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Research article

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AN ANALYSIS OF INDIRECT LITERARY TRANSLATION: A CASE STUDY OF S. ZHUNUSOV'S NOVEL «ZAMANAI MEN AMANAI»

Abstract. The study analyzes the use of stylometry in assessing the translation quality of literary texts in the context of indirect literary translation. The study examines the novel *Zamanai men Amanai* by the prominent Kazakh writer S. Zhunusov and its Russian and English translations as a case. The research employs a mixed-methods approach, combining computational stylometry in Python with qualitative linguistic analysis to compare the original text with its direct Russian and indirect English translations. Focusing on the concept of idiostyle rigidity, implying the stability of an author's individual stylistic features, the authors investigate rhythmic patterns, syntactic structures, and the frequency of key lexical items across three strategically selected text extracts. Findings indicate that while the direct Russian translation more consistently preserves the author's complex syntactic rhythms and culturally specific concepts, the indirect English translation exhibits greater syntactic simplification and occasionally omits culturally marked terms, thereby shifting narrative emphasis. The study concludes that stylometry provides a statistically grounded framework for identifying translatorial fingerprints and evaluating the degree to which an author's rigid idiostyle is maintained or reduced across translation chains, offering a valuable tool for the objective assessment of translation quality in mediated literary transfer.

Keywords: literary translation, indirect translation, translation quality assessment (TQA), stylometry, Kazakh Literature, S.Zhunusov, *Zamanai men Amanai*.

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Introduction

The issue of translation quality assessment still lacks a single, universally accepted methodology. Researchers continue to apply various approaches and methods, depending on the specifics and objectives of their work. With technological advances, the methodological framework for translation assessment has significantly expanded and acquired more sophisticated tools. Further consideration will focus on a detailed study of stylometric machine analysis and its potential application in assessing the quality of indirect translations of Kazakh literary works.

Many researchers, including V. Grigoriev (2006), point to the need for statistically confirmed, meaningful observations when interpreting linguistic facts. This idea aligns well with the principles of modern translation criticism, in which the evaluation of translation quality is based on the need for statistical evidence that the original and translated texts are identical in formal, aesthetic, semantic, and pragmatic aspects.

A strategy often used to analyze a translated text is to determine the translator's 'visibility' and the degree to which the translator's idiolect is expressed in comparison to the idiolect and style of the author. This type of analysis is called stylometric (Sun & Yue, 2023).

Stylometry is a kind of statistical analysis of a written text, which takes into account the frequency, recurrence, and distribution of certain textual parameters, such as vocabulary, rhythm, and syntax. This method is not new and is often used to establish authorship, attribution, and periodization of texts. In translation studies, particularly in literary translation, stylometric methods have been used relatively recently.

The advantage of stylometry is that it allows one to identify individual differences among translators working on the same text. Formal linguistic parameters are then identified and used to shape the translator's idiolect (Lynch & Vogel, 2018).

Furthermore, according to researcher T. Ustinova (2024), stylometry has revealed a linguistic phenomenon known as the rigidity of an author's idiostyle. Idiostyle serves as a tool for the author to realize their own ideas, thoughts, and creative potential on paper (Mukhanova, 2023). The term rigidity derives from the Latin *rigidus*, literally meaning rigid or immobile, and was borrowed from psychology, where rigidity was understood as the stability of human behavior. In linguistic research, this interpretation has been used to describe the invariant characteristics of a linguistic personality.

In a narrower interpretation of linguistic science, idiostyle rigidity implies the repetition and stability of individual stylistic features manifested in different works by a single author—that is, the consistency of the author's use of certain syntactic models, metaphorical structures, systems of tropes, and rhythmic and intonational patterns. The greater the rigidity of the idiostyle, the more recognized the author's writing style is to be, according to V. Vinogradov (1980).

However, high rigidity reduces the degree to which the text is adequately translatable into another language system. The situation is exacerbated by indirect translation, which is typical when translating Kazakh literary works into foreign languages.

