art: from English-American copybooks*, Agentstvo FTM Ltd, Moscow, 2012.

¹⁸ S.S. Mukhtarova, B. Karagulova, Z. Sideshova, S. Mukhtarov, A. Yergazina, I. Nasipov, “Translating the Untranslatable: Challenges, Sticking Points and Struggles”, in *Space and Culture, India*, 2019, vol. 7, no. 1, p. 250-263.

¹⁹ S. Burbekova, A. Nurzhanova, “Problems of Translation Theory and Practice: Original and Translated Text Equivalence”, in *Procedia – Social and Behavioral Sciences*, 2014, no. 136, p. 119–123.

²⁰ T. Gurtueva, H. Arslan, “Literary Translation of Text and its Perception by Students”, in *Procedia – Social and Behavioral Sciences*, 2013, no. 70, p. 1442–1446.

world literature via forming own style and having own recipient in particular point in time and history.²¹

As stated above, the pragmatic goal of any translation is introducing a foreign piece of literature work to the readers who do not know a foreign language and its linguistic goal is achieving the greatest possible closeness with the original text in the conditions of a given era and culture and preserving unique national features and without changing the initial sense and message. However, an individual translator or a particular demand for translation may have different other goals. For example, to impress a reader, a certain circle of people or an audience; to translate better than those who did it before, to influence the already formed perception of the art work, the author's creativity, the culture, or to translate a statement so that the received translation confirms the thesis put forth. These goals would have an inevitable influence on the outcome of the work.

Studying the translation issues, we cannot skip discussing the issues of adequacy and equivalence that have long been used in translation literature. Some researchers put different content in them and sometimes these terms are treated as synonyms. “Adequacy” and “equivalence” are the most commonly used terms that determine the quality of translation, but their generally accepted clear distinction has not been developed to date. Understanding them as interchangeable is facilitated by the proximity of the semantics of these terms and the description in theoretical works and in many explanatory dictionaries, both domestic and foreign, which is usually produced through a series of synonyms. For example, “equivalence” is understood as “accuracy”, and “adequacy” – as “fidelity” or “identity”.²²

The specificity of the translation which distinguishes it from all other types of linguistic mediation, lies in the fact that it is intended for the full replacement of the original and that the translation receptors consider it to be completely identical to the original text. At the same time, it is obvious that the absolute identity of translation to the original is unattainable. Due to the lack of identity, the relation between the content of the original and the translation introduced the term «equivalence», denoting the generality of the content, i.e. the semantic proximity of the original and the translation. Since the importance of the maximum coincidence between these texts seems to be obvious, equivalence is usually considered as the main sign and condition for the existence of a translation. Thus, the condition of equivalence must be included in the very definition of translation. Besides, the concept of equivalence

²¹ S. Burbekova, A. Nurzhanova, “Problems of Translation Theory and Practice: Original and Translated Text Equivalence”, in *Procedia – Social and Behavioral Sciences*, 2014, no. 136, p. 119–123.

²² I.S. Alexeyeva, *Introduction to the translation studies*, Akademiya Publishing House, Moscow, 2004.

acquires an evaluation character (good or right) and only equivalent translation seems to be recognized as a translation.

When translating fiction there are specific features of equivalence and adequacy in relation to the original. The original text and the translated one are inherently two works, although they should be as much equivalent as possible to each other but eventually they will always be only relatively equivalent: both differ from each other by different creators, different language materials, distinct social, linguistic and literary environment and others. The basis of the artistic translation is its original but the translation itself is detached from the original, it becomes the reality of the translated language, contributes to the translating historical and cultural development.

In most cases addressing the equivalence issue, the linguistic principle of translation presupposes the re-creation of the formal structure of the original. However, the proclamation of a linguistic principle as the main one can lead to an excessive follow-up in the translation of the original text, i.e. to a literal, linguistically exact, but artificially weak translation which would be one of the varieties of formalism when the foreign language forms are accurately translated according to the laws of a foreign language. In cases where the syntactic structure of the translated sentence can be expressed in a similar way in translation, the literal translation can be considered as the final version of the translation without further literary processing. However, the coincidence of syntactic means in two languages is relatively rare; most often when a literal translation occurs, there might be a violation of the syntactic norms of the language. In such cases, we come across a certain gap between content and form: the author's idea is clear, but the form of its expression is alien to the native language.

