Translating «The Tale of the Fisherman and the Fish» into Kazakh: Pushkin in Other Culture

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Abstract. Using the material of Alexander Pushkin's «Tale of the Fisherman and the Fish» translated into Kazakh, the ways of application and the principles of culture-oriented strategies choice, such as domestication, foreignization, and estrangement, as well as the cultural grid, are considered. They are examined as conditions for the creation of a text in another culture. Domestication prevailing in the Kazakh translations is a cultural adaptation of the original text to the target recipient, as far as Pushkin's works have been popularized, and a new genre for Kazakh literature – a literary fairy tale – has evolved. The idea of estrangement stems from domestication and means an impact from the national conceptual sphere. Rare cases of foreignization – in the form of loan translation and comments – are explained by the translator's desire to integrate effectively the original text into the target culture. The analysis focuses on the ways of transferring elements and lexis that are absent in the Kazakh culture by replacing them with the target value concepts. By comparing the Kazakh translations one can highlight the translation experience of A. Baitursynov as the most successful among the others. The translations turned out be successful due to the use of the strategies, among which estrangement plays a crucial role. The authenticity of translations is substantiated through conveying laughter poetics, targeting children and adults at a time, as well as transferring the original axiological concepts. The analysis of translation variance contributes to the understanding of how the original text can be integrated into the target culture. The findings of theoretical and historical poetics, linguopragmatics and linguoconceptology, translation studies and translatology create the prerequisites for developing new recommendations which ccould be used by translators of Pushkin's fairy tale into Kazakh.

Keywords: Pushkin, «The Tale of the Fisherman and the Fish», literary translation, other culture, the Kazakh language and culture, translation strategies

Research area: culturology, philology.

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Казахские переводы «Сказки о рыбаке и рыбке»: пушкинский текст в другой культуре

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Аннотация. На материале казахских переводов «Сказки о рыбаке и рыбке» А. Пушкина рассматриваются способы применения и принципы выбора культуро-ориентированных стратегий, таких как доместикация, форенизация и остранение, а также культурная решетка. Они исследованы как условия создания текста в другой культуре. Преобладающая в казахских переводах доместикация обоснована как адаптация текста оригинала к восприятию адресата перевода, обусловленная популяризацией творчества Пушкина и освоением нового для казахской литературы жанра – литературной сказки. Понятие остранения обосновано как расширение доместикации и результат влияния национальной концептосферы. Немногочисленность случаев форенизации – в виде кальки и примечаний – объясняется стремлением переводчика к эффективной интеграции текста оригинала в культуру языка перевода. Предметом анализа стали способы передачи отсутствующих в казахской действительности реалий и лексических единиц посредством замены их ценностными понятиями родной культуры реципиента. Сопоставление казахских переводов – с позиции парадоксальной природы сказки Пушкина – позволяет выделить художественный опыт А. Байтурсынова среди других переводов. Успех переводов объясняется использованием рассмотренных стратегий и особым местом остранения среди них. Понятие аутентичности переводов сказки Пушкина обосновано в аспекте передачи смеховой поэтики, адресованности ребенку и взрослому, а также аксиологических концептов оригинала. Анализ переводческой дисперсии также позволяет дополнить представление о факторах интеграции оригинала в культуру языка перевода. Применение результатов теоретической и исторической поэтики, лингвопрагматики и лингвоконцептологии, переводоведения и транслатологии создает предпосылки для рекомендаций переводчикам сказки Пушкина на казахский язык.

Ключевые слова: Пушкин, «Сказка о рыбаке и рыбке», художественный перевод, другая культура, казахский язык и культура, стратегии перевода.

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Introduction

The Kazakh translations complement the Kazakh Pushkiniana, allow to identify contact-typological and cultural relations between Russian and Kazakh literature and to investigate the impact of translation on the genre dynamics. Regarding that literary fairy tales are new for Kazakh literature, the considered translations help to fill the gaps in the history of literary translation. The analysis of Kazakh translations of «The Tale of the Fisherman and the Fish» (1834) is carried out relying on culture-oriented translation strategies: traditionally, there are domestication, foreignization, *estrangement and cultural grid* – the first two ones proposed by L. Venuti. Bearing in mind that the Russian and Kazakh languages are not linguistic relatives, translation variance appears to be inevitable, which, in turn, addresses the ways of laughter poetics conveying and the paradoxical nature of Pushkin's fairy tale in the grid of comparative studies.

Theoretical framework

This study of Kazakh translations of Pushkin's fairy tale involves consolidation of Pushkin's oeuvre studies, historical and theoretical poetics through the paradox of the genre in question, the fable-and-plot tied to the structure of the conflict.

In this way, the most careful attention is paid to the works of V. Nepomniashchy: as far as he defines, spiritual semantics is a fundamental feature of Pushkin's works (Nepomniashchy, 2019). Besides, his findings on the authenticity of Pushkin's narrative, considered on the material of a fairy tale, allow to interpret the protagonist as a man intended by God. Such scientific fruitfulness lies in the axiological foundations of Pushkin's worldview and explains the national and spiritual origin of the writer's tales.

A remarkable scientific heritage, built on Pushkin's tales, also involves M. Azadovskiy's ideas on how Pushkin treated folklore (Azadovskiy, 1936; Azadovskiy, 1936): literary, they prove that Pushkin used already existing plots to make them interpretable and comprehensible as «truly national» ones.

Then, to a certain degree, the article's methodology involves the ideas by I. Surat (Surat, 2001) proposed in the dissertation devoted to the literary specifics of Pushkin's fairy tale. Against the backdrop of current approaches to Pushkin's fairy tale, the novelty of Surat's view is in identifying common features in content and poetics. His ideas on reflecting aesthetic and ideological problems, and the links between national originality and folklorism, clarify the ways how Pushkin shifts aside from the fairy tale canon. Apart from that, his opinion on a transit model – an unrealized intention to «bring a French light comedy up in Russian environment» (Raskolnikov, 2005) – also pays a significant role when studying the fairy tale.

The modern scholars inscribe Pushkin's innovation for the literary fairy tales in the «classical folklore» paradigm (Sapozhkov, 2018). S. Sapozhkov proposes an attitude towards disclosing mentality through its genre and artistic nature. In his view, Pushkin quite cleverly created a model, which can be described as: «logic (antilogic) of the fool-hero/jester's behaviour in the everyday fairytale» (Sapozhkov, 2018: 400). The scholar also notes ideological nature and orientation of Pushkin's fairy tale on ridiculing the generally accepted norms of the world order.

To analyse the paradoxical nature and laughter poetics of Pushkin's fairy tale, it is important to find the plot-structure link in the conflict, which contributes to understanding the genre unity. Such approach relies on modern subjectology, addressed by I. Silantiev (Silantiev 2001; 2002; 2011; 2018). Revealing various semantic fable-plot relations has outlined the syntagmatic nature of the fable and the paradigmatic nature of the plot. His findings, applied to Pushkin's fairy tale, enable supplementing the modern theory of storytelling; characterising the function of laughter combined with the drama.