So, an author develops stable individual habits, spanning linguistic levels from the lexical to the pragmatic, which in turn constitutes the rigidity of the author's idiolect. According to Yu. N. Karaulov (2010), an idiolect is a representation of the linguistic personality in the verbal, semantic, cognitive, and pragmatic dimensions. Idiolect rigidity is clearly traced in repeated syntactic constructions and stable associative patterns.

In the context of translation, the concepts of idiostyle and idiolect rigidity are particularly significant as indicators of translation equivalence. In direct translation, rigidity provides

the translator with a guideline for reproducing the invariant features of the author's language. However, indirect translation and high rigidity complicate the task of transposing the author's style, as the intermediate translation neutralizes the original text's individuality (Barkhudarov, 1975). Thus, we can summarize that rigidity in this context becomes not only a characteristic of linguistic individuality but also a sign of high translation losses.

A high degree of idiolect rigidity increases the likelihood that, in mediated translation, stable metaphorical constructions, a distinctive syntactic rhythm, vocabulary repetition, and other features of the author's style may be reduced. In cases of moderate rigidity, the transmission of the author's style takes on a more pronounced form, as stable elements of the idiolect become markers for the translator, allowing them to find corresponding equivalents.

Preserving the individual authorial characteristics of a literary text during translation is a key issue in modern translation studies.

In the context of mediated translation, the issue of the loss or reduction of the author's individuality is particularly relevant.

An analysis of the interpretations of the term 'idiolect' allows us to develop a conceptual basis for its application in the study of literary translation. In Russian linguistics (A. A. Shakhmatov, V. V. Vinogradov, Yu. N. Karaulov, M. M. Bakhtin), the idiolect is viewed as a manifestation of linguistic personality, formed at the intersection of national norms and individual style. In the Western tradition (E. Sapir, M. Dummett, D. Davidson, A. Martinet), the term is interpreted more narrowly, often limited to the phonetic or communicative level.

In the context of our study, where the main objects are direct and indirect translations of literary works, we consider idiolect a criterion for preserving the author's individuality and an indicator of the depth of translators' interpretation of the original text.

In this regard, the stylometry method allows us to obtain a comprehensive, statistically meaningful picture of translation authorship and quantitatively determine the extent to which the interlingual transmission of information has been influenced by the author's style. A comparative analysis of stylometric indicators also provides an opportunity to assess the appropriateness of translation transformations and to identify the degree of identity between the formal and aesthetic components of the source and target texts.

Stylometric analysis of a literary translation is based on the following parameters:

A) Rhythmic characteristics, which identify repetitions of various textual elements in specific configurations that create a distinctive narrative rhythm. For example, numerals are considered a stylometric feature in the analysis of literary mystical works. The effectiveness of the features introduced for analysis may depend on the language structure. For Kazakh, as an agglutinative language, symbolic N-grams are considered more effective, capturing form-forming affixes. N-grams refer to a sequence of adjacent symbols (letters, signs) in the text.

B) The frequency of certain words, constructions, and rhythms that the author unconsciously uses in their work. This method, called the method of frequent words, is fundamental because it is based on the assertion that the distribution of a small set of frequently used words, mainly function particles, determines the individual style of a work's author.

An analysis of scientific literature has shown that statistical methods for comparing the original and translated literary texts are relevant for contemporary research. For example, in one recent study, researchers attempted to identify fractal self-similarity in the lexical structure of literary works. An important aspect of this study is that the Russian translation appeared after the work itself, which undoubtedly influenced the choice of lexical units in the translation.

