

ABSTRACT

**of the thesis for the degree of Doctor of Philosophy (PhD)
on specialty “6D020700 – Translation Studies” by
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on “Functional and Linguoculturological Aspects of Translation of the
Literature of Absurdity
(based on translations of J. Heller’s novel “Catch-22”)**

Topicality of the research theme. Theoretical and applied aspects of the translation of literary texts, including the literature of the absurdity, are still poorly studied, however they are important in modern philological paradigm. These aspects are methodologically significant for modern processes of intercultural communication. In turn, absurdity in modern culture often acquires the status of a predictive interdiscursive phenomenon, a topical object of study in various areas of science. That is why the analysis of the translation of the literature of absurdity of the XX century of the United States is presented in this thesis research at the interdisciplinary intersection of the theory of Translation Studies, semiotics and cultural transfer. In order to translate the literature of absurdity, it is necessary to take into account not only the functional aspects of translation, syntactic, lexical, grammatical norms of translation, but also its linguistic and cultural aspects. When choosing certain methods and techniques for translating the literature of the absurdity, a translator must take into account that it is impossible to be guided by only one specific method of interpretation. It is obvious that the translation of the literature of the absurdity is largely an individual creative process, in other words, it is associated with the level of linguistic and creative capabilities of the translator, a specific time and space.

Thus, **the topicality of the thesis** is determined by the appeal to the fundamental problem of the humanitarian paradigm of knowledge: the relationship between the problems of cognition and translation, the place of translation discourse in the representation of the author’s text.

The thesis is addressed to the topical problem of Translation Studies – the translation of the text of fiction as a question between the main and the secondary while transferring the author’s intention.

The object of the research is the translation practice of literary texts of American literature of the absurdity.

The subject of the research is the functional and linguoculturological aspects of the translations of the novel by J. Heller “Catch-22” considered in the discursive practice.

The aim of the research is to study the functional and linguoculturological features of translations of J.Heller’s novel, namely, depending on the influence of temporal discursive practice.

In order to achieve this aim, we have to solve the following **tasks**:

– to identify theoretical problems of translation of the literature of the absurdity that have not been resolved in modern Translation Studies;

- to consider the functional problems of translating modern literature of the absurdity on the example of the novel by J. Heller;
- to determine the translation decisions in the functional aspect caused by the use of language means to convey the author's intention and reach the equivalence of translations of J. Heller's novel;
- to carry out a translational analysis of the novel by J. Heller in temporal discursive practice;
- to identify linguoculturological features of the translation of the literature of the absurdity on the example of the "Catch-22" novel.

Theoretical and methodological basis of the thesis. The fundamental theory for the research is the semiotic theory of text perception by Yu.M. Lotman. In turn, the concept of N.S. Avtonomova on the culturological crossing of boundaries in translation was its derivative, the theory of the "second order" for the author's decision.

The theoretical and methodological basis of the research was the works of domestic and foreign scientists on the theory of the absurdity (O.D. Burenina, F. Girenok, Ye. Klyuev, A.P. Ogurtsov, D.V. Tokarev, M. Esslin and others); modern medialogical concepts (V. Mildon, J.Murašov, G.G. Gizdatov and others); semiotic theory of translation (D. Bachmann-Medic, V. Rudnev, O.G. Revzina, I.I. Revzin and others); translation theory (V.N. Komissarov, N.S. Avtonomova, A.D. Schweitzer, R. Jakobson, E. Nida, K. Reiss, R.Z. Zagidullin, A. Islam, A. Aldasheva and others); theory of literary translation (T.A. Kazakova, V.V. Vinogradov, Yu.M. Lotman, L.L. Nelyubin, N.V. Timko, S.S. Kunanbayeva, A.S. Yermagambetova, B.M. Mizamkhan and others).

Research methods and techniques are chosen with the heterogeneity of the studied practical material and in accordance with the aim and tasks:

- descriptive method when identifying units of description in translation practice, their properties, signs, characteristics, grammatical features;
- method of discursive analysis used in the process of studying functions, identifications of the linguistic features of the text through the translation;
- method of comparative analysis when analyzing the source text of the literary work and its translations;
- methods of pre and post-translational analysis of two translations made at different times;
- method of content analysis when identifying semantic units in the practice literary translation;
- method of linguoculturological analysis when analyzing extralinguistic parameters of translated texts.

The scientific novelty of the research lies in the analysis of discursive translation practices undertaken for the first time in modern translation research. The thesis examines modern translation solutions that reflect the functional, linguoculturological and conceptual aspects of translation.

A comparative analysis of two interpretations of one text of the novel by an American writer has been carried out for the first time. The paper for the first time offers an analysis of the accuracy and completeness and incompleteness of the cultural

representation of two interpretations of one novel by J. Heller (1961). The concepts of a cultural turn in the humanities outlined in this work are filled with real content when analyzing accurate and controversial or incorrect translation decisions. The main results of the research are determined by the specific presentation of the original and translated texts in Soviet and late Soviet discursive-translational practices. Translation in relation to the interpretations of M. Vilensky, V. Titov (1967) and A. Kistyakovsky (1988) is identified as a linguoculturological and linguocreative social activity that determined both the entry and rejection of the American text in modern culture.

The theoretical significance of the research is determined by the need to study the functional and linguoculturological aspect of the translation of the literature of the absurdity as an artistic category, as a cultural phenomenon that contributes to the understanding of a different vision of the world, a different meaning generation. An analysis of the functional and linguoculturological aspects of translation enables to explain the entry and rejection of a “foreign” text in another culture. We have to note that the comparative linguistic analysis that prevailed until recently revealed only the formal degree of semantic and stylistic equivalence of the source and translated texts. Indeed, linguistic translation studies are being replaced by paradigm of “cultural turn” and “cultural translation” in Translation Studies (the term of D. Bachmann-Medic), which proposed certain criteria, categories and assessments, which receive real confirmation in this work.