The translations are inevitably coming out of date, and thus, to be modernized, including current ideas about the literary translation's authenticity; these ideas, in turn, are based on the relationship between translation target, strategy and genre of the source text. When streamlining methodologically relevant decisions it is important to understand the translation

strategy as a decision that must be made by a translator (Hurtado, 1996/2001). Among L. Venuti's culture-oriented translation strategies foreignization and domestication are the instruments for our study (Venuti, 1994). When addressing domestication, the phenomena of restricted and full deconcretization, the use of semantic equivalents, free translation and textual explanation should be analysed, as well (Franco, 1996: 269). Foreignization, in turn, requires studying such translation techniques as transliteration, linguistic translation, translator's notes, extra-textual notes (Franco, 1996: 62). The strategy of *estrangement* is considered following on V. Shklovskiy interpretation of the term (Shklovskiy, 1983).

Thus, on the backdrop of these strategies, the role of the «cultural grid», which implies similarity among different cultures, is distinguished (Bassnett, Lefevere, 2000). As far as the analysis goes, this strategy contributes to building typological parallels in the context of formulaic poetics of the tale and literal reflection of the source.

In the research performed by V. Razumovskaya and Yu. Valkova all the mentioned translation strategies, and culture-oriented strategies, as well, are considered in general: the researchers focus on the conditions when domestication is prevailing in cases of «cultural grids dissimilarity». Hence, there is a systematization of intercultural barriers – a significant reason to use domestication. The scientists explain foreignization and its expansion by the importance of the «other». For the current study, it is significant that the scholars clarify estrangement in translation as «a complex of stylistic techniques aimed at creating a defamiliarized, foreignized perception in the reader; an actualization of an object or event, and decontextualization» (Razumovskaya, Valkova, 2017).

The study of culture-oriented strategies relies on modern scientific disciplines and relevant definitions. Thus, the differentiation between «Translation Studies» and «Translatology» supports an accurate scientific description. As opposed to Translation Studies, aimed at the translation poetics and its aesthetic criteria, translatology is focused on the psychology of

creativity, translation activity, and changes in the socio-cultural function of translated literature (Zherebin, 2021: 263). The analysis of Kazakh translations of Pushkin's fairy tales satisfies the idea of creating a holistic, integrated approach through the synthesis of translation studies and translatology. Such unity is due to the relationship between national and author's concept spheres, and their influence on translation thinking and authenticity.

By analysing the Kazakh translations in the context of domestication, foreignization and *estrangement*, as well as *cultural grids*, we are to study the attitude of the Kazakh Pushkiniana to the «banalization» of Pushkin's fairy tales. Following E. Etkind, it began in France with de Rogier's translation and grew increasingly throughout the 19th century (Chelyshev, 2015). The influence of literary translation on the genre dynamics of Kazakh literature, enriching it with new themes, characters, genres, styles – metrics in poetical translation – suggests certain ways of mastering the fairy tale by the Kazakh writers.

A comparative analysis of the Kazakh translations of Pushkin's fairy tale highlights the genre canon and methodology of writers and translators' work. In this way, M. Riffaterre outlines the canon as a cultural dominant: «the canon is a cultural outcrop of the text, a framework for a certain type of workshop behavior in a given social context» (Riffaterre, 1995: 71).

Problem statement

Refreshing the Kazakh translations of Pushkin's fairy tale involves theoretical and historical poetics – in the aspect of new events conception – being integrated into the recommendations when choosing a translation strategy. This approach is explained by the existing picture in Kazakh translations of Russian classical literature. The studies of Kazakh translations of I. Krylov's works, prose by N. Gogol and A. Chekhov reveals one common feature, i. e., the subject of translation is the original fable. Accordingly, the techniques of language and play, Gogol's apophatic writing, Chekhov's ambiguous eventfulness (V. Typa) and manipulation techniques (V. Chaliy), which are dif-

ficult for literary translation, have led to the fable-oriented works (V. Tomashevskiy).

The current theme is relevant due to several reasons. As noted in Vatsuro paper, plot-and-conflict structure connection is clarified as another factor in the authenticity Pushkin's fairy tale literary translation; in the terms of subjectology – as the fable syntagma and the plot paradigmatics relation (Vatsuro, 1995). This approach explains differences in perceptions of Pushkin's fairy tale by children and adults: a child perceives the work through the prism of the fable, and an adult – the plot. The axiological semantics of the tale, built on archetypes, brightens the psychological motivation of the characters' behaviour; makes it possible to distinguish between the laughing and the dramatic. Such idea again determines the authenticity of literary translation. When studying the translations of A. Baitursynov, Z. Kabdulov, and A. Asylbek through the culture-oriented translation strategies a set of questions should be addressed: 1) the role of cultural grid, domestication, foreignization and *estrangement* as criteria for the Kazakh translations' authenticity is to be explained, 2) translation strategies are to be supported by the amount of fable and plot reflected, 3) the impact of authors (original and translation) on the addressee are to be compared and analysed.

Methods

The interpretation of literary translation – both as a process and a result – makes the considered Kazakh translations of Pushkin's fairy tale the subject of cultural transfer and of comparative literary criticism, as well. Cross-disciplinary and choice of the research object have challenged the article's methodology based on theoretical and historical poetics, subjectology, translation studies and translatology, linguopragmatics and linguoconceptology. All this explains the use of such methods as axiological, archetypal analysis, formal, hermeneutic, receptive, post-translational, and comparative analysis.

Discussion

The analysis of translation authenticity suggests investigating the translation strategy,

its advantages / disadvantages, which allows identifying the role of genre instruments in Pushkin's fairy tale used to reflect the laugh poetics, paradoxical nature, and its targeting the audience. Revealing the parody's dual nature in the fairy tale draws attention to the correlation between the fable and the plot: speaking by the terms, this is the correlation of the fable syntagma and the paradigmatic plot (Silantyev, 2018).

By comparing the translation strategies of the Pushkin's fairy tale, we disclose the principles of the translation strategy in relation to the fable syntagma or paradigmatic plot. This view allows solving the problem: do the translations belong to translation variance; is there a translation derivation, or is the phenomenon of authentic translation reasonable and sustainable? Why, then, the translation is different from the original?

Supplementing the translation approach with the translatological one raises the issue of communicative context. In this context, V. Myrkin identified a set of private contexts that form: 1) linguistic context; 2) paralinguistic context; 3) situational context; 4) cultural context; 5) personal context (Myrkin, Prokurovskaya, Boldyreva, Solovey, 1994: 51–53). Extrapolation of the mentioned context types to translation strategies helps to study how the author influences the translation's recipient.