As noted above, language is viewed as a self-organizing fractal system in which the repetition of lexical and syntactic components reflects the systematic nature of the author's and translator's styles. The statistical analysis examines lexemes and their semantic equivalents in translation, accounting for morphological differences. The analysis is based on the fundamental principles of regularity and self-similarity: that is, lexical units repeated at the microtext level reflect the regularity of the entire text. The authors identified several patterns that can serve as a starting point for our research. For example, using the verb to go, 41 translation matches were identified, demonstrating the fractal variability of the entire translation process. Furthermore, instances of fractal relationship violations, including the omission of the lexeme "motion," were considered translation errors by the researchers. The authors concluded that the large difference in frequency is due to the typological features of English and Russian. In our case, we assume that such a difference in the frequency of lexical units will be even greater than in the two languages under consideration.

Methods and materials

As the primary corpus for the study, we used the Kazakh novel *Zamanai мен Amanai* by the prominent Kazakh writer S. Zhunusov (1987), alongside its published Russian and English translations. The Russian translation was accomplished by V.A. Soloukhin, and published under the title *Tropa* (1991), and the English translation, designated as an indirect translation completed by S. Georhegan and S. Hollinsworth for the International Kazakh PEN Club (2018).

Empirical data were gathered using a continuous sampling method to extract representative sentences and paragraphs from the source text and both translations. The study is represented by the analysis of three selected texts, and the given limitation is within the scope of the article. To quantify the frequency of specific linguistic parameters across the original and translated texts, the data were processed computationally using the Python programming environment. A subsequent, more detailed examination of the translations' stylistic, syntactic, and rhythmic-compositional features was conducted manually, employing established qualitative methods of linguistic and translation analysis. The processing procedures involve calculating frequency-based and structural indicators such as tokens, sentence segmentation, and calculation of lexical and syntactic measures.

Besides, the linguistic analysis of culturally specific concepts that served to shape the compositional idea of the selected texts was done.

Results and Discussion

A stylometric analysis of the original and its Russian and English translations was conducted using specific passages that define the work's compositional and narrative arc,

The first passage is an introductory narrative that introduces one of the main characters, Balziya, in old age, and her descendant, Amanai's grandson.

The second section is a standalone piece within the work, in the genre of a lyrical epic about Mount Saukele, mentioned in the first section.

The third section is a retrospective account of the young Balziya, presented as memories from both the first-person and the author's perspectives. Each section is characterized by a specific set of linguistic and stylistic devices, which indicate the rigidity of the author's style and can serve as a criterion for determining the quality of a literary translation. For example, the first section is characterized by dynamic, concise sentences, and the description creates an

oppressive, disturbing backdrop. The second section contains a lofty, poetic narrative, typical of epic lyricism, with many idiomatic, hyperbolic phrases.

The stylometric analysis for one of the passages under investigation is presented in Table 1.

Table 1: Stylometric indicators for source text and its translations (sample)

criteria	source text	Intermediary translation	Target translation
Average Sentence Length	18	21	20
Unique Words	687	892	734
Total Word Count	1,842	2,315	1,895
Lexical Richness	0,62	0,58	0,40
distribution of word types			
functional words	48	51	50
content words	52	49	50
Frequency of parts of speech			
nouns	29%	35%	38%
verbs	40%	33%	31%
adjectives	11%	15%	10%
adverbs	7%	6%	8%
pronouns	12%	10%	12%
exclamatory marks	3%	9%	7%
question marks	3%	2%	2%
sentence complexity			
simple sentences	35%	46%	58%
comp	65%	53%	41%

The frequency of punctuation marks can also serve as a marker of the rigidity of a work's idiosyncrasy. In this segment, the frequency of punctuation marks was 15%, with the highest number of commas, indicating the use of complex syntactic structures. Ellipses are also used to indicate the emotional state of the characters and the incompleteness of thought (oilar... zho-zhoq..bar-mangdarshy!...).