Translators should be careful with using the exact matching units in the foreign language since ethnics and nations have different value systems, spiritual and material heritage and perception of things in life, so they may not accept and understand it in the same way as the source audience does.²³ This gives birth to a controversy and debates between a translation of the work being as close as possible to its original form and its interpretation and adaptation to a target audience. Some scholars claim that adaptation is more important for the accurate delivery of message of the author and a better understanding by the audience. In contrast, others state that this might give more freedom for translator's creativity and subjective approach which would alter the author's thoughts and purpose. Indeed, translators trying to interpret the peculiar text may choose details they think preferable to include in translation but omit the important things in the source which they could

²³ S. Burbekova, A. Nurzhanova, "Problems of Translation Theory and Practice: Original and Translated Text Equivalence", in *Procedia – Social and Behavioral Sciences*, 2014, no. 136, p. 119–123.

assume unnecessary. This may lead to dissimilar and unpredictable results among several professional translators since this is based on own taste, education, experience, and overall background of translators.²⁴

Nonetheless, there are some theorists who think that 'literal translation' is not possible. According to them, translation is always a new piece of literary work just similar to the original one. They present main reasons supporting their stance: a particular word in one language often contains meanings that involve several words in another language. For example, the English word 'wall' might be rendered into German as Wand (inside wall) or as Mauer (exterior wall). Grammatical particles (verb tenses, singular/dual/plural, case markers) are not available in every language; idioms of one language and culture may be utterly perplexing to speakers from another language and culture. In addition, translator also needs to consider matching genres and such components as style, composition, image system, grammar, lexis transmission and tone. Hence, getting absolutely identical translation seems to be.²⁵ Obstacles for obtaining the full equivalence comes from both translator's and reader's side. Indeed, readers' differences in thinking, competence and perception of the foreign text, various values and life visions create difficulty for translations. Issues from another side are difference in the structure of the language, different shades of word meanings, difference between author and translator in social development of which a translated text conveys the peculiarity and talent of the latter, creativity of the choice of linguistic means which are not always similar to the original text and all others.

More specific obstacles for quality translation that specialists face quite often include untranslatables, dialect terms and neologisms, illegible text, missing references, several constructions of grammar, irrationally vague terminology, inexplicable acronyms and abbreviations, intentional misnaming, particular cultural references and others. Among all these, the hardest challenge for translators is raised by non-translatables. These are also called "realia" or "culturally bound items which have no equivalents in other cultures and languages". In other words, realia are phrases used to name an object, an event, a concept or a phenomenon peculiar to and showing authentic side of a specific group of people, ethnic or country and they create lexical gaps and holes in translation studies.²⁶

There are some useful strategies and solutions for translating realia which mainly include transliteration (transcription), calquing, approximate translation (use of hyponyms) and descriptive (synonymic) translation. First, transcription

²⁴ *Ibidem*.

²⁵ *Ibidem*.

²⁶ S.S. Mukhtarova, B. Karagulova, Z. Sideshova, S. Mukhtarov, A. Yergazina, I. Nasipov, "Translating the Untranslatable: Challenges, Sticking Points and Struggles", in *Space and Culture, India*, 2019, vol. 7, no. 1, p. 250-263.

is a well-known method when a word remains unchanged, non-translated, but only transliterated using the target language symbols according to the specific rules. It is mostly applied to foreign common nouns such as personal and geographic names, toponyms, holidays and scientific terms. Second, calquing (calqation) means creation of new words as a result of changing the ones borrowed from a foreign language. Here the word or phrase that can be translated can be divided into sections and translator works separately with them. There may be transliteration of one part by the method of description, and transliteration of the other part. Third, sometimes translators use hyponyms, words of more specific meaning compared to the general category or term. In this approximate translation, a hyponym word used to convey the idea is sufficient to convey the notion of a meaning that is only partially coincident with the meaning of that original phrase.