By analysing the cultural grid in Baitursynov's translation supports outlining a branched gradation. First, this is ritualization considered both as an element of style and a narrative technique: it can be reached by repeating the old man's gesture, expressing entreaty and requests to the Fish: *Тағзыммен қол құсырып, арыз айтып*[1](With folded pleading, making a request) (114) Second, the repetitions mark the stages in the development of Pushkin's storyline: in the description of the sea, the similarity of the cultural grid determines the literal reflection of the source text in the rhetorical formulas: *Болды ма жаның риза!* (literally: Now your soul is happy!) (116), *Болмаса өзің*

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[1] Quoted in Байтұрсынов А. Шығармалары: Өлеңдер, аудармалар, зерттеулер. (Құраст. Шәріпов Ә.,Дәуітов С.). – Alma-Ata: Жазушы, 1989–320 p; the page is in brackets.

шанаң, отырма (literally: If you don't have your own sleigh, don't sit down = Let the cobbler stick to his last) (116) – describing the old noble woman's dress. This is also a description of her scolding and screams: *Ұрсады келісімен шалға ақырып* (literally: Scolds, shouts at the old man) (14). Fourth, it is a way of creating a chronotope through the means of spectacular symbolism, i. e., visual images describing changes in the color and roughness of the sea. The symbolism is also conveyed in the dynamics when describing the sea. For example: *Жыбырлап* судың беті шимайланып (literally: Waves are running) (117), *Бұзылып* судың *түсі лайланып* (literally: The sea has darkened, silt rises to the surface from the bottom) (117), *Қарайып* теңіз *беті түнереді* (literally: The sea surface has darkened) (115). Fifth, translation authenticity is ensured by such a feature of the cultural grid as the similarity of the colour symbolism in influencing the translation's recipient. *Қара бұлт, қара дауыл* толқынды айдап (literally: Black clouds, black wind is driving waves) (117) – such description supports the unity of symbolism in folklore: the black colour symbolizes chaos and inevitable disaster.

As for the cultural grid, domestication strategies are more vivid. Domestication is an invitation to the Kazakhs' ideas about the house interior. The description of a time-worn dugout uses the accepted Kazakhs' unconscious, aimed at perceiving the dwelling through the vertical and horizontal axes. This is how the top and bottom are pictured: *Үсті шым, асты шұқыр жерден жырған / Баспана мекенінің сиқы тұрған* (literally: Above is sod, below is a hole, // Against all the odds, stands on the ground) (112). Let's compare it with the description of the old noblewoman's apartment: in Baitursynov's translation which follows the oriental tradition, the palace has decorative painting on the walls, and singing birds: *Салған үй салтанатты сәніменен, // Бояған, оюлаған мәніменен. // Сайраған бақшасында түрлі құстар / Келтірген көңіл хошын әніменен* (literally: The house is a solemn palace // Painted, covered with patterns / There are birds / I cheer up with my singing) (114). In other way, domestication is an access to the notions of es-

tates and nobility among the Kazakh people, to social hierarchy: '*қарашекпен*' (peasants), '*ақсүйек*' (white-bones).

In domestication, one can also find additional interpretation from the author made to reveal the circumstances of the character's life. Thus, to make the reader sympathize to the protagonist, the translator notes the spouses' childlessness. Traditionally, one could not to invite childless spouses to festive celebrations. It reflects the superstition associated with the majorat, the interpretation of childlessness as a sin, and the mortality in nomadic life.

The chronotope embodies such added elements: *Жұмыстың тығыздығын, тезін айтты* (literally: She pointed out the urgency of the order) (117). These are examples of emphasizing the old noblewoman's power by the social details: she dreams to become a queen: *Тапсырды шалға жұмыс, әмір етін* (literally: She instructed the old man, demonstrating her power) (115). The role of domestication in clarifying the meaning is reinforced through the Kazakh phraseological units, i. e., idioms and proverbs: *Сөз қатсаң, жыртылады жағаң* (literally: You can't keep your word, i. e. if you do keep the promise, your collar will be torn, i. e. you will be punished) (117). The idiom: *Көз салды жан-жағына мойнын бұрып* (literally: Someone is looking around, i. e. wiggles his neck) (117) conveys irony to the old man, which reflects the original idea.

In domestication, attention is paid to the morphological structure and word formation processes typical for the Kazakh language. This is a grammar example – reduplication as an instrument to emphasize the emotional impact on the reader: the use of words stemmed the root repetition. For example: *әп-әдемі* (very beautiful), *салып-салып* (hitting), *дәлме-дәл* (exactly), *тұрып-тұрып* (standing, standing), *жырық-жырық* (scratched), *аң-таң қалып* (being impressed).

In domestication, psychological motivation for the character's actions and behavior is obvious. The author's influence on the addressee is seen through the expressive vocabulary: *азап* (torment, suffering), the hero's state – *таңырқанып* (being impressed).

A separate domestication involves comic modality, expressed by the language play. Thus, Pushkin's *oaf* and *gimp* find the following matches: *Ақымақ ... алжыған, кеткен есің!* (literally: stupid, crazy) (113), *Миы ашыған, қу көк сақал!* (literally: Sour brains, old man with a gray beard) (113), *адырағал* (literally: You goggle!), *миың ашып кеткен шіріп* (literally: Your brains have turned sour, rotted) (114). For greater negation the old woman treats the old man's public image, using a loan: *Қадірсіз мұжық деген ат халыққа* (literally: In humans' eye – a man deprived of respect). *Әдепсіз, ақылы жоқ, жарым* (literally: My ill-mannered, stupid old woman) (115) and *Ақымақ, әдебі жоқ, алжыған құл* (literally: A stupid, ill-mannered, mad servant) (116). The translator adapts the Russian fairy tale to the Kazakh by the commonly used vulgarisms. In the comic modality of translation, a remarkable psychological symbolism can also be traced: *Кемпірі шалға көзін бажырайтты* (literally: The old woman goggled her eyes) (113).

In the language play, irony and parody are also created by the family etiquette. The naming *қатыны* conveys not only a rude and common *a peasant wife*, found in everyday life, but also signs her belonging to the family (his wife). The translator also used another family category: *жарың* (your wife), where the inflection means not only *belonging*, but also conveys an allusion to the lack of will of the old man and the accepted family roles.

Playing with vulgarisms, aimed at transferring the robustious character, are reflected in the translations of Pushkin's *rage – crossing the borderline*. It has built the old woman character on her desires, dreams and ideas about a noble life: *Кемпірдің мұң-мүддесін* (literally: sadness, desires, intentions) (114). The author focuses the reader's attention when the old man becomes aware of how far the old woman's demands are mad; on the hero's guilty feeling for the claims of the old woman, which led the translator to choose the following: *Таянды жынданyға кемпір жетіп* (literally: The old woman reached the peak in her madness) (115).

