

## ABOUT THE TRANSLATION OF FYODOR DOSTOYEVSKY'S NOVELS INTO KAZAKH

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### Abstract

Literary translation of F.M. Dostoyevsky's works into Kazakh contributed to the enrichment of aesthetic, artistic palette of Kazakh prose writers. The translations of N. Syzdykov can be considered as the best translations of F.M. Dostoyevsky's novels into the Kazakh language. Adequate translations of N. Syzdykov have been achieved thanks to his experience, skills, in-depth analysis of the author's poetics, aesthetics, and philosophy of translated works. Research shows that the translator took into account the structural semantic functionality of each word in the text of F.M. Dostoyevsky, seeking to maximize accurate and complete reproduction of it in the Kazakh translation.

### Keywords

Comparative studies, literary translation, reception, realia, concept, vocabulary, adequate reproduction, equivalent, intercultural communication, poetics, text structure.

The 20<sup>th</sup> century is called "The Age of Translation". The Kazakh national culture hosted and enriched by mastering the world aesthetic information in a given historical period in this regard. The translation of Russian classical literature dominated amid translations into the Kazakh language during this period. The works of A.S. Pushkin, I.A. Krylov, M.Y. Lermontov, A.S. Griboyedov, N.V. Gogol, I.S. Turgenev, I.A. Goncharov, F.M. Dostoyevsky, V.G. Belinsky, N.G. Chernyshevsky, M.E. Saltykov-Shchedrin, N.A. Dobrolyubov, L.N. Tolstoy, V.G. Korolenko, A.P. Chekhov, G.I. Uspensky, D.N. Mamin-Siberian, etc. were translated into the Kazakh language for a few decades.

As we know, the relationship between the creativity of F.M. Dostoyevsky with Kazakhstan is due to the special biographical factors (stay in exile).

K.Sh. Kereyeva-Kanafiyeva studying Kazakh-Russian literary relations of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries notes that the creative relationship between Ch.Ch. Valikhanov and F.M. Dostoyevsky is the brightest page in the annals of the Kazakh-Russian literary relations [1, 11].

Writers-translators, who have made a huge contribution to the translation studies, acquainted Kazakh readers with the novels of F.M. Dostoyevsky. 5 novels from the 19-volume collected works of F.M. Dostoyevsky were translated into the Kazakh language, such as "Poor Folk", "White Nights", "Crime and Punishment", "The Idiot" and "The Brothers Karamazov".

The novel "Poor Folk" (1845), one of the earliest works of F.M. Dostoyevsky, was the first one translated into the Kazakh language and was published under the name "*Bisharalar (Бишаралар)*" in 1956. This novel was translated by S. Talzhanov into the Kazakh language. The novel of F.M. Dostoyevsky "White nights" was published to the 150 anniversary since the birthday of F.M. Dostoyevsky in 1971 in the Zhalyn magazine. The novel was translated into the Kazakh language by the writer D. Isabekov. The novel "Crime and Punishment" was published in Kazakhstan in 1972 under the name "*Qylmys pen zhaza (Қылмыс пен жаза)*". Mukhtar Zhangalin worked over the translation into the Kazakh language. The novel "The Idiot" was published in the Kazakh language in 1983, and by the end of the year literary critics considered the translation of the novel "The Idiot" by N.S. Syzdykov as the best

one. N. Syzdykov translated the novel “The Brothers Karamazov” during six years. It was published within a state program “Cultural heritage” in 2004.

Heroes of F.M. Dostoyevsky are intellectuals, ideologically *charged* individuals living in long-term stress on the type of “crime and punishment” and at the same time extremely “hungry” for moral purity.

One of the aspects of translation adequate reception of F.M. Dostoyevsky’s works is no mechanical tracing of his individual style by translators, namely his creative reconstruction. Comparative studying of the original text and target text of the novel “The Brothers Karamazov”, in the context of the previous translations of the writer’s works, helps identify the specifics of the translation of F.M. Dostoyevsky’s novels, develops the literary translation in Kazakhstan and more adequate translation of the writer’s works at the present stage.

Literary critics gave appreciation to the translation of the novel “The Idiot” into the Kazakh language. The translator deeply getting into an art method of the author actually realized the depth of his poetics and kept art features of the novel’s style in translation. Deep correlation between the components of the translation and the original text, preservation of stylistic and intonational features, rhythmic and intonational roll call of nuances and motives are observed as a result and it demonstrates the experience of N. Syzdykov in the field of literary translation. The translator skillfully recreates a landscape, a portrait, internal psychologism, shades of heroes’ feelings and strives for functional compliance of the translation to the original.

