

DIGITAL CLASSIFICATION OF LITERARY TRANSLATIONS, REVERSE TRANSLATION AND PAIR LANGUAGE REVERSION

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Abstract. An electronic translation database is currently in demand, since quantitative analysis and digital processing of translations require objective criteria for classifying translations. The aim of the work is an attempt to propose criteria for the digital classification of literary translations using such methods as reverse translation and paired language reversion. That is why in the article the author proposes to use reverse translation as a criterion and a necessary condition for the classification of literary translation, for which the concept of "paired language reversion" is introduced. The proposed classification of literary translations will allow not only sorting them from the standpoint of counting the frequency of words in the text, but also evaluating the text as a whole, by counting the parts of speech involved in the text, stylistic devices, expressions, phraseological units and logical connecting elements. The proposed quantitative methods make it possible to digitally classify literary translations, first as a comparison of the source text with the translations performed at different levels: phonetic, grammatical and lexical by reversion for compliance and non-compliance of the translation with the original. As a key group feature, the article proposes to indicate in a four-digit code the language from which the translation was made, and the next four digits indicating the language into which the translation is being made. Thanks to the introduction of these requirements, two goals will be achieved simultaneously: first, the classification of all translations will be ensured; secondly, the copyright protection of translators will be carried out at a more advanced level. The proposed digital classification of literary translations will create a database that will favorably affect both the quality of literary translations and will enable researchers to work with literary translations from the standpoint of data analysis, objectively contributing to the development of translation theory.

Keywords: return or reverse translation, literary translation, paired language reversion, national color, classification, twelve-digit code, copyright, electronic database of translations.

Basic provisions

It is known that for digital processing and quantitative analysis it is necessary to convert data into a digital format and into the required form, acceptable for research by mathematical and statistical methods. Consequently, the classification of literary translations is one of the main steps in preparing data and creating bases for their subsequent mathematical and statistical analysis by quantitative methods. The classification of literary translations will allow not only sorting information (literary translations) according to clear and strictly defined criteria, but will also make it possible to analyze translations

from the standpoint of counting not only the frequency of words in the text, but also to evaluate the text as a whole by counting. For example, active and passive, simple, compound and subordinate sentences in the text, expressive and stylistic devices, non-equivalent vocabulary, direct and indirect speech. The proposed quantitative methods make it possible to digitally classify literary translations, first as a comparison of the source text with the translations made at different levels: phonetic, grammatical and lexical, by reversion (reverse translation) for compliance and non-compliance of the translation with the original. Then, the analysis of the translations themselves, regardless of their correlation with the source texts, by identifying the translations according to the criteria of belonging to the language pair of FL and TL, the nationality of the author of the work and the presence of national color in the text, as well as the identification numbers of the translators who completed the translation, which enhances the protection of their copyrights.

Introduction

In the theory of translation, the classification of all translation techniques and methods into grammatical, lexical, complex or mixed lexico-grammatical transformations has become most widespread. However, one translation technique, as a rule, is not included in this classification, since it involves the complete transformation of all information at all levels of the language – both grammatical and lexical from SL to TL and vice versa - from TL to SL. This technique is called reverse translation or reversion.

The term "reversion" is reflected in various fields of science. It was originally borrowed by English from French, which in turn borrowed the term from Latin. In Latin "reversio" means reversion, return, age. According to the definition given in the "Big English-Russian and Russian-English Dictionary" by V.K. Muller, "reversion [rɪ'vɜːʃ(ə)n] – n 1) change of direction; return; 2) reversion; biol. atavism; 3) insurance paid after death; 4) legal return of property to the original owner" [1, p.358].

In the "Modern Dictionary of Foreign Words" "reversion" is presented as: "[lat. reversio return] – 1) the same as atavism; 2) in plants with different genotypic components (for example, in chimeras) – the appearance of shoots corresponding to one component; 3) in genetics – back mutation, i.e., the transition of a mutated gene to the original, or wild, type; ... "[2, p.515].

In linguistics, "reversion" is associated with the concept of a reverse verb. In particular, in the Dictionary of Linguistic Terms, a reversive verb (English reversive, French réversif, German inversiv) is understood as "a prefixed verb with the meaning of the reverse action (compared to the action denoted by the generating verb). For example, Russian "вяза́ть — развяза́ть; fr. lier-delier" [3, p.105]. In addition, reversion is understood as a method of reverse word formation, for example, the name "Olya" and the reverse name "Yalo", or the reverse cutting of a suffix from the root or stem of a word. A typical example in English is the pair "burglar" and "burgle", where the suffix "ar" is cut off from the word "burglar" and a new word is obtained – "burgle", meaning, in

fact, "commit burglary". It should be noted that I. R. Galperin used the term "reverse parallel construction" [4, p.209] to denote inverted constructions in two consecutive sentences or parts of speech.