In the comic modality, the syntactic and stylistic role is assumed by irony, parodying the old woman through a rhetorical question:

Қатыны, қайтып келсе, болған ханым, // Қасына шал қалайша жолар енді?! (literally: He returned, and his woman became a grand lady. // How dare the old man to speak to her?) (114). The irony lies in the use of repetition when describing the palace – intensification used in the meaning of generalization: *бәрі'* (everything): *Бәрі мол, бәрі байлық, бәрі ірі* (literally: Everything is enough, everything is rich, everything is large) (114). The description of the old woman's pose also contains irony and parody: *Паңсынып сыртқы есікте тұр кемпірі* (literally: In the pose of a defender, a guardian) (115). This is not just a state: the verbal participle explains the old woman's arrogance with her new social status. The irony is also reflected in the past-and-present opposition: *Бұрынғы мұжықтығы естен кетіп* (literally: I forgot the peasant life) (115). The ironic connotations are complemented by the Fish's comments on the old woman's desire to become a queen, and forgiveness to the old man's request: *Жүргізіп жұртқа әмірін мейлінше, // Айбынды болар патша жарың* (literally: Let her show the power to people, // Your old woman will be a queen) (116).

Domestication is also a search for equivalents from a set of concepts accepted in the Kazakh everyday life: for example, *шабарман* (a runner). Another symbol is the gesture *сапырып* – known to the Kazakh people as a rhythmic movement which helps to decrease the acidity of kumis (mare's milk) or cool the hot soup. Interestingly, the verb implies an unmentioned visual image through the movement's rhythm. This is also the addressing cliche *ақсақал, тақсыр* (sovereign), *қарт* (respect to the old ages).

Estrangement is explained as a result of the national conceptual sphere and a more complex type of domestication, which gives an opportunity to study the author's innovation. This thesis is supported by the phrases of speech etiquette, which are transparent semantically and communicatively: *Балыққа айт менен көп-көп сәлем!* (literally: Say my love to the Fish) (117).

In the Kazakh folk culture, the old man's age and his physical weakness are associated with respect and honour. Weakness is reflect-

ed using such trope as *әлі жоқ сөз қайырар* (literally: No strength – strength to answer against) (117). However, when the old man is being beaten, it inverses the national values. In this case the author influences the reader by the rhetorical question: *Ағына сақалының кім қарайды?* (Who will respect his gray hair) (116), rough treating and dynamic verb forms: *Желкелеп, сүйреп, жұлқып жұлмалайды* (literally: They pushed me out, dragging along the floor, pulling and pushing) (116). In the episode: *Шалды айдап алып келді дірдектетіп* (literally: They dragged a shaking, trembling old man) (117) – the event reaches its peak. The bottom-up value principles are emphasized by travesty, through the general lines: *Жұрт күліп: Шал екенсің, – деді, – жарым, / Ақылың кем болған соң, кімге обалың?* (literally: Dear, if someone has no brain, then who is to blame? = A bad workman always blames his tools) (116). Making the folk wisdom rhetoric addressed to the old man refers to the violation of norms, and evoke a sympathy for the old man through an indirect speech.

In the speech etiquette, among the rhetorical formulas, one should also note how the Fish calms the old man *қайғырма* (literally: do not be blue). The expression does not possess any axiological connotation of the original and is reflects consolation formulas typical for the Kazakh culture. The rhetorical strategy follows the speech etiquette norms accepted by the Kazakh people. For example, the formula of calming (consolation) when expressing condolences *сабыр ет* is fixed in the funeral and memorial rituals.

Estrangement is achieved by using formulas that unconsciously actualize the core concepts of the Kazakh people: *Күн көрген бишаралар / Болмапты төрт түліктен ырымға мал* (literally: Those who did not know the life of the tramp / Not having livestock) (112) – operates with the concept of *төрт түлік* – four types of domestic animals respected by the nomadic people, each of which has its own patron. Moreover, there is a didactic component presented in the formulas of wisdom: *Бұрынғы айтпап па еді мақалдарын?* (literally: Does not the old times teach us?) (116) is a rhetorical question reflect-

ing didacticism as an etiological attitude towards the recipient. It is typical of the Kazakh mentality, folklore and the narrative system.

As a loss of the original axiology, *estrangement* is expressed in translation by the old woman's desire to become a queen. This is the state of dissatisfaction verbalized in the reduced use of the word '*жан*' (soul): *Жеткен жоқ жаным әлі ырзалыққа. // Ақсүйек дәрежесін азсынамын, // Патша етсін мені дереу бір халыққа!* (literally: The old woman's soul is still not satisfied / It is not enough for her to be a white-bone, // She wants to become the queen) (115).

To understand the nature of *estrangement*, metaphysics-oriented speech manipulation techniques are also important. For example, the old man's manipulation: *Өлдім әбден тынышым кетіп* (literally: He finally lost his mind, my death has come). Among the manipulation techniques, one should also highlight the author's ironic: *Сақтасын долы қатын перісінен!* (literally: God, save me from the grumpy old woman!) (113), *Барады сүйегімнен сөккені өтіп* (literally: Her swearing sticks to my bones) (114).

Estrangement shapes the transformation of the original chronotope. For example, in the final episode: *Түсіріп таз кебіне бір-ақ күнде, // Қойыпты қу қақбасты Құдай ұрып* (literally: In one moment everything became the same // God has cursed the cunning, hated old woman!) (117) – is a translation derivation. Pushkin inweaved morality into the structure. Baitursynov sees the momentary, futility of the old woman's intentions and obedience of the old man as a payment from heaven. Hence the idiom '*қу қақбас*' (literally: childless, hateful, disgusting) lose its rudeness in relation to the old woman.

The ratio of culture-based strategies in the translation of Baitursynov «The Tale of the Fisherman and the Fish» is given in Fig. 1.

So, translational authenticity in Baitursynov's translation of Pushkin's fairy tale is achieved mainly with the help of two strategies – domestication and *estrangement*, while foreignization is a single case. The dominance of domestication is explained by the popularization of the fairy tale, the need to develop a
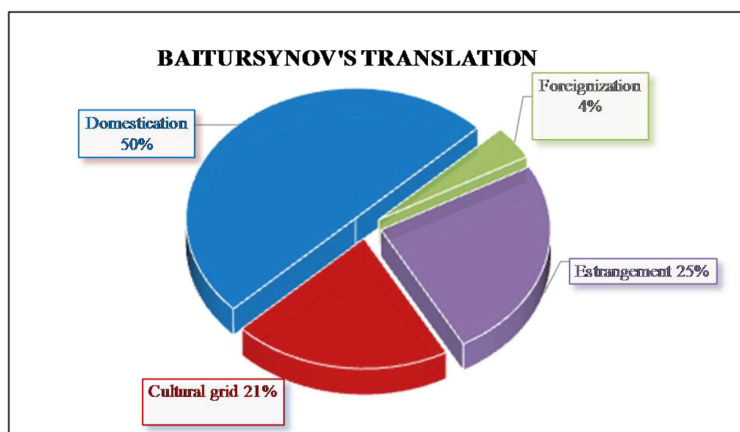
Fig. 1. Baitursynov's translation strategies

formulaic poetics, adapted to the Kazakhs. As far as the analysis goes, the role of the fable syntagma is performed by the cultural grid and domestication, and the plot's paradigmatics is supported by estrangement.