We give the examples confirming our supervision.

Original text:

“Towards the end of November, during a thaw, at nine o’clock one morning, a train on the Warsaw and Petersburg railway was approaching the latter city at full speed. The morning was so damp and misty that it was only with great difficulty that the day succeeded in breaking; and it was impossible to distinguish anything more than a few yards away from the carriage windows. Some of the passengers by this particular train were returning from abroad; but the third-class carriages were the best filled, chiefly with insignificant persons of various occupations and degrees, picked up at the different stations nearer town. All of them seemed weary, and most of them had sleepy eyes and a shivering expression, while their complexions generally appeared to have taken on the colour of the fog outside.” [2, 29].

It is not difficult to be clear about the perfect transfer of conceptual landscape descriptions comparing the translation with the original text. For example, the translator translates the word “thaw” into the Kazakh language “*zhylytyq kunderding birinde* (жылымық күндердің бірінде)”, i.e. “one of the tepid days”. It is obvious here the use of specification technique by the translator, firstly, it shows the break-down forms of natural presentation of similar natural phenomena in the Kazakh language, and secondly, thereby makes itself felt the awareness of the narrator that the weather of this season is not always warm, i.e. “one of the warm days”, which are occasionally. This conceptuality is significant for the translation; it slightly opens to the Kazakh reader the role of the narrator who is deeply guided in the topos of the Russian nature. The translator finds equivalents in the Kazakh language, uses the method of description and rhythmically, in intonational compliance states the idea at translation of the sentence “The morning was so damp and misty that it was only with great difficulty that the day succeeded in breaking” with matching words “*silbiregen qoiyu tumannan tang areng bilingendei* (сілбіреген қою тұманнан таң әрең білінгендей)”. Thus, the translator correctly uses a rich lexical stock of the Kazakh language. The sentence “Some of the passengers by this particular train were returning from abroad; but the third-class carriages were the best filled, chiefly with insignificant persons of various occupations and degrees, picked up at the different stations nearer town” is translated into the Kazakh language “*Zholaushylar arasynda shetelden oralushylar da bar edi, asirese ushinshi klasty vagondarda khalyk ygy-zhygy, mundagylar usak-tuiek kasippen zhurgen kileng osy mangnyng tozhan tompailary* (Жолаушылар арасында шетелден оралушылар да бар еді, әсіресе үшінші класты вагондарда халық ығы-жығы, мұндағылар ұсақ-түйек кәсіппен жүрген кілең осы маңның можан томпайлары)” [3, 6]. The translator skillfully translates into the Kazakh language socially significant and conceptually painted marker that is peculiar to F.M. Dostoyevsky («insignificant persons of various occupations and degrees» - «*osy mangnyng tozhan tompailary* (осы маңның можан томпайлары)»), interprets separate words (“as usual”), using speech forms of the national Kazakh language. The structure of sentences, artistic content of the original text, and stylistic coloring are kept in translation.

F.M. Dostoyevsky pays special attention to the appearance of a hero, seeks to emphasize his characteristic features caused by poetics and philosophy of the novel in his own works. For example, he describes Prince Myshkin in the following way at the beginning of the novel.

Original text:

“One of them was a young fellow of about twenty-seven, not tall, with black curling hair, and small, grey, fiery eyes. His nose was broad and flat, and he had high cheek bones; his thin lips were constantly compressed into an impudent, ironical – it might almost be called a malicious – smile; but his forehead was high and well formed, and atoned for a good deal of the ugliness of the lower part of his face. A special feature of this physiognomy was its death-like pallor, which gave to the whole man an indescribably emaciated appearance in spite of his hard look, and at the same time a sort of passionate and suffering expression which did not harmonize with his impudent, sarcastic smile and keen, self-satisfied bearing. He wore a large fur – or rather astrakhan – overcoat, which had kept him warm all night, while his neighbor had been obliged to bear the full severity of a Russian November night entirely unprepared” [2, 30].

N. Syzdykov keeps a word order at reconstruction of this portrait, transfers their meanings with the equivalents of the Kazakh language. The expression “he wore a large fur – or rather astrakhan – overcoat” is given by a combination “*zhalbagaily plashtyng iesi (жалбағайлы плащтың иесі)*”, i.e. at translation of the word “overcoat (with a hood)” he uses the obsolete word designating in the Kazakh language a type of men’s headwear. The meaning of the word “*zhalbagai (жалбағай)*” in the defining dictionary of the Kazakh language: 1. “Men’s headwear”. 2. “A type of headwear sewn to a collar of outwear, for protection against rain, heat and dust”. The theorist A. Satybaldiyev notes the necessity of the appeal for obsolete words at translation of classical works. “The majority of “archaisms” - obsolete words, which one is often frightened by, are the means used by writers and journalists in the moments of inspiration, exaggeration, and underlining. We should not allow the eradication of obsolete words from the lexis making liberal use of such words ” [4, 267]. According to the opinion of a scientist, it is possible to offer the word “*zhalbagaily (жалбағайлы)*” as one of the variants of translation of the word “hood” to which there is no analog in the Kazakh language.