Description of materials and methods

In translation science, reverse or reverse translation, as well as two-way translation, is used as a way to check the translator's competence for the correctness and completeness of the translation as a whole. In addition, it is also used to verify the full authenticity of texts, in particular, treaties and international agreements, regulatory legal acts, which is very important for our country, as well as for scientific and research purposes. In particular, according to I. V. Charychanskaya, back translation as a scientific tool for analyzing and comparing the source text and the translation itself should be verbatim/literal. She explains it this way: "Reverse translation, acting solely as a tool for analyzing the texts of the original and translation, but not as a translation option, does not claim to have any artistic value" [5,p. 59].

Of course, it is necessary to agree with I. V. Charychanskaya [5,p. 59], that for scientific and research purposes, back translation cannot have artistic value. At the same time, if reverse or reverse translation is used for non-scientific and non-research purposes, it can serve as a tool for translating fiction in certain cases, which we will discuss in more detail below.

In our opinion, translation theory can use two-way, reverse or reverse translation (hereinafter referred to as "reversion") to classify all translations into categories. The criterion for determining whether full compliance, partial or non-compliance is achieved will be precisely the reversion. Twenty years ago and earlier, translators were forced to perform manual reversion, practically without the participation of machine translation, using, as a rule, literal translation. However, the situation has changed significantly, and the development of machine translation, in particular, neural machine translation, has not only simplified the situation with translations in general, but also provided opportunities for more intensive use of reversion. It is impossible to ignore the technical development in this area, so it would be right to use machine translation in the field of translation of works of art from SL to TL and vice versa as a reversion. It is in the field of literary translation that the use of the translation method of reversion for the classification proposed by us will be most justified, in our opinion, since machine translation in the field of translation of fiction is less developed and less in demand. This is mainly due to the aesthetic, emotional or sensual component of literary texts, the presence of imagery, various stylistic devices, figures of speech, phraseological units, non-linear connections and the transmission of implicit, hidden or veiled information. In this regard, machine translation of literary works is most suitable for use as a translation method of reversion in the analysis of literary translation, as it is closest to literal translation, which, according to many researchers, is a necessary condition for the use of reversion for scientific purposes. Of course, this does not mean that literary translation researchers

should now use only machine translation, no. In our opinion, machine translation at this stage of its development is quite capable of serving the tasks facing translation theory for the analysis and classification of literary translations based on the use of reversion. Using reversion, we can divide all literary translations into the following categories: the first implies complete compliance, the second – partial, the third – inconsistency. Obviously, the largest number of translations will fall into the second category according to this classification. However, if each category is divided into levels, then the distribution of translations between categories will change, since the translation will be perceived already for complete compliance, partial or complete non-compliance, depending on the level at which the analysis is performed. In this regard, all translation techniques can be divided depending on the degree of transformation of aesthetic information at the level of a phoneme, word, phrase, sentence or text (lexico-semantic unit). For example, at the level of phonemes, this is transcription. At the word level – transliteration. At the word-combination level, the order of words is preserved. At the sentence level – the preservation of the order of words in the sentence of the SL or syntactic assimilation. At the level of the text – linguistic and contextual compliance with ST. For a more complete correspondence of all translation techniques and methods of the degree of transformation, they can be classified into the following levels. The first is phonetic (key feature: sound – phoneme). The second is grammatical (key features: morpheme, word, phrase). The third is syntactic (key features: word, phrase, sentence and text). The fourth one is lexical or lexico-semantic (key features: word, phrase, sentence, text or lexico-semantic unit).

Reversion allows the translator to see which parts of the ST are fully consistent with the TT, which parts are partially consistent, and which do not match at all. Correspondence at different levels in the first category does not imply the complete identity of the translation at all levels, since in this case the translator reaches the ideal, and ST becomes completely equivalent to TL, which is also impossible, since it means that SL and TL become almost one language, and so no translation is needed. Inconsistency at all levels in the third category is also impossible, since this means the complete untranslatability of ST, and, therefore, SL, while inconsistency at one level or several is quite possible due to inconsistency of SL with TL. The second category, on the contrary, achieves partial incomplete correspondence due to the lack of corresponding equivalents in the TL, which makes transformations necessary, including through holistic transformations to overcome differences at different levels: phonetic, grammatical, syntactic and lexical, by applying existing transformations: substitutions, additions, omissions, modulation, permutation, articulation, union, explication and anatomical translation. Thus, we propose to classify the methods of literary translation not on the basis of the classification of translation methods, approaches and techniques, but on the basis of the criterion of compliance with the translation of ST at one level or another using a universal translation technique – reversion. Grammar, lexical and mixed