The findings allow considering domestication as additions from the translator derived from the literary translation authenticity. The examples of domestication distinguish the role of irony, parody, language, and literary play as the reflection of Pushkin's comic modality. In that case, the biggest part is given to phraseological resources of the Kazakh language, and estrangement means the impact of the national conceptual sphere, and a source of the author's style, as well as a more complex type of domestication.

In Z. Kabdulov's translation (1949), the cultural grid, as in other Kazakh translations of the tale, is directed towards the formulaic poetics, as well. This is a numeric symbolism, which acquires a sacred character (the old man throws the net three times); fable shifts in the description of the sea, foreshadowing changes in the action. At the same time, one should mark the use of brackets (translator's notes) in two cases: *Жатыр теңіз жай дем алып*[2] (literally: The sea is resting) (6). *Толқып жатыр жағаны ура* (literally: the sea surface is ris-

ing) (7). (*Жатыр теңіз буырқанып*) (literally: The sea lies hunched over) (9). (*Түнеріпті көк теңіз де*) (literally: The blue sea has darkened) (14). *Қара дауыл теңіз беті* (literally: The sea is reared by a strong wind) (17). The brackets that delimit the lines syntactically symbolize the author's intrusion, create psychological tension and prepare the reader for a cardinal turn.

The cultural grid influence can explain the examples of literal translations. So, the old man's saying: *Are you crazy?* (342), rhetorized in the meaning of the peak, has led the translator to use the image of «menduan» (henbane).

The literal reflection of the author's attitude towards the protagonist includes a self-assessment of the old man's behaviour – *батпадым* (did not dare). The axiology in performance characterizes his feeling of guilt. The way how the old woman: *ақымақ* (stupid), *кеше* (ignorant), *ашық ауыз* (gump) and the people: *Топас, алжыған шал* (literally: A stupid old man who has gone mad) (16) assess the old man is a literal transmission of «fools» and «gumps». At the same time, the old woman emphasizes the comparison degree (more than ever) in her behaviour and speech (syntactically underlined by the introduction of the author's remark in parentheses).

Repetition can be used as an element of the formulaic poetics for creating the characters' images. In Kabdulov's translation, these are repetitions in the speech of three characters, which become concrete formulas. In the old

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[2] Quoted in: Kabdulov Z. Балықшы мен балық туралы ертегі. Мектеп кітапханасы. – Alma-Ata: Kazakh State Pedagogical Publishing House, 1949.– 20 p.; the page is in brackets. The Kazakh ұ is due to the year of publishing (1949).

man's speech, this is the formula of addressing the Fish *балық тақсыр* (literally: the mistress-Fish), the request *кешіре гөр, балық тақсыр* (literally: Sorry, the mistress-Fish). The old woman also repeats: *Тәжім ет балығыңа* (literally: Bend to your Fish) (7, 9, 13) – it is a demand and an order, if to bear in mind the old woman's attitude to the old man.

A repetition in the Fish's speech is the greeting to the Fisherman, *қартым*: not simply a respectful, a deference to the age: the inflection signs of relativeness (My Old Man). On the other hand, the parting words *Қайғырма құр* (literally: Do not grieve!) and *көп күйінбе* (literally: Do not worry too much!) with which the Fish sends the old man to the old woman – means more than just a sympathy – the Fish cheers the old man up, saying it is worthless to worry, to fear and feel guilty.

Two cases of translation loans – as the use of foreignization – do not identify the nature of the translational authenticity. Kabdulov's attempt to preserve the loans «*terem*» and «*bayar*»[3] is due to Kazakh lacks the realities and lexical matches. The author's notes are also seen as the examples of foreignization: the words mean the use linguistic units that can be perceived by the reader, which is also due to adaptation to the end recipient. So, the meaning of *terem* is an image of a high temple with many windows, like a *minaret*, which, in reverse translation, will be an exotism for the Russian language. The meaning of the word has something in common with the dictionary marks when explaining the meaning of *bayar* – in the notes, *vizir's bodyguards*. Obviously, the translator uses the concepts familiar from the fairy tale to complete the general meaning.

In Kabdulov's translation domestication prevails. The people's laughing remark is translated as *шоқ-шоқ!* – an onomatopoeic and vocative interjection, with the help of which the Kazakhs ride a horse. The use of interjections is required to enhance the author's influence on the reader – to chase an old person with an offensive name is to indirectly violate the respect. This is where domestication comes in.

One can also give the examples of a commoner named by the Fisherman and the old woman: if the old woman neglects the status *жай әйел* (literally: simple, socially ordinary woman), then the old man says *қарапайым*. This is a neutral name for a poor man. This is how a semantic transformation takes place, which is literally the use of the same words in opposite meanings. If to compare it with the Fisherman's bow in its gestural meaning: *Шал да оған тағзым етті* (literally: And the old man also bowed to her) (18) – this is a respect of the old man to the Fish, illustrating their relationship.

In Kabdulov's translation, domestication assumes different forms of language play, which characterize the heroes' performance. First, these are the ritualized speech formulas: *қарт* (old man), as a form of respect to old people, is accompanied by the lexeme *кәрі* (old). This is a literary role, a mask, opposed to the humiliating assessments said by the old woman. The Fish calls the old man: *қарт, қартым,* expressing not only closeness, but also compassion, sympathy for the hero. Secondly, these are the socially accepted idioms, explaining the use of colloquial vocabulary. They characterize the humorous influence and demonstrate the range of stylistic solutions taken by the translator: *Патша саған ойншық па* (literally: Should you be a queen or something?) (13). The Fisherman's naivety is translated in one word, *қатты* (he froze), reflecting the impression achieved by the Fish's response. These idioms are balanced by the axiological expressions. As a rule, this is a ritual wish determined by the word-of-mouth: *Жақсылыққа кенеле бер* (literally: May good luck be with you) (14).

The colloquial style of translation is erased by the idioms: *жолың болсын* (Have a safe journey!) – the old man says and lets the Fish into the sea; *ұрсып-сөкті* (to swear, beat with words) – this is how the old man expresses humiliation from the old woman. Being a method of how the translator psychologically influences on the addressee, the colloquial lexis is used in the description of the shock feeling: *тіл қатты* (became dumb), *шал болды мең-зең* (having a headache, exhausted). The conversation vocabulary characterizes the old man's assessments of the old woman: *долы қатын* (grumpy, angry, hysterical), *мүлде естен таңды, іссіз*

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³ The translator's spelling is preserved.