Fourth, descriptive translation includes the substitution of synonymic phrases with equivalent notion, providing additional explanatory and descriptive details and “making meaning fit with the context”. Moreover, in regard to transliteration, it may also have issues since it does not transmit the meaning of word. Transcription cannot be an accurate translation as it may lead to a distortion of the linguistic norms of the language to be translated. Incorrect conversion of foreign words can cause even more confusion for readers which would lead to a worse effect compared to the initial possibility to use original foreign words with explanation.²⁷ As a result, every translator faces a dilemma when choosing between adequacy and contextuality and a challenge of balancing between them: whether to make translation word by word, as close as possible to the original, or to make it fit with the context so that a general sense is kept unaffected.

English-Kazakh Translation: Peculiarities and Problems

As we have discussed main problems and difficulties when translating from one to another language in general, let us specifically consider English-Kazakh translation and its peculiarities. In English, complex texts are divided into grammatical and lexical phenomena, as the translation of grammatical form and structure from English depends on their lexical completeness. A particular lexical phrase with the same grammatical phenomenon can be translated in several ways.²⁸ However, there are common generalities in the relationship and there is evidence of a consistent grammatical form and language structure between the original and the translation. That is why

²⁷ *Ibidem*.

²⁸ D.M. Akizhanova, S.K. Zharkynbekova, S.K. Satenova, “The Zipf’s law and other ways of identifying culture-specific linguistics units”, in *Space and Culture, India*, 2018, vol. 6, no. 2, p. 78-93.

translating grammatical phenomena of the original is so important to clearly understand the translator's potential.

The main prerequisites for an adequate translation from English are the correctness of the grammatical structure of foreign sentences, the full identification of grammatical difficulties in translation and the construction of English sentences according to the genre and language of the translation. It is well known that the translator must be thoroughly familiar with the grammatical features of the original language and the language of translation, the foundations of translation theory and translation, the similarities of translation in the field of grammar and vocabulary, and the methods of translation of various linguistic phenomena. All this shows the general competence of the translator which is ideally beyond the stated tasks.

When translating from English, the main grammatical issues are closely related to the morphological and syntactic structure of the sentence. In particular, the differences in grammatical categories and sentence structuring form a large group of grammatical difficulties for English-Kazakh translators. In English, there is a matter of articles, gerund, Perfect tense, the infinitive structure of subject and object of a sentence, and in Kazakh, the presence of various complex additions such as suffix and ending categories, and two different participle types. In addition, there is a clear distinction in the order in the sentences: a predicate of the sentence is always placed in the end in Kazakh, while in English sentences a subject and a predicate follow in the straight order one after another. All these aspects will be considered in our study of features of translations from English to Kazakh.

First of all, we analyze the issue of usage of article. In contrast to Kazakh, English language has definite and indefinite articles which require exclusive translation in meaning into the target language. Both types of articles refer to pronouns: a definite article “the” is connected to demonstrative pronouns and an indefinite article “a/an” is based on indefinite pronouns with a meaning “one” or “any”. It is important to translate the article in an appropriate way into Kazakh since it is an integral part of the content in English sentences. These statements are made clear in the following examples of translation analyzed also by V.N. Komissarov.²⁹

Example 1: *English*: “Yet H.G. Wells had not **an** enemy on earth”; *Kazakh*: “Дегенмен, Герберттің әлемде **бірде-бір** жауы болмады”. Here, instead of English article we need to use the negative pronoun in Kazakh “**бірде-бір**” to express the meaning explicitly.

Example 2: *English*: “He is **a** Kennedy”; *Kazakh*: “Ол Кеннеди **отбасысынан**”. Here, the translation means “He is from the Kennedy family” and Kazakh language has no analogues for a closer interpretation in this situation.

²⁹ V.N. Komissarov, *Modern translation studies*, ETS Publishing House, Moscow, 2002.

Example 3: *English*: “He was introduced to **a** Mr Black”; *Kazakh*: “Оны **бір** Блэк **деген** адамға таныстырды”. In this example, the indefinite article “a” means “one person named Black” and this was interpreted in the same way in Kazakh.

From the examples above, it can be concluded that neglecting lexical and grammatical meaning of an article would inevitably lead to an incomplete and inaccurate translation of the content.