transformations should be used directly to achieve such a goal as the complete transfer of the national color, aesthetic and emotional component of the original work of art. Thus, the phonetic, grammatical, syntactic and lexical levels contain, to one degree or another, grammatical, lexical and mixed transformations, that is, the corresponding systematized translation techniques and methods. This classification, in our opinion, more fully meets the objectives of completeness, correctness, authenticity, equivalence and adequacy of the translation. The classification we propose is more objective, since it does not depend on the subjective assessment of the translator or the researcher. Consequently, it makes it possible to classify translations not on the basis of one-way translatability from SL to TL, but on the basis of the scientific authenticity of two-way translatability, first from SL to TL, and then, vice versa, from TL to SL. From here, the translator selects the necessary transformations according to the results of the reversion for a complete, correct, equivalent, adequate translation of emotional, aesthetic information and the transfer of the national color of a work of art.

In addition, in our opinion, such a classification contributes to the most complete interpretation of ST and allows the translator to focus first on understanding at what level he can achieve full compliance with ST, and then at what level he/she will have to use certain transformations to convey national color, expression and aesthetics of the work.

Moreover, we propose to use, together with reversion, quantitative methods for analyzing a work of art, since they allow us to objectively systematize translations according to the classification we proposed, taking into account the identification criteria, which will be discussed later. Reversion and quantitative analysis, as the main technique of a translation strategy based on R or Python software (as well as other statistical packages Eviews, Minitab and STATA), allow us to interpret the information received, in our opinion, more efficiently.

Results

Genre-stylistic classification of translations, based on the functional belonging of the original text to artistic or informative, adopted by many researchers, including V.N. Komissarov [6, 96], received recognition in the classical theory of translation. The division of all written translations into artistic (literary) and informative (special) ones is made according to the criterion of the functional affiliation of the original text, which implies that the translator must adhere to the specified classification when translating. However, it can be quite difficult to draw a line even between literary and informative translation. Moreover, the text can consist of both elements of artistic content and informative elements, which indicates the mixed nature of these translations.

It should be recognized that for literary translation, written translation is more typical than oral, although there are rare exceptions that further confirm the rule. Therefore, in our study, we will consider literary translation, not oral.

A number of researchers, including V.N. Komissarov [6, 96] proposes to classify literary translation into subtypes, depending on the genre of the original literary work. This is the translation of poetry, songs, novels, short stories, essays, feature articles, satirical works, writers' essays, plays, feature films, non-fiction, biographies, translation of popular science literature, etc. Other researchers suggested dividing literary translation into translation of poetry and prose, but even V.N. Komissarov acknowledged that the division of literary translation into subtypes depending on the genre of the original work is rather arbitrary [6, p.96].

In addition, this classification did not give any advantages to researchers of the theory and practice of translation, since it was simply borrowed from literary criticism, where all works of art are already classified, depending on the genre. Does it make sense to classify the subtypes of literary translation according to a system that already exists in related science? We believe that further classification into subtypes of literary translation should, first of all, serve the practical purposes of the theory and practice of translation, that is, help the translator find the necessary techniques and methods for aesthetically equivalent and adequate translation of a literary work, depending on the criterion of the chosen classification. With the development of data analysis and modern methods of searching and processing information, more detailed criteria for classifying translations are required, allowing the translator to receive only the necessary information from the entire database of translations with a minimum of time, according to strictly defined and clear sorting criteria. For example, let's imagine a situation where a translator translated a poem according to a classification generally accepted in translation theory. He/She takes his/her work and enters it into the database of literary translations as a translation of poetry. In the specified database, in the poetry translations tab, a huge number of translations of poems from one language to another accumulates. Another translator-researcher wants to search for translations of different translators, say, a certain author of several works of art (possibly poetry and prose as well) from English into Russian, and compare them with translations made from English into Kazakh over a certain period of time. With the existing classification, his/her work will be like to looking for a needle in a haystack. Therefore, we believe that the time has come to improve the existing classification of literary translations in such a way that it would be possible to facilitate the researcher's work to the greatest extent in finding the necessary information in a single translation database. Of course, many may think that the creation of this base will require unreasonably large time and material resources. However, this is not the case: if suitable criteria are found, then with their help it will be possible to implement the idea quickly and efficiently, without unnecessary material costs, for example, using individual codes. Each translation will have its own individual code. The first eight digits will reflect the general group criterion, the next four – general, the other four digits – general subtypes and the last four – the specifics of the transfer plus TIN (tax identification number for individuals and individual entrepreneurs) and BIN