(completely crazy, brainless). This is how the old man expresses feelings of guilt and pleading for the expected reaction. And in this sense, one can see how the Fisherman manipulates the Fish, describing his disastrous situation. The old woman's behaviour, verbal and non-verbal, is also characterized by colloquial units: she blows the old man to his head: *қақ шекеден* (right in the crown). The description of actions and violence – a violation of the taboo in treatment – is also reflected using expressively coloured vocabulary: *Желкесінен сүйреп шалды* (literally: The old man was dragged by the neck) (16), *Шауып тастай жаздап қалды* (literally: The old man was almost hacked to death) (16). To reflect the old woman's orders, the metonymy *'құлақ тіксін'* (literally: Make him listen, heighten his hearing), a rough command, motivation: *Айттым болды, кет* (literally: Everything, I said, go out) (13).

Domestication is in words formed by reduplication: *жап-жаңа астау* (new-fresh trough); *шоқ-шоқ* – the onomatopoeic and vocative, at the same time. The search for matches in the Kazakh language to the realities also exemplifies domestication: *бекзат әйел* – a noble old woman, *шабарман* – a foot-page.

Kabdulov's translation strategy involves *estrangement*, as well. Few examples can indicate this strategy as a broaden meaning of domestication. For example, the Fisherman, amazed at the Fish's ability to speak, calls it *'бейне адам'* (orator). As the rhetorical Kazakh tradition says, the oral poetic word should be distinguished, so that this assessment marks a formulaic admiration. This is a kind of personification of the Fish's spiritualized; this is how the miracle experienced by the Fisherman, is reflected. The previously mentioned idea of communicative contexts highlights the role of paralanguage context as a focus on the Kazakh's unconscious.

Estrangement can be demonstrated by two different interpretations of the dugout – in the tale's beginning and in the end: in the outset, the reader's attention is paid to the dwelling by its disrepair and comfortless interior (*жер үйшік* – a dog booth) – a fact stated by the role of the opening part. In the end, the translator adds *опыр-топыр* and creates a new meaning,

which usually signs a paradox. As a grammatical indicator of a crash or crisis, reduplication makes the dugout a symbol of the characters returning to the start, erasing the value of the opportunities they had received. The noun *босаға* (door jamb) gets a new meaning: while in the beginning it is a threshold, the border between the dugout and the outside world, then in the final *босаға* is symbolizes the house as a property. Thus, the return to the starting point acquires, on the one hand, the full meaning of a fairy tale where the characters are left with nothing; on the other hand, it reveals the tale's paradox, the ambiguity of results through double expectations. The ending does not only symbolizes a collapse of the old woman's desires and expectations, but also the human nature's paradox.

Estrangement is more difficult to trace in the ironic description of the Fisherman's obedience when the old woman expresses her last desire. On the one hand, the old man *батпады* (he did not dare), and on the other hand, there is an ironic determination that appeals to popular ideas about the stereotypes of how a man treat a grumpy woman: *Тіл қатарға жоқ қой еркі* (literally: A man should not compete in argument (with a woman)). An even more complicated case of estrangement is the reflection of speech images through silence and sound. So, the Fish's silence – as a non-verbalized refusal – is revealed by phraseological means of the Kazakh language: *тіл қатапстан* (to keep silent). The sound of the Fish splashing its tail: *шолп emmi* is similar to the tinkling of a girl's silver jewels. The jewels sung in the Kazakh poetry are perceived as attributes of a female beauty, that is why the translator softens the refusal.

The findings on the strategies applied by Kabdulov are shown in Fig. 2.

So, Z. Kabdulov's translation is characterized mainly by domestication. It is explained by Pushkin's popularity, against the background of the taboo on the translations made by repressed authors (Baitursynov). It was actually the first translation of Pushkin's fairy tale in the Kazakh minds. The doubled parody differs from the one in Baitursynov's translation: for Kabdulov, the object of parody – not in a satirical, but in a humorous way – is the old man's
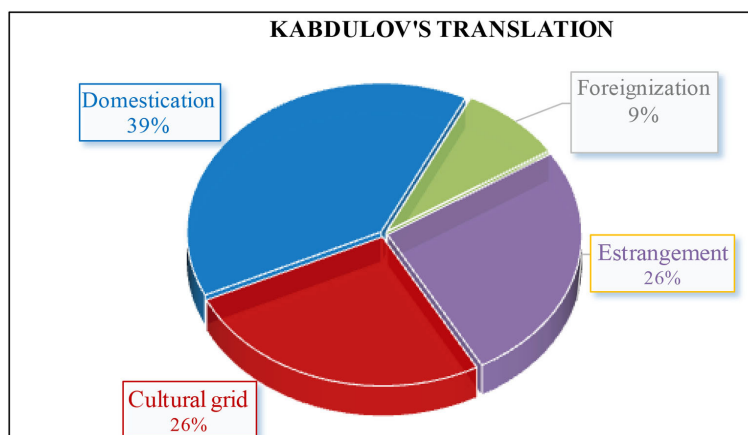
Fig. 2. Z. Kabdulov's translation strategies

image; the fairy tale targets one audience, neutralised by age. This is due to the reproduction of the fable. The paradigmatic nature of the plot is revealed upon careful reading; however, it is hidden behind the reader's unconscious perception of meanings that appeal to him/her.

As the two previously discussed translations, in the one of A. Asylbek (2016) the cultural grid is formed by literal translation: the idiom *Жегенсің бе меңдуана?*[4] (literally: Have you gone mad?) (271) and the proverb *Өз арбаңа мінбеймісің*? (literally: Let the cobbler stick to his last) (272). The cultural grid also determines the use of words in their direct meaning, e. g. when describing the dugout as a barn: *Тұрып жатты лашықта олар* (literally: They lived in a shack) (267); the everyday life of the characters: *Солғын өмір сүріп жатты* (literally: We lived an ordinary, routine life). The old man's actions are classified in correlation: *Кемпір мені жазалады, // Саған бар деп мазалады* (The old woman punished me, // She demanded that I go to you) (268). Here the verbs '*жазалады'* and '*мазалады'* literally mean: 'punished' and 'interfere' (demand). To quote Yu. Tynyanov's term «the poetic line's density», these two verbs are synonymous by the old man's dependence.