One small problem for any Russian or Kazakh translator is use of the pronoun “you”. In both languages “you” can have three shades: one is a polite and gentle form of addressing elders and strangers, another is free and colloquial used to call a friend, close person and younger ones, and third is in plural form addressed to a group of people. Hence, a translator must be very careful and attentive in translating this pronoun to avoid possible misunderstanding or confusion of a reader. Another problem is the grammatical approach of appropriate substitution of different parts of speech. Such changes are due to the differences in the use of words and inconsistency of the norms existing in both languages. In some cases, completely different words or speech parts may be used for the translated phrases which do not have the exact analogies in Kazakh. Nouns face such transformations more often compared to other speech units. In the example 4, English nouns are converted into Kazakh verbs for a better transfer of the meaning.

Example 4: *English*: “You give me **food** and **drink** and I’ll tell you how to sail the ship”; *Kazakh*: “Сендер мені **тамақтандырынып, сусындандырыңдар**, ал мен сендерге кемені қалай баққару керектігін айтамын”.

Example 5: *English*: “After **takeoff** there would be no time for anything but work”; *Kazakh*: “**Ұшқаннан** кейін жұмыстан басқа ештемеге уақыт болмас еді”. In the example 5, English noun becomes Kazakh participle. Here it is clearly seen that to maintain semantic and expressive equivalence in translation the phrases and speech parts were transformed which eventually lead to a change in the general syntactic structure of the sentence.

Additional pressing issue in translations is use of passive voice in English usually denoted with the use of a preposition “by”. In Kazakh, these instances are translated as active voice.

Example 6: *English*: “He was met **by** his sister”; *Kazakh*: “Оны **әпкесі** күмін алды”.

Example 7: *English*: “The door was opened **by** a middle-aged woman”; *Kazakh*: “Есікті орта жастағы **әйел** ашты”. In both examples above, Kazakh versions contain active voice with words “sister” and “woman” being the subjects of these sentences.

Grammatical Analysis of the Original Text and Two Kazakh Translations of R.L. Stevenson's Novel "Treasure Island"

To deduce and demonstrate some of other problems and difficulties in real examples, we further perform a grammatical analysis of the original text and two Kazakh translations of R.L. Stevenson's novel "Treasure Island".³⁰ The novel was first translated by Abdulla Kulibekov.³¹ The novel was published twice by 1965. Kadir Dautov later re-translated the novel. The translation was published three times between 1982 and 2002. It is very close to the original text".³² The novel narrates the story of the pirate Flint hiding in a deserted island. In our research, we mainly consider a translated version of the novel "Kazyna Araly" made by K. Dautov with some comparison to A. Kulibekov's version.³³ One interesting fact is that during the translation K. Dautov was guided by the Russian version of N. Chukovsky's³⁴ "Ostrov sokrovishch", so he translated the work via intermediate language.

Our analysis will start with translations of titles. First, "Treasure Island" was translated as an alternative Kazakh phrase "Kazyna Araly" which is both semantic and ideological. The overall book consists of 6 chapters, with each one having several sections. Now we will have a close look at the heading of each chapter and examine if it is translated using the equivalence of language units.

Surprisingly, the names of these sections significantly differ in translation. For example, the first chapter "Old Buccaneer" is translated by K. Dautov as "Kari Qaraqshy" which literally means an old robber, thief or fraudster in the dictionary. The term "buccaneer" is foreign in our perception of English language, while "pirate" is a word we all are getting used to in recent times. The mentioned title is not equivalent to the "pirate" word because pirate cannot be called a thief, he is a courageous "sea wolf". Therefore, we think the translator should have left "pirate" in the title adding an explanatory note in the end of the text, exactly as it was done by A. Kulibekov. The next section "The Sea Cook" is translated as "Keme aspazy" which means "The Ship Chef". In the third part, "My Shore Adventure", K. Dautov is brief and clear in naming as "Onshore" while A. Kulibekov literally translates it as "My adventures on dry land". The fourth section is "The Stockade". A. Kulibekov leaves it as in Russian – "Chastokol". K. Dautov names "Agash sharbaq" which means a wooden fence. We would advise to call this section just

³⁰ K. Dautov, *Treasure Island of R.L. Stevenson*. Kokshetau, Audarma Publishing House, 2011.

³¹ R.L. Stevenson, *Kazyna Aral*, Zhazushi, Almaty, 1965.