(business identification number for legal entities). The specified individual code will be required as a file name, and must be placed on the first line and on the first page of the translation before the title of the work as a necessary condition for protecting the translator's copyright. The absence of a code will deprive the translator of a simplified procedure for obtaining evidence of its authorship. That is, the author will have to collect evidence confirming the authenticity of the translation by him/her. Accordingly, all translations with this code can be easily found on the global Internet or in other databases. To narrow or expand the search for certain groups, types, subtypes or specific translations, a general group, specific, subtype, specific sign of the translation will be set, as well as simply the TIN or BIN of the author of the translation. Therefore, in order to search for the required array of translations and their subsequent study, it will be enough for the researcher to know the criteria for constructing the mentioned classification and the numerical values of the group of codes for each criterion, which will be publicly available to all interested parties. Each translator, fulfilling the obligatory requirement to put a code on his/her translation, will build a common database of translations. Thus, the time and material costs of building a database of translations will be minimized from the moment the specified classification for applying individual codes to translations is introduced. Of course, all translations made before the introduction of this requirement will have to be identified by the authors of translations or other copyright holders independently, at their own expense, and within a certain time will lead to a unified system of identification codes to obtain legal protection of their copyrights. Translations that have been made by persons whose copyright has expired or ceased to be valid are subject to this identification only if the author of the translation or its copyright holders voluntarily express a desire to carry out identification. Thanks to the introduction of these requirements, two goals will be achieved simultaneously: first, the unification and classification of all translations will be ensured; secondly, the copyright protection of translators will be carried out at a more advanced level.

In view of the fact that we consider national color to be the key criterion for an aesthetically equivalent and adequate translation of fiction in general and works of art in particular, it is necessary to choose the original language of the work and the language into which the translation is carried out as the first criterion. To do this, it will be necessary to number all languages in descending order, depending on the number of people who speak each of them. At the same time, by and large, it does not matter at all what this or that language will be in terms of. There are currently about 7,200 languages in use on the planet. This means that about 2800 meanings remain for the most common dialects, dead or most recently extinct languages, whose meaning is determined by the frequency of translations from or into these languages. If the values are equal, the number of translations made from this language is taken as a decisive factor.

As a key group feature, we propose to indicate in a four-digit code the language from which the translation will be carried out, and the next four digits

of the language into which the translation is carried out. If the language into or from which the translation is made has one, two or three digits, then three, two or one zero is indicated in front of the numerical value, respectively.

As a types feature, we propose to use a four-digit code to designate the first native language, including the dialect of the author of the work, according to the principle determined for the group criterion. However, it should be noted that English as the main language, American English, Australian English, etc. can also be distinguished here as independent languages.

As a subspecific feature, we want to consider the second language or dialect used in a work of art. If there are several of them, then the most used – according to the principle defined for the group criterion.

As a specific feature, it is necessary, in our opinion, to include such a criterion as the national color of the original work of art – depending on the linguistic and cultural characteristics of the protagonist, the place where the events in the work take place, other circumstances – at the choice of the person performing the translation. Unlike a group trait, a specific one will be required to separate English national color, American national color, Australian or even Welsh or Scottish. For example, take the story "Who's Irish?" G. Jen [7, p.17]. The main character is Chinese, the place where the plot develops is the United States. Since the story conveys the linguistic picture of the world of the main character, for whom the native language is not English, but Chinese, the national coloring of the work, in our opinion, is Chinese here. However, each time the choice of one or another national color as the main one will lie with the translator. From this it is quite clear that the choice by one translator as a national color, for example, corresponding to the Chinese language picture, and by another translator of the corresponding American language picture, will entail a different classification of two translations of one work of art into different specific categories or categories with different specifics, which is not bad. Since these translations will differ in the transfer of national color and, therefore, they cannot be identical in terms of such a criterion as the national color of the work, it becomes clear that the works simply must be in different categories due to the distinctive linguistic and cultural features of each of the considered translations. This phenomenon does not contradict the theory and practice of translation, since each translator has the right to independently decide what to take as the leading sign of the manifestation of national color in the text and by what means to convey the aesthetic, emotional and cognitive component of a work of art. The main thing is that this decision should be dictated only by the professional skills and knowledge of the translator, and not by other circumstances. National color is also expressed by a four-digit value or specificity, depending on whether the national color belongs to one or another language picture of the world, where language is a code imprinted in the identification number described in the group criterion.