Experienced and famous writers worked in the translation of Dostoyevsky’s works into the Kazakh language. Personal experience of a translator and his esthetic strategy are very important against this background. A. Satybaldiyev emphasizes the role of translation in the formation of creativity of I. Altynsarin, A. Kunanbayev [4, 13]. Translators of Dostoyevsky’s works into the Kazakh language pursued the quality of translation, because the creation of a great literary artist is the result of outstanding creative work. Writers honed their own skills and translation methods through translations. Translation of F.M. Dostoyevsky’s works into the Kazakh language became a creative school for the whole group of Kazakh writers. Dostoyevsky’s experience in creating the image of “internally split”, reflective hero turned out to be important for Kazakh writers.

It is peculiar to Dostoyevsky that the appearance of Ivan Karamazov is transmitted by the description of his inner condition in the novel. Disharmony, veiled weirdness of his appearance hints at the tragedy. Ivan is worried by the idea of God and the eternal questions of existence did not find a positive solution for him. The portrait of Ivan is pretty close to the original in the Kazakh translation. Deep spiritual crisis and soul-destroying human weakness are guessed in the Kazakh version of a portrait.

The description of appearance and the inner world of a hero in harmony and unity, the comment of his individual traits are the characteristic of monologic images in world literature. Alyosha Karamazov is perceived as a monologic image in this regard. Alyosha Karamazov was the third son of Fyodor Karamazov and Smerdyakov’s brother. The author’s characterization of Alyosha is combined with his real intrinsic ethos in the novel. Kazakh translator was able to convey completely the translational reception of Alyosha’s image to a reader. He gives conceptual meaning to each significant word finding the equivalent in the Kazakh language. The figurative characteristic of a hero is transmitted to the Kazakh language by the equivalents whereas the meaning of each individual word and word combinations of the original is saved.

For example: «ecstatic» – «*тым еліккіш (тым еліктіш)*», «poorly developed creature» – «*ogan kosa zhetesiz (оган қоса жетесіз)*», «a pale, consumptive dreamer» – «*qurgak qiyalshyl (құрғақ қиялшыл)*», «sickly» – «*zhudeubas, shilbigen bireu (жүдеубас, шілбиген біреу)*», «well-grown» – «*symbatty (сымбатты)*», «red-cheeked» – «*beti naritai (беті нартай)*», «clear-eyed» – «*zhanary zhaidary (жанары жайдары)*», «rather long, oval-shaped face» – «*bet zhuzi qiyapatty (бет-жүзі қияпатты)*», «wide-set dark grey, shining eyes» – «*ashyk qongyrsur kozderi alshak (ашық қоңырсыр көздері алшақ)*»

көздері алуақ)». The idiom «radiant with health» is successfully transmitted by the simile “*sabaudai (сабаудай)*” in the Kazakh language, which is used in the verbal description of a healthy man.

It seems that Niyaz Syzdykov considered Dostoyevsky as his mentor and teacher in literature. Translator began translating the novel “The Brothers Karamazov” after having trained and amassed wide enough artistic experience. One may fully realize it keeping watch over the translation technique of portraits, landscapes, monologues and dialogues of Dostoyevsky that bear the imprint of his poetics and aesthetics. Translator exactly transmitted the disharmonious strokes in a portrait of psychologically split heroes typical of Dostoyevsky, hidden dissonance of appearance and colour, semantically complex function of the landscape, i.e. he tapped into the poetic structure of the original and realized how the author was able to reveal the split world of a hero with the help of these figures of speech. Translator correctly used such techniques as interpretation, addition, omission, conversion, loose translation, generalization, semantic substitution, and pragmatic adaptation to display the portrait and landscape features in the original.

Monologues and dialogues in Dostoyevsky’s novel reveal the complex characters, the dialectics of the inner world of restless heroes and psychological process. Skillful intoning and individualization of heroes’ voices with different worldview and ideological tendency reinforce the narrative rhythm dynamics. However, the tragic split of consciousness and thinking of heroes, who experience the state of spiritual dualization, leads to aesthetic activity of so-called polyphony. It is characteristic of that translator takes into account the functionality of polyphony in the structure of Dostoyevsky’s texts and skillfully conveys it with relevant dialogic language discourse.