In terms of lexical richness as criteria for rigidity, it was calculated as the ratio of unique words to the total number of words (tokens) in each text segment. This measure reflects the degree of lexical variability and diversity. As shown in Table 1, lexical richness demonstrates a noticeable decrease from the source text (0.62) to the intermediary text translation (0.58), and a more significant reduction in the target translation (0.40). This decline indicates a reduction in lexical variability and diversity, particularly indirect translation. Such a shift suggests a weakening of the author's lexical patterns, which may be interpreted as a decline in idiosyncrasy rigidity. The relatively smaller difference between the source text and the indirect (intermediary) translation indicates a closer preservation of the author's lexical system in direct translation.

In terms of structure and syntactic analysis, stylometry revealed the presence of short interrogatives (Kim kimdi? Not aytyp tursyn sen?) and complex sentences (Eger zhazyqsyz zhala zhabylyar bolsa, tili bar adam shynyn aytyp, aqtalady).

The distribution of sentence types reveals an increase in the proportion of simple sentences, rising from 35% in the source text to 46% in the intermediary translation and 58% in the target translation. This tendency shows a simplification of syntactic structures and a reduction in syntactic complexity. Since idiosyncrasy rigidity is partly manifested through the recurrence of

complex syntactic patterns, such simplification may be interpreted as a loss of structural stability and, consequently, a decrease in idiostyle rigidity in translation, particularly in the indirect version.

If we look at the translation of key phrases and concepts in this section, we can note the following: *kenges okimeti okimeri* is transposed as 'sovetskaya vlast' in the Russian text and Soviet authorities/Soviet power, i.e., a calque strategy was used.

The concept *zhana zaman* (жаңа заман) was transposed as *Novaya vlast, svetloe budushchee*; and in the English version as 'new migration, brighter future'.

The next key concepts characteristic of this passage's narrative style are the words *zhau* (enemy) and *bulik* (riot), which represent the political events described in the work. In the Russian translation, these concepts are represented by several variants: *vrag* (enemy), 'vylazka proklyatogo vraga' (a sortie of the damned enemy), *myatezh* (rebellion). The English translation presents the literally transposed lexemes from Russian variant: enemy, sworn enemy, rebellion.

The key concept, *zhazyqsyz* (literally- innocent), is used in the excerpt to describe the father of the main character, *Balziya*, the rich man *Salimgerey*. In the Russian translation, in various contexts, these concepts are transposed as *ne vinovatyi, ni za chto, ni v chem ne vinovat*, while the English translation uses standard legal equivalents: not guilty, innocent. From the everyday vocabulary describing the main character's home, we considered the lexeme identified by the program as the key one: *tәp үй* (*tor uyi*), denoting in Kazakh culture and language a place of honor in the house, a place in the back opposite the entrance to the room (Kaliev, 2014, p.728). In the Russian translation the concept rendered descriptively, adjusted to the context of the plot as a *dalnaya komnata* (distant room), whereas in the English translation the word is omitted, the emphasis is placed on the action, and not on the specifics of the dwelling where the conversation between the two characters took place.

Conclusion

The analysis demonstrates that indirect translation is associated with a greater degree of transformation of the original stylistic features, particularly in terms of syntactic complexity and lexical specificity. While some structural changes may be conditioned by the typological differences between languages, other transformations lead to a reduction in stylistic expressiveness.

The findings suggest that stylometric indicators can be used as a supplementary tool for identifying shifts in idiostyle and evaluating translation quality. However, the results should be interpreted with caution due to the limited size of the analyzed corpus.

Stylometric analysis revealed that the greatest deviation of the final translation from the original text was the violation of complex syntactic structures, and sometimes the sequence of presentation. However, such deviations in individual sections, due to the structural differences between the two languages, were not considered errors, but rather strategies for adequate translation that did not violate the functional and communicative equivalence of the translation. However, in cases where the use of certain syntactic structures indicated the author's intention to reveal an image or plot line, we considered such transformations as translation errors, either syntactic or pragmatic. Such violations in the translated texts tended to reduce expressiveness through the addition of long phrases or the omission of entire sections of sentences. Most of the abbreviations are noticeable in the descriptions of nature and in the characters' internal dialogues (for example, parallel constructions with repetition of the participial phrase).