Therefore, the identification code of a literary translation will contain 20 characters plus the TIN of the author of the translation if he/she is an individual or an individual entrepreneur, or BIN if the author of the translation is a legal

entity. The first eight digits indicate the language from which and into which the translation is carried out, respectively (group attribute). The next four digits indicate the first native language or dialect of the author of the work of art from which the translation is carried out (types feature). The other four digits are the second language or dialect in terms of frequency of use in a work of art (subspecific feature). And, finally, the last four digits are, in fact, the national color, expressed in the language through the language picture of the protagonist of the work of art, through the place of events or even through phonetic, grammatical, syntactic and lexical forms of speech, their deviations from the literary norm in written text (specific feature). Figure 1 clearly demonstrates this.

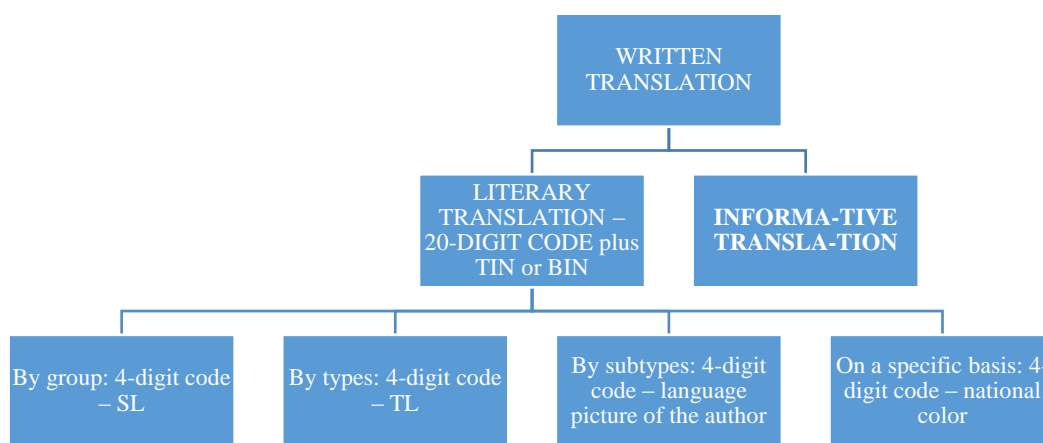


Figure 1 – Classification of transfers by group, type, subtype and specific features of ST

The proposed classification, which, of course, can and should be modified in the process of practical application, is based on the understanding that almost all transfers in the world are currently carried out in pairs. Translation is not carried out simultaneously from one language to several others and vice versa, or from several languages to several others. However, it is possible that this feature will be implemented in the near future. We fully assume that the turn of fiction will come, which will be translated by a neural machine translator into all languages of the world. However, since this has not happened yet, we are forced to admit that pair translation from one language to another is the only translation method available. Therefore, in the classification proposed by us, it is no coincidence that a pair of languages (SL and TL) is indicated as a group feature. Types, subtypes and specific features can be completely different when it comes to classifying other types of translation or according to another key feature. It is quite possible that in the process of implementing this principle, in the classification of translations, there will be no need to divide translations by the nature of the translator's speech actions in the translation process or by the nature of the translated texts, and, therefore, by functionality. This is understandable – individual digital codes will fully and comprehensively

describe all the key features of the translation according to one or another generally recognized classification criteria. Consequently, a new section or even a branch of knowledge dealing with the classification of translations will appear in the theory and practice of translation.

As a subspecific feature of classification, we proposed a criterion for the presence in the text of a work of art of a second language, a dialect of the most frequently used language or a dialect in the specified text after the SL. For a clearer understanding of the proposed classification and a more visual representation of precisely these subspecific features, as an example, we propose to analyze the work of art by A. Burgess "A Clockwork Orange" [8,p. 3], where, in addition to the SL, the author uses the Russian language as argot. In addition, since the translation of ST is carried out from English into Russian, we will touch upon and disclose the topic of language reversion in paired translation as a separate translation technique for conveying national color by mixing combined language patterns in SL and TL, connected through paired or even sometimes multiple use languages by ST author.

As a group feature for the work of art in question, we choose a four-digit code as a foreign language assigned to the English language, for example, 0001, and a four-digit code assigned to the Russian language – 0008. As a four-digit code denoting a types feature, we choose 0001, since the author of the work A Burgess was English and English is his native language. The subtypes feature will be the Russian language specifically for the translation of this work – the four-digit code 0008, respectively. The code for the national color will, of course, be the designation 0001, since the main character, the scene in the narrative, as well as other features of the dialogues and grammatical structures testify to the English national color of the work. In this regard, the translator will have to convey these linguoculturological features in translation aesthetically equivalent and adequately.