The translator's reference to the formulaic poetics is also explainable. First of all, it is

a system of repetitions, which causes the use of sacred numbers (the net is thrown for three times). The translator is focused on the fable syntagma when depicting the sea, given in the original. However, in Asylbek's translation, the symbolism is set by the perception formed by mythopoetics. On the one hand, one can see the changes in the sea through the old man's eyes; on the other – the translator generalizes the landscape – this is both the sea and the land. The change of landscape scenes can be indicated by *Көк толқынды қайта көрді* (literally: I saw the blue waves again) (268); *Теңіз тулап, толқындады* (literally: The sea is running high, the waves are running) (269) – describes a trembling sea, with rippling waves on the surface; *Теңіз толқып, тулап жатты* (literally: the sea is in waves, it is smiting) (270) – a repetition of the state created by the lexeme *тулап = tremor, waves*. The use of *толқып* (wavering) emphasizes that spectacular symbolism formed by the waves. If to compare the same metaphor for the description of the old man's state: *Шал жүрегі тулап қатты* (literally: The old man's heart is beating faster) (270). A certain descriptive homogeneity is due to syntactic repetitions. Thus, the description *Көк толқынды қайта көрді* (literally: I saw the blue waves again) (271) appears twice in the text. In this translation the sacred colour *көк* is also repeated: in the Kazakhs's mind, there is three sacred colours – white, blue and green – have a symbolic meaning. Blue and green are

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[4] Quoted in: Asylbek A. Көп томдық шығармалар жинағы. – Alma-Ata: «Тоғанай Т», 2016. Т. 2: Ертегілер: балаларға арналған ертегілер, аудармалар. – 276 р.; the page is in brackets.

denoted by one word –*көк*; blue is the colour of Tengri, the sky and the highest truth; green symbolizes the life circle and, in semiotics, the human procreation. The semantic core of *Көк түтек боп кетті далаң* (literally: The steppe was covered with gray smoke) (273) – is *түтек*, which means a *blizzard*. Visualization of a blue storm, into which the sea has turned, means the peak in the plot. The plot syntagma is also assumed by the protagonist's behaviour: *Кемпір шатақ шаққа жетті* (literally: The grumpy old woman barely endured) (270). The fable syntagma is also taken over by the old woman's repeated lines, which support the moving chronotope and cyclical nature of the old man's way: *Сен қайтадан балыққа бар, // Жеткіз маған анық хабар* (literally: You shall go to the Fish again, bring me a clear answer) (272).

Domestication is how the original axiology is transformed towards adaptation to the Kazakh people. In this regard, repetitions in the Fish's speech are interesting; they create a communicative field through two formulas: one of them is ritualized and has an emphasized axiological character – *Қайта бергін, Аллаға алғыс айта бергін* (literally: Returns are thank to God) (268). This formula is a technique for a dialogue with the old man. The translator's use of the axiological concepts of God and thanksgiving in the meaning of *divine mercy* demonstrates the scenes when the old man comes to the Fish by a will sent from above, obliging the Fish to make desires come true. In this regard, the communication also suggests a «feedback»: *Көңілдерің тасып-толар* (literally: Probably, you will be happy) (269). The second formula is *Қорынбаймын, // Не тілек бар – орындаймын* (literally: I will respect your words // What desire is there? I'll try my best) (271). The communicative context of the translation is determined by the Fish's speech, using the idea of readiness to fulfil the promise. This ritualized gesture is expressed through obedience: *Қорынбаймын, Не тілек бар – орындаймын?* The decision found by the translator is interesting. Only on the Fisherman's last visit the Fish calls him *шалым* (my old man). The agglutinative

structure of the language signs of belonging: *my old man* – a moment of compassion.

Domestication is also manifested in the choice of matches verbalization. This is the assessment of the old man by the people when he is expulsed from the Palace: *ақымақ* (a screwup), *ашық ауыз* (gump), *ақылы жоқ сен бір қарға* (stupid man, a chaw-bacon) continue a series of similar assessments in other translations. Reduplication is reflected in *шалқып-толқып* – when describing the old woman's pose (she is lounging).

Asylbek's transaltion is characterized by careful attention to detailed portraits. They are influenced by ethical ideas of the people and Kazakh folk poetics. For example, the fear of the old man, caused by the old woman's face expression, is reflected by a direct assessment: *Келбетінен шал тұр қорқып* (literally: The old man is standing, frightened by the expression on her face) (269). As an addition, one can note that the old man is not in a hurry, opposed to the original text, and this feeling becomes stronger: *Шал асықпай келді бірден* (literally: The old man came immediately, without a haste) (268). The idiomatic behaviour of the old woman, in comparison Baitursynov's translation, is more restraint: *Қатты ұрысты кемпір тағы* (literally: Again the old woman is swearing) (268), *Ақымақсың сен бір тағы* (literally: You, stupid man!) (268). At the same time, there is a detail in the old woman's portrait – *Ақырады қабақ түйін* (literally: shouts, frowning her eyebrows) (271) – provides the translator with the strongest authenticity.

As an element of domestication, the translator's additions identifies manipulation in the old man's speech: *Әбден өлер болдым, // Қайта-қайта келер болдым. // Мені ұрсып безектейді* (literally: I die, // I come again and again, // The old woman scolds and screams) (269). It is built on the feeling of subjective isolation. At the same time, manipulation also acquires the opposite semantic and stylistic tones: *Төгін бізге мейіріңді, // Көрсет ізгі пейіліңді* (literally: Share your kindness with us, show your nature (essence)) (269). The old man's manipulation over the Fish is based on the idioms *Құлағың сал,* which means *lis-*

ten, together with *Барлық елге мәлім болмақ* (Will become a laughingstock) (270) is both a flattery to the Fish and a rational thinking. The Fisherman's speech manipulation also includes a sober assessment, which is not possible in the dialogs with the old woman: *Қысты кемпір құрып қалғыр* (literally: The damned old woman tyrannizes) (271). The idiom *құрып қалғыр* (damned), violence and aggressive behaviour of the old woman *қысты* (ordered, demanded) are softened in the old man's speech by the feeling of shame *Қатты ұялып келіп тұрмын* (embarrassed) and the metaphor *жан қиналып* (the soul hesitates). Similarly, the way of how the Fish participates and sympathizes for the old man is given: *Қысылып тұр жаның неге?* (literally: What does your soul worry about?) (273).

Domestication used by the translator causes rhetorization, characterized several modifications and stylistic decisions. The axiological concepts can be traced in the ritual parting words: *Құдай жақтап, жігерлі бол* (God be with you!) (267), or the assessment *шыдамадым* ('regret'). Rhetorization reveals itself syntactically: *Босқа қинап керегі не?* (Why bother yourself in vain?) (268). The metaphorically marked the Fish's debt to the old man is reflected through *Өтем алмай* (literally: Did not take as compensation) (268). The translator also metaphorically expresses the question as a way to anticipate the Fisherman's request: *Келді енді не тілегің?* (literally: What desire has led you this time?) (268). The old man's obedience and meekness are also noted through the metaphor. In the end, the Fisherman does not dare to blame the Fish: *Балыққа айып таға алмады* (literally: Cannot demand from the Fish) (273); and the further action is translated as: *Әрең жетіп келді үйіне* (literally: Just barely got home) (273).