The practical significance of the research is determined by the possibility of using its results in teaching such courses as Theory and Practice of Translation of Literary Texts, Theory of Translation, The Practice of Written Translation, Methodology and Methods of Linguistic (Translation Studies) research, Modern Concepts of Translation Studies, Linguoculturological Aspect of Translation, Methodology of Cognitive and Communicative Translation Concepts, Modern Translation Concepts, as well as special courses on the specialties of the philological direction.

The main provisions for defense:

– The analysis of translation as a discursive social activity should be carried out within the framework of the theory of cultural turns in the modern scientific paradigm. The latter is designated in this thesis as a fundamental theory dealing with the most abstract ideal object. The fundamental theory in our case is the semiotic theory of text perception by Yu.M. Lotman. In turn, the concept of N.S. Avtonomova on the culturological crossing of boundaries in translation was its derivative, the theory of the “second order” for the author’s decision. Thus, literary translation studies in its theoretical and applied aspects, along with well-known translation approaches, should include the study of cultural memory, the theory and practice of mediological analysis and cultural transfer, a set of lexical, stylistic, syntactic, textual means in the practice of literary translation of absurdity. In addition, the basic conditions for making specific translation decisions require an understanding of the basic translation codes by the translator, we consider them as general memory, informativeness, identity, truth, completeness/incompleteness of the description, semantic coherence.

– The influence of temporal discursive practice on specific translation decisions was revealed in the functional aspect. In this regard, such translation decisions in the

translation of M. Vilensky and V. Titov are defined as: a) ideological censoring of the original; b) cultural transformations and representations; c) omissions; d) change in meaning and other translation transformations implemented in the previous translation as a description of a different social and cultural experience through empty or incomplete templates.

It was proved that the translation of 1967's belongs to the type when, as a result of the translation, a different code was formed, when the perceiver – in our case, the translators (M. Vilensky and V. Titov) impose their literary language on the text, and their ideological and moral vision to the reader, as a result, the author's text is recoded. The translation of the 1960's obviously represents a discursive situation, when public discourse is monopolized, and accordingly, the translation lexicon is limited and stereotyped.

In turn, the translation of A. Kistyakovsky builds a common code between the author and the reader. Actually, this translation is a topical cultural practice for our time. The translation by A. Kistyakovsky (1988) is essentially a "receptively-adequate translation", in other words, it affects the recipient in the same way as the original text, evokes the same emotions and conveys the aesthetic intentions of the author and the communicative-functional effect of his text. In the functional aspect, the translation of A. Kistyakovsky turns out to be equivalent to the original due to: a) the preservation and recreation of a single semantic space (the conceptual idea of the novel, the language practice of symbolization) presented in the interpretive activity of the translator, and also b) common cultural codes presented in the original and translated texts; c) translation solutions equivalent to the author's intention.

– In a functional aspect, the literary translation of the absurdity (based on the translations of J. Heller's novel of different years) in this thesis research is defined as a number of interrelated operations, the most important of which is definite form of interpretation. This work defines external conditions: a) temporal and spatial discursive practice and internal conditions: b) the level of education and erudition of translators; c) the environment in which the text was created; d) the translator's own ideological understanding of the author's intention of the translated text; e) the context in which it was or is being read. Each of the translated versions of the novel by J. Heller "Catch-22" reflected its own discursive practice and era.

– In our opinion, a translated text in all aspects of its comprehension (social, aesthetic and axiological) can and should be perceived as a text constructed in a foreign culture. According to the translation by M. Vilensky and V. Titov, the very closeness of Soviet simulative reality to the absurd reality embodied in the American novel remains unsolved to the reader. This explains the literal absence of "traces" of the first translation of the novel in the social and cultural space of its time. A. Kistyakovsky's translation, with the totality of the functional means of the language, simultaneously conveys the surreal humor of the novel, the madness, severity and melancholy of the author's style. In the translation equivalents of A. Kistyakovsky, we can really see the meaningful inclusion by the translator of readers in other people's forms of thinking, in the cultural practices of symbolization. The tragedy of the hero's existence in this bureaucratic and absurd world is conveyed only in the second translation.

– Translation in relation to the interpretations of M. Vilensky, V. Titov (1967) and A. Kistyakovsky (1988) is revealed as a linguocreative and linguoculturological social activity that determined both the entry and rejection of the American text in modern culture. In relation to these two interpretations of one novel, we can speak of two different levels of equivalence in translation, determined and reflecting the cultural and ideological practice of that time. Linguoculturological means of the language of the 1960's act as a simplification of the American militaristic idea and at the same time as the implementation of deliberate literalism. In the process of translation and transfer of the novel, a number of changes occur, ranging from the verbal component to various types of transformation, including changing the plot, intertext, distorting the temporal and national coloring of the original source. In the second case, the linguistic and cultural transfer of the novel led to the fact that both in literature and in the medial sphere, the translation was reflected in the intercultural transfer.

Approbation. The main results of the thesis research were reflected in 11 scientific publications, including 4 articles in the collections of international scientific and practical conferences; 4 articles in republican scientific journals recommended by the Committee for Control in Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan and 1 article indexed in Scopus database.

The structure of the thesis. The thesis research consists of an introduction, three chapters, conclusions by chapters, conclusion, list of references.