Discussion

Thus, the full translation code of A. Burgess's work "A Clockwork Orange" [8, p.3] will consist of the following numerical designations: 00010008000100080001 plus the TIN or BIN of the author of the translation. From this, it becomes clear even to a non-translator that there are only two languages in the code: English as a SL and Russian as a TL, which means that two language pictures of the world will interact. However, in this work there is such a phenomenon as "paired language reversion". Therefore, the question arises whether it is necessary to reflect it in the translation identification code. In our opinion, there is no such need, since when compiling an identification code and then reading it, it will be clear that the TL and the language used in the work as a second language coincide in frequency of use, which indicates the presence of such a phenomenon as "paired linguistic reversion".

This term "paired linguistic reversion" was proposed by us as the most appropriate and fully revealing the phenomenon we are studying, such as the presence in the work of a pair of languages that are the source languages of the

work, one of which, as a rule, is the second most frequently used, and is the language in which is being translated. At the same time, several languages with different frequency of use as a foreign language can be involved in a work, but a paired language reversion will occur only if one of the foreign languages coincides with the TL.

For a more complete understanding of the term "paired language reversion" as a way of conveying the linguocultural features of the national color of the work from which the translation is carried out, as well as understanding why there is no need for a separate classification of this phenomenon in the translation identification code, let's take as an example the already mentioned work by A. Burgess "A Clockwork Orange" [8, p.3]. In it, the main outline is the English language picture of the world. The Russian picture, on the other hand, serves as a kind of framing for the unusual hooligan atmosphere of the images presented by the author of the work, which is also linked to the penetration of foreign words into youth slang and the fashion for everything foreign. This trend has not bypassed our country either, and with the development of the concept of trilingualism, it will only gain momentum, which is already reflected, first of all, in such works of art as songs, films, stories, novels, etc. The relevance of the term "paired language reversion" in the light of the theory and practice of translation should not be in doubt.

To distinguish between the difference between return / reverse / two-sided translation, reversion used for purposes not related to the translation of works of art and reverse translation used exclusively for the translation of works of art, we proposed the term "paired language reversion".

In our understanding, "paired linguistic reversion", in contrast to the definition given by I. V. Charychanskaya [6,p. 59] to reverse translation, just has artistic value if it is used to translate a work of art, in which there are several languages, from of which a pair is singled out, which are initial in the product. In addition, one of which is the language into which the translation is carried out.

A. Burgess, the author of the work "A Clockwork Orange" [8,p. 3], written in English, used various words or phrases in Russian as "nadsat" (fictitious slang or argot), which were transmitted by transcription while maintaining the rules of word formation and English grammar. Therefore, when the translator renders this work into Russian, it would be, in our opinion, the most correct to preserve the author's intention in order to realize the most complete presentation of the artistic aesthetics of the work to the reader. This can be done through the transfer of national color, using English words and phrases in translation, which will serve as fictional slang in Russian translation, in the transcription of the Russian language and taking into account the rules of Russian grammar. Moreover, in youth slang, English words appear with increasing frequency as a result of studying English, which has the dominant status of the global language of mankind. This means that in the translation, English words and phrases will become the same "nadsat", which was the Russian words in the English work. We consider the use of the translation

technique “paired language reversion” to be more than justified in such cases, in view of the full compliance of the specified translation method with the requirements of equivalence, adequacy and aesthetic completeness of translation and, more importantly, to convey the national characteristics of each paired language separately.

We reasonably believe that there are objective prerequisites for the widespread use of the “paired language reversion” method in practice due to the following objective reasons and trends:

firstly, the English language is gaining strength and significance as a global and universal language, and, therefore, it will objectively be present in a superior number of translations as a constant variable in the near future. Hence, in language pairs where English is either a SL or a TL, the remaining languages pass into the status of varying or changeable variables;

secondly, the growth of Russian vocabulary in the Kazakh language and the increase in the use of the “shala of the Kazakh” language cannot but be reflected in modern Kazakh literature, which will also need to be translated into Russian, where the mirror use of Kazakh vocabulary in Russian translation will be a reasonable translation decision, before everything, aimed at satisfying the needs of the Kazakh reader, and only then the interested reader of the post-Soviet space. This, in turn, will allow us to extrapolate our cultural diversity and worldview far beyond the borders of our country;

thirdly, in connection with the transition of Kazakhstan to trilingualism, translations of modern fiction from Kazakh into English will reasonably increase. And this means that it will be necessary to transfer youth slang and subculture, which is often based on the desire of young people to use everything advanced and modern. As a rule, everything Western and European in particular serves as such, starting from the seepage of English words into the Kazakh vocabulary, as it was and is now with Russian words in the Kazakh language. This will cause the appearance in the Kazakh literature of a kind of modern “nadsat”, which means it will give rise to the need to use the translation method of “paired language reversion”.