³² K. Dautov, *Treasure Island of R.L. Stevenson*. Kokshetau, Audarma Publishing House, 2011.

³³ R.L. Stevenson, *Kazyna Aral*, Zhazushi, Almaty, 1965.

³⁴ K.I. Chukovsky, *Collection of writings. High Art: from English-American copybooks*, Agentstvo FTM Ltd, Moscow, 2012.

"Sharbaq" because in Kazakh community this is exactly the type of fence made of wood. The fifth chapter is "My Sea Adventure" in English which sounds as "My Adventures on the Sea" in Russian. In both chapters (three and five), there is a grammatical error. The English version of the noun "Adventure" is used in singular form, while in Russian and Kazakh it is plural. Therefore, the initial Russian translation should have been translated as "My Adventure at Sea" or "My Adventure on the Sea". Due to such an error in Russian, A. Kulibekov also uses plural form. Moreover, his version in Kazakh is translated as "My Stories at Sea" which is quite distinct from the original. Here K. Dautov is short but in a vantage position as his title states just "On the Sea".

Now our study will focus on translation of human names, nicknames, and common names in the narrative. As we can see, A. Kulibekov tries to transcribe names of people in accordance with the phonetic legitimacy of Kazakh language, so that the words are clear and easy to pronounce, but the islands, hills and other geographical names are often left unaltered as in Russian. At the same time, word explanations in this version are extremely rare, often having the Russian words untranslated. In contrast, K. Dautov carefully reviews terms that were encountered unfamiliar in Kazakh culture and translates them accordingly. As in the Russian source, K. Dautov gives relevant references and explanations to the same words and phrases in Kazakh version.

As stated earlier, one of the most difficult aspects of linguistic translation is the identification of alternative vocabulary and the analysis of ways to translate those words into other languages without losing the semantic-stylistic features of those words. In general, language units that have no equivalence in the target language represent national-cultural, historical-social differences in languages, and thus a set of words that bring many difficulties in the process of translation. Talking about such units, the followings are examples of use of the English words "sir" and "mister" in Kazakh version of "Treasure Island":

Example 8: *English*: "- No, **sir**, - replied Joyce. I believe not, **sir**"; *Kazakh*: "- Жоқ, **сэр**, - деді Джойс, - сірә, тигізе алмадым-ау деймін".

Example 9: *English*: "- The captain's wounded, said **Mr. Trelawney**"; *Kazakh*: "- Капитан жарақаттанып қалды! - деді **мистер** Трелони".

In both cases, the words "sir" and "mister" were transcribed in Kazakh despite that there is a Kazakh analogous word "myrza". This discrepancy takes place due to that the translation is based on the Russian translation where these may intentionally be left untranslated to transmit a special effect of foreign culture.

Due to their specific national and linguistic backgrounds, the classical literature is rich in genres and diverse in thematic and cultural contexts. Recently, national identity has increasingly become the subject of deep interest of scientists from various fields, which is quite logical and is associated, first of

all, with the understanding of new values.³⁵ Scientists classify the following as non-equivalent language units: ethnography, terms, aliases and impersonations, abbreviations, family names, glossary formulas and letters, phraseological and proverbial expressions, equations, religious names, obsolete words, historian words, elements of folklore. It can be concluded that the translator cannot make a quality translation without having a background knowledge of other nation and learning the culture of that nation. For instance, the following linguistic and cultural units are encountered in the English novel and K. Dautov uses transliteration of the name with adjective in it in order not to change the national context.

Example 10: *English*: “All the time he was jerking out these phrases he was stumping up and down the tavern on his crutch, slapping tables with his hand, and giving such a show of excitement as would have convinced an **Old Bailey** judge or a Bow Street runner”; *Kazakh*: “Сильвер балдағына сүйеніп, секіріп, әрлі-берлі жүргізіп, үстелді ұрғыштап, шын күйіп-нісе сөйледі, мұнысын көрсе, тіпті **Олд Бейлидегі** судья да, немесе Лондонның полициясы де оның еш жазықсыз екендігіне қалтқысыз сенген болар еді”.