The author's irony lies in a rhetorical exclamation when the old man was sent to the farmyard: *Бұдан артық бақ қона ма?* (literally: Could there be more happiness than this?) (270). The chronotope is reconstructed through the idiom: *Күңдері жүр шарап құйып* (literally: The slaves walk and pour the wine) (272). The old man who does not dare to argue *Кемпірге шал бата алмады* (literally: The

old man does not dare to say) (272). The old man says to the Fish the old woman's words: *Көп қинамай мына мені* (literally: Don't put any bother on me) (268) – the redirection of the old woman's speech reflects her unconditional power.

In Asylbek's translation, *estrangement* is created by the Kazakh sound-symbolism: in the description of the trough '*Сыңғыраған күйде тұрар*'(will ring) the sound is associated with the ringing silver, and here one can find a hidden irony, which reflects an attitude of the Fish to the old woman. Thus, the motive of rivalry is manifested indirectly.

Estrangement is also created by the structure of the tale's end. The paradigmatic nature of the plot is organized by three images: *лашық* (dugout), *астау* (trough), *кемпір* (old woman). The plot solution and the philosophical meaning are explained by the formula stating the author's maxim: *Айтатұғын сөз қалмаста* (literally: There is no point in adding anything).

The results of using the culture-based strategies by Asylbek are reflected in Fig. 3.

Thus, the significance of domestication is the main feature of Asylbek's translation; besides, there is no foreignization, which is explained by the good popularity of Pushkin's tales in the Kazakh people. However, as in other translations, the poetics of laughter is centred around the image of the old woman and her grumpy nature. The etiological and moral-descriptive nature of the fairy tale, as well as of Kazakh folklore in general, influenced the loss of the dual, paradoxical nature of the original work. The synthesis of the dramatic and the comic turned out to be on the periphery of translation, due to the ethical ideas and didactic attitudes of the genre. The difference between Asylbek's translation is attention to the portrait of the character and his/her speech.

The comparative analysis of all three Kazakh translations of «The Tale of the Fisherman and the Fish» are reflected in the Fig. 4.

Conclusion

When considering the translation strategies and studying the authenticity of Kazakh translations of Pushkin's fairy tale the authors of this work have relied on address-
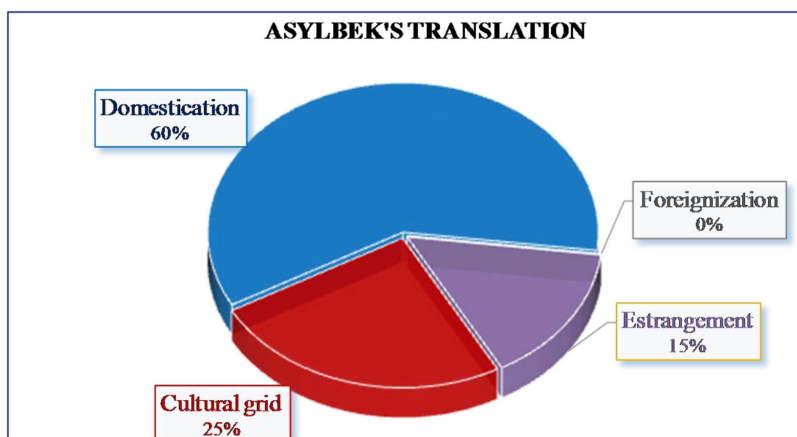
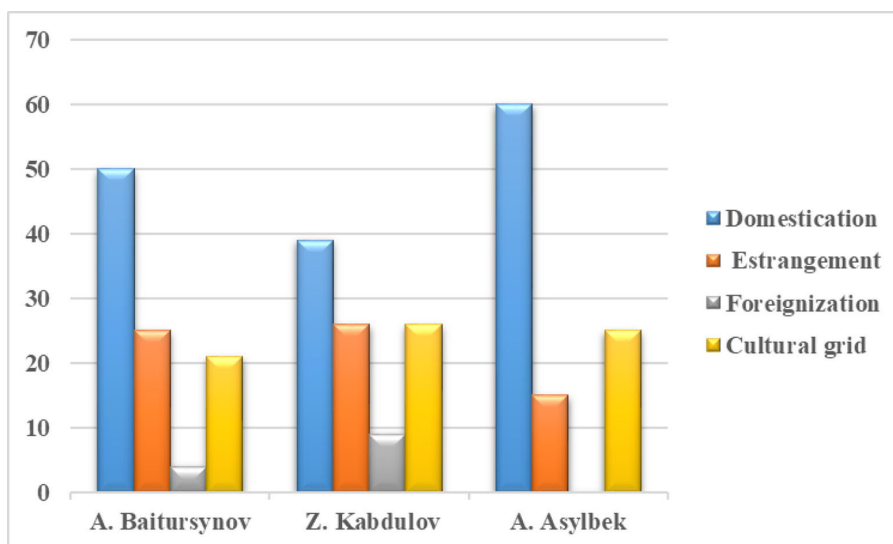Fig. 3. A. Asylbek's translation strategies

Fig. 4. Translation strategies for the Kazakh version
of «The Tale of the Fisherman and the Fish»

ing the paradoxical nature and laughter poetics, on the one hand, and the relationship between the fable syntagma and the paradigmatic plot, on the other. The analysis of archetypes, axiological concepts has helped to establish Pushkin's deviations from the fairytale canon. The paradigmatism of the plot in translation is considered as the result of estrangement and of impact from the national conceptual sphere, which activates the Kazakhs' unconsciousness. The criteria for the literal authenticity, determined by such representation, explain the nature of translation derivatives.

The analysis of translation strategies has showed the role of cultural grid and its conditionality by the formulaic poetics. The leading role of domestication is justified by popularization of Pushkin's fairy tale in the Kazakh culture. The use of foreignization is explained by the lack of realities and corresponding lexical units in the Kazakh language. As literary translation of the Russian literature was enriching in the Soviet times, the translators started

to reject foreignization. The use of domestication and foreignization reflects the original fable syntagma.

The analysis of *estrangement* has revealed its fewness in cases, made it possible to consider it as an extended type of domestication. The connection between the paradigmatic plot and *estrangement* in translation has been explained. The influence of the national conceptual sphere on *estrangement* is shown through the mythopoetic ideas of the Kazakh people, ethical concepts, and rhetorical national tradition, activated at the unconscious level of the end reader. By comparing the Kazakh translations of Pushkin's fairy tale, one says about a special role of Baitursynov's translation, who equally combined the culture-oriented strategies. The translator approached, to best he could, the paradoxical nature of Pushkin's fairy tale through the correlation of the fable syntagma and the paradigmatic plot. Such attitude contributes to the ideas about the literal authenticity in translation and creates the ground for the criteria to assess the authenticity of Pushkin's fairy tale through laughter poetics, address to children and adults, as well as the ways of axiological concepts reflection. The results allow us to judge about the translation variance, which creates effective adaptation of the original text to the perception of the Kazakh reader.

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