Tense functionality of monologues and dialogues that solve the strategic philosophical and conceptual issues of an author, sometimes sense-pauses (lacunae) and interrupted syntax, incompleteness of conversational turns constitute the characteristic stylistic features of Dostoyevsky’s narration. Author gives conceptual meaning to monologues and dialogues, seeking to reveal the inner world and living position of a hero-ideologist, who stands against the world, and loving and hating he wants to change. Observations show that the author often digresses from the objective delineation of Ivan Karamazov’s figure and he focuses on the internal monologues and dialogues creating his psychological image.

Moreover, the internal image of a hero turns out to be more informative from the perspective of novel’s philosophy. Such forms of psychological portrayal as letters and diaries are used to open the inner image of a hero. However, it is not enough for a narrator. He introduces a number of new literary devices into his works that have had great influence on the development of modernism in world literature. His characters find themselves in such situations as deep depression, psychological splitting, existential defamiliarization and these texts are characterized by active night fantasy of heroes, delirious states, mystical experiences, multidimensional allusions, spiritual revelations, and visions. Translator finds himself in some kind of extreme aesthetic situation at translation of complex monologues and dialogues that are stylistically multifaceted phenomenon that transmits spiritual catharsis of a hero who tragically undergoes his crime and through repentance comes to the truth in terms of strategy. Much intellectual work on the analysis of poetics of F.M. Dostoyevsky, penetration into the deep semantic levels of his texts’ structures, spider-work on translation reconstruction of multidimensional interrelation of the general and the particular in the architectonics of works helped the translator to get out of this situation and successfully cope with his task.

Religious vocabulary of the novel that reflects the spiritual world perception of a hero is translated into the Kazakh language in the framework of pragmatic-adaptive method. Religious, lexical relevant units in the novel “The Brothers Karamazov” that carry philosophical and psychological stress retain the conceptual meaning of the original in target text. Translator mainly relied on pragmatic-adaptive method and the method of loose translation at translation of some similar phrases. There are texts where the deviation of translation from ideological and artistic content of the original is noticeable as a result.

Special focus is on the preservation of national and historical colours of the original in modern translation studies. Translator used full transliteration in the translation of national realiae (“jury” – “jury”), partial transliteration (“man (*мужик*)” – “*muzhyq (мұжық)*”), assimilation (“gentlemen” – “*myrzalar (мырзалар)*”, “sword” – “*sap (сап)*”). The transfer of realiae by the closest word on semantics in the Kazakh language did not accurately convey the meaning of noble ceremony associated with a sword in the latter case. Therefore, one ought to use the transliteration as far as possible at translation of culturally significant realiae in the novel of Dostoyevsky “The Brothers Karamazov” that is characteristic of Realist literature of the 19<sup>th</sup> century.

Thus, the translation of F.M. Dostoyevsky's works into the Kazakh language became a creative school for translators and, certainly, enriched the national literature in the field of complex artistic poetics.

The process of interrelation and interaction of literatures put forward new requirements for science to literary studies. Comparative literary studies, having become a separate science, studied the relations, similarities, contacts between literatures, writers, works, etc. For example, a well-known Slovak scientist D. Dyurishin in his work "Theory of the comparative study of literature" examines literary contacts as internal and external. If the translation is carried out as to get acquainted with works in another language, the translation in this case refers to the external literary contact and creative translation refers to internal literary contact [5, 103].

A question arises from the perspective of literary comparativistics about the reception of F.M. Dostoyevsky's creativity in Kazakh literature. Reception, i.e. creative perception is one of the main categories of comparativistics. In general, translation is considered as one of the forms of reception. The creativity of F.M. Dostoyevsky is considered as unique and complex aesthetic phenomenon in Kazakh literature. A well-known Kazakh writer A. Nurpeisov emphasizes the mystery of creativity of a Russian classic in this way: "There always used to be individuals in the history of mankind whose works no matter how much the next generation tried to estimate it is impossible to overestimate, whose mystery and depth are inexhaustible as the great nature is; if you unearth one mystery, another one appears. The creativity of F.M. Dostoyevsky stays as one of the few still not fully disclosed mysteries in our modern epoch". [6, 5]

The translation of F.M. Dostoyevsky's works into the Kazakh language is a manifestation of their reception in Kazakh literature, as well as a vivid example of the external literary contact, the model of fruitful relations in Kazakh-Russian literary relations and, also, it is a school of creative achievements in the history of native literary translation.

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