It should be noted that in favor of the method of translation based on “paired language reversion” is the fact that, first of all, the national color that exists in the language pair is preserved, and due to which the TL is enriched at the expense of the SL. Hence, there is no need to single out “paired language reversion” in the identification code, since this is more a translation method, and not a distinctive feature of translation.

Consider further the work of G. Jen “Who’s Irish?” [7, p.17] in the light of the identification of the translation according to the proposed classification using a twenty-digit code.

As a group feature for the considered work of art, we choose a four-digit code assigned to American English, for example, 0001, and a four-digit code assigned to Russian – 0008. As a four-digit code denoting a specific feature, we choose 0001, since the author of the work G. Jen [7, p.17] is American and American English is her native language. The subspecific feature will be

American English – the four-digit code 0001. The code for the national color will be the designation 0002, assigned, for example, to the Chinese language picture of the world and the Chinese language, since the main character and such a feature as the transmission of dialogues through a monologue in the first person of the main character and the lexical and grammatical structures used for this testify to the Chinese national color of the work. In this regard, the translator will have to convey these linguoculturological features of the SL and ST in translation while preserving the national color and aesthetic component of the work through an equivalent and most adequate transfer of the author's lexical phrases and grammatical structures. If, however, a code corresponding to the American language picture of the world and American English is chosen as a specific code for designation, then the national color of the work will be incorrectly conveyed. The reason is that this specific feature will not be correctly interpreted at first, and then it will be incorrectly transmitted in translation, which will completely distort the work itself and lead to a misunderstanding of ST by the reader.

Thus, the complete code for the translation of G. Jen's work "Who's Irish?" [7, 17] will consist of the following numerical designations: 00010008000100010002 plus TIN or BIN of the translator.

The next work of art, for analysis, we will take the story of J. Lahiri "Unaccustomed Earth" [9, p.3].

We choose the four-digit code assigned to American English, for example, 0001, and the four-digit code assigned to Russian, 0008, as the group attribute for the work of art in question. We choose 0001 as the four-digit code denoting the types attribute, since the author of the work, J. Lahiri [9, p. 1] says she is more American than English, and American English is her first language. The subspecific feature will be American English – the four-digit code 0001. The code for the national color will be the designation 0006, assigned, for example, to the Bengali language picture of the world and the Bengali language, since the main character and other characters of the work come from the northeastern part of India, which testifies to the Bengali national color of the work.

Thus, the full translation code of Jhumpa Lahiri's work "Unaccustomed Earth" [9, 3] will consist of the following numerical designations: 00010008000100010006 plus the TIN or BIN of the translator.

It is also possible to add additional numerical values to the identification code, for example, for a part of the code denoting a specific national color or a specific language picture of the world, instead of the four-digit code 0001, take a six-digit code by adding a two-digit value. So, the value 000102 can be assigned to the American language picture of the world, and the value 000101 or just 0001 to the English language. And for the Australian language picture of the world, take, for example, the code 000102, etc. Accordingly, it is possible, on the contrary, to reduce the group attribute from four values to two for SL and TL, thereby reducing the number of values to 99 for SL and TL, focusing on the 99 most common languages and discarding the rest of the few and not used languages.

Conclusion

With the help of digital classification of literary translations with the least time-consuming machine reversion, it is possible to achieve the best correspondence between TL and ST, as well as select the most appropriate translation techniques and methods for each level of phonetic, grammatical, syntactic or lexical correspondence. This classification is primarily aimed at protecting the copyright of translators and creating a unified database of translations for both educational and research purposes.

The use of such a criterion as partial, complete compliance or non-compliance of translations can ensure the completeness, correctness, equivalence and adequacy of literary translations at any stages of the translation process, along with the criterion of completeness and adequate transmission of aesthetic and emotional information of literary works, provided that the translator fulfills general and special strategies and approaches to the theory and practice of translation. The proposed classification and methods are not intended to replace existing translation techniques, methods, approaches and strategies, but only seek to create a database for quantitative analysis, diversifying the translator's tools and allowing us to look at the translation of a work of art from a completely different angle.