In the translation notes K. Dautov gives a brief explanation for “Old Bailey” being another name of London Court. Furthermore, the translator also finds realia and untranslatables in the original work and uses the proposed ways of transliteration, calquing and synonymic translation in the examples below.

Example 11: *English*: “I’ll give you a golden **guinea** for a noggin, Jim”; *Kazakh*: “Джим, бір сапты аяқ ромың үшін алтын **гинья** берейін”.

Example 12: *English*: “**Squire** Trelawney, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island”; *Kazakh*: “**Сквайр** Трелони, доктор Ливси, басқа да джентльмендер Қазына аралы туралы білетіндерімің бәрін түгел жазып шығуымды өтінді”. Here, “squire” is left as it is by K. Dautov since it represents the title of dowry in England and is not translated in Kazakh.

As a result of our analysis and numerous other studies, it has been found that due to the interlanguage translation, which is from English into Russian first and only then into Kazakh, the translation text contains many errors and omissions. Thus, such translation affects the initial Kazakh language system modifying and adapting it to new trends of literary world as well as developing and engraving new elements adopted from foreign languages. All this is principally caused by the lack of direct English-to-Kazakh translators and little initial demand for foreign literature in Kazakh since there are sufficient sources

³⁵ B.Z. Omarov, M.B. Salkynbayev, T.E. Kydyr, G.I. Kuldeyeva, M.Z. Yeskindirova, Zh.K. Alshinbayeva, “Reflection of Ideas about Native Land in Poetic and Prose Works Using Narrative Literature Technique”, in *Media Watch*, 2020, vol. 11, no. 2, p. 408-418.

and versions in Russian and most of Kazakh population freely speaks Russian both representing consequences and impact of the Soviet system. Indeed, the translator satisfies the needs of the community, not his own, based on the values adopted by the society. According to A.F. Shiryayev, the main purpose of the translating profession is to “produce supply on the orders of a particular society”.³⁶

Undoubtedly, the task of translating from one language to another was varied with the requirements of each age. From the modern level, it is possible to see that in the history, from the first oral and later written form of literature, for the Kazakh people translation of foreign literature had cultural and social functions coming together in two channels: one is enlightenment and educational activity; second is a contribution to the formation of the Kazakh literary language, vocabulary and general lexical system. Correctly translated work, recognized as one of the most important sources of prosperity of national culture, the study of world literature, the literature of neighboring and related peoples, in general, of approaching world civilization, does not only enhance the intelligence of members of the society, but also strengthens economic, political and cultural ties between nations.³⁷ Understanding and advocating such benefits, representatives of the Kazakh intelligentsia in XX century took an active role in this process of translation of famous works from Russian and Turkic into Kazakh and made a tremendous contribution to the formation of Kazakh people’s thinking, voice and literature.³⁸ However, those translations are based on the requirements of a socially significant and consistent nature which is currently changing and forming in Kazakhstan as part of recognition and glorification of the national language and reinforced consciousness and appreciation of the national identity. Consequently, we can notice a noteworthy constant increase in demand and supply of literature and sources of information produced in Kazakh.

Conclusions

The survey results classify the problems they have during translation into several types based on specific elements of English language. Analyzing the study results, we can conclude that translation of gerund, participles and articles seems to be the hardest thing for most of the respondents. This analysis could raise additional questions but it opens more prospects and

³⁶ A.F. Shiryayev, *Simultaneous translation. Work of a simultaneous translator and teaching methods of simultaneous translation*, Voenizdat, Moscow, 1979.

³⁷ Z. Kabdolov, *Selected literature works: Part II*, Almaty, Kazakh University, 1983.

³⁸ M. Kozhakanova, T. Esembekov, “The Social Nature of Literary Translation in Kazakhstan in XX Century”, in *Procedia – Social and Behavioral Sciences*, 2014, no. 114, p. 229-233.

opportunities for further study of English-Kazakh interpretation and development of exclusive translation approaches.

Overall, we can draw the following conclusions that the translation process is based on two closely interconnected things, language and culture and to produce high-quality translation a translator must be able to fully analyze the work, the background of the author, specific culture and the period of its creation and make the necessary adjustments and efforts to create an outcome equivalent to the original. Analysis of other research works and our own study allows us to state that there is a major need in establishment of certain criteria of assessment and requirements for producing decent translation.