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ӘДЕБИ АУДАРМАЛАРДЫҢ ЦИФРЛІК ЖІКТЕЛУІ, КЕРІ АУДАРМА ЖӘНЕ ЖҰПТЫҚ ТІЛДІК РЕВЕРСИЯ

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Аңдатпа. Электрондық аударма деректер базасы қазіргі уақытта сұранысқа ие, өйткені аудармаларды сандық талдау және цифрлық өңдеу аудармаларды жүйелеу мен жіктеудің объективті критерийлерін талап етеді. Жұмыстың мақсаты – кері аударма және жұптық тіл реверсиясы сияқты әдістерді қолдана отырып, көркем аудармаларды цифрлық классификациялау критерийлерін ұсыну әрекеті. Неліктен мақалада автор көркем аударманы классификациялаудың критерийі және қажетті шарты ретінде кері аударманы пайдалануды ұсынады, ол үшін «жұптық тіл реверсиясы» ұғымы енгізілген. Көркем аудармалардың ұсынылып отырған классификациясы көркем аудармаларды мәтіндегі сөздердің жиілігін санау тұрғысынан сұрыптап қана қоймай, мәтінге қатыстырылған сөйлеу мүшелерін, мәнерлеудің стильдік құралдарын санау арқылы мәтінді тұтастай бағалауға мүмкіндік береді. , сөз тіркестері, фразеологиялық бірліктер және байланыстырушы элементтер. Ұсынылған сандық әдістер көркем аудармаларды, ең алдымен, түпнұсқа мәтінді әртүрлі деңгейде орындалған аудармалармен салыстыру: фонетикалық, грамматикалық және реверсия арқылы (кері аударма) аударманың сәйкестігі мен сәйкес еместігіне қарай цифрлық жіктеуге мүмкіндік түпнұсқа береді. Негізгі топтық белгі ретінде мақала төрт таңбалы кодта аударма қай тілден жасалғанын, ал келесі төрт цифрды аударма қай тілге аударып жатқанын көрсетуді ұсынады. Осы талаптарды енгізудің арқасында бір мезгілде екі мақсатқа қол жеткізіледі: біріншіден, барлық аудармаларды біріздендіру және классификациялау қамтамасыз етіледі; екіншіден, аудармашылардың авторлық құқықтарын қорғау неғұрлым озық деңгейде жүзеге асырылады. Көркем аудармалардың ұсынылып отырған цифрлық классификациясы көркем аудармалардың сапасына да оң әсер ететін мәліметтер базасын жасайды және зерттеушілерге аударма теориясының дамуына объективті үлес қоса отырып, деректерді талдау тұрғысынан көркем аудармалармен жұмыс істеуге мүмкіндік береді.

Тірек сөздер: кері аударма, көркем аударма, жұптық тіл реверсиясы, ұлттық дәм, классификация, он екі таңбалы код, авторлық құқық, аудармалардың электронды базасы.

ЦИФРОВАЯ КЛАССИФИКАЦИЯ ХУДОЖЕСТВЕННЫХ ПЕРЕВОДОВ, РЕВЕРСИВНЫЙ ПЕРЕВОД И ПАРНАЯ ЯЗЫКОВАЯ РЕВЕРСИЯ

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Аннотация. Электронная база переводов в настоящее время чрезвычайно востребована, так как для количественного анализа и цифровой обработки переводов требуются объективные критерии для систематизации и классификации переводов. Целью работы является попытка предложить критерии для цифровой классификации художественных переводов с помощью таких методов, как реверсивный перевод и парная языковая реверсия. Для этого автором в статье предлагается использовать реверсивный перевод в качестве критерия и необходимого условия для

классификации художественного перевода, для чего вводится понятие «парной языковой реверсии». Предлагаемая классификация художественных переводов позволит не только произвести сортировку художественных переводов с позиции подсчета частоты слов в тексте, но и сделать оценку текста в целом путем подсчета задействованных в тексте частей речи, стилистических средств выражения экспрессии, фразеологизмов и связующих элементов. Изначально предлагаемые количественные методы позволят производить цифровую классификацию художественных переводов как сравнение исходного текста с выполненными переводами на разных уровнях: фонетическом, грамматическом и лексическом путем реверсии (обратного перевода) на предмет соответствия и несоответствия перевода оригиналу. В качестве ключевого группового признака в статье предлагается в четырехзначном коде указывать язык, с которого был осуществлен перевод, и четыре следующие цифры, обозначающие язык, на который осуществляется перевод. Благодаря введению указанных требований, будут достигнуты две цели одновременно: во-первых, будет обеспечена унификация и классификация всех переводов; во-вторых, защита авторских прав переводчиков будет осуществляться на более продвинутом уровне. Предлагаемая цифровая классификация художественных переводов создаст базу данных, что благоприятно скажется на качестве художественных переводов. Кроме того, это даст исследователям возможность работать с художественными переводами с позиций дата анализа, способствуя развитию теории перевода.

Ключевые слова: реверсивный или обратный перевод, художественный перевод, парная языковая реверсия, национальный колорит, классификация, двенадцатизначный код, авторское право, электронная база переводов.

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