In a stylometric analysis, the frequency of certain concepts that form the basis of the compositional and narrative lines of Zamanai men Amanai served as a criterion for identifying discrepancies in the narrative context and assessing how freely the work was translated.

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The authors declare no conflict of interest.

The use of AI tools

Generative AI was used to adapt the text in accordance with the journal's technical requirements, to standardize it and correct in English accurately and in accordance with scientific standards.

Contribution of the authors.

Abdrakhmanova Zh.B. – conceptualization of a scientific article, collection and literary analysis of material determination of methodology, collection and summarization of research results, writing of the article text, review and editing.

Akkaliyeva A.F. – significant contribution to the concept of the scientific work, collection and analysis of the work results, writing the text of the article, approval of the final version of the article for publication.

Amalbekova M.B. – overseeing the theoretical and methodological basis of the research, participating in the discussion and summarization of the results, writing the text of the article, approving the final version of the article for publication.

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**Жанама көркем аударманың талдауы: С. Жүнісовтің
«Заманай мен Аманай» романының негізінде**

Аңдатпа. Бұл зерттеу жанама әдеби аударма контекстінде әдеби мәтіндердің аударма сапасын бағалау үшін стилметрия әдісінің қолданылуын талдайды. Белгілі қазақ жазушысы С. Жүнісовтың «Заманай мен Аманай» романы және оның орыс және ағылшын тілдеріндегі аудармалары талдау нысаны ретінде қарастырылады. Зерттеуде Python бағдарламалауын қолдана отырып, есептеу стилметриясын сапалы лингвистикалық талдаумен біріктіріп, түпнұсқа мәтінді оның тікелей орыс және жанама ағылшын тілдеріндегі аудармаларымен салыстыру үшін аралас әдіс қолданылды. Автордың жеке стилистикалық ерекшеліктерінің тұрақтылығын білдіретін идиостильдік қаттылық тұжырымдамасына назар аударатын үш стратегиялық таңдалған мәтін үзінділеріндегі ырғақты үлгілерді, синтаксистік құрылымдарды және негізгі лексикалық бірліктердің жиілігін зерттейді. Нәтижелер көрсеткендей, тікелей орыс тіліндегі аударма автордың күрделі синтаксистік ырғақтары мен мәдени тұрғыдан ерекше ұғымдарын тұрақты түрде сақтаса, жанама ағылшын тіліндегі аударма синтаксистік жеңілдетуді және кейде мәдени белгіленген терминдерді алып тастауды көрсетеді, бұл баяндау бағытын өзгертеді. Зерттеу стилметрия аудармалық ерекшеліктерді анықтау және автордың қатаң өзіндік стилінің аударма тізбектерінде сақталу немесе әлсіреу дәрежесін бағалау үшін статистикалық тұрғыдан жарамды негіз болып табылатынын, және құнды құрал ұсынатынын қорытындылайды.

Түйін сөздер: әдеби аударма, жанама аударма, аударма сапасын бағалау (TQA) стилметрия, Қазақ әдебиеті, С. Жүнісов, «Заманай мен Аманай»

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**Анализ опосредованного художественного перевода:
на примере романа С. Жунусова «Заманай мен Аманай»**

Аннотация. В исследовании анализируется использование стилметрии для оценки качества перевода литературных текстов в контексте опосредованного литературного перевода. В качестве примера рассматривается роман «Заманай мен Аманай» известного казахского писателя С. Жунусова и его русский и английский переводы. В исследовании используется смешанный метод, сочетающий вычислительную стилметрию с использованием программирования на Python с качественным лингвистическим анализом для сравнения оригинального текста с его прямым русским и опосредованным английским переводами. Сосредоточившись на концепции ригидности идиостиля, подразумевающей стабильность индивидуальных стилистических особенностей автора, авторы исследуют ритмические паттерны, синтаксические структуры и частоту ключевых лексических единиц в трех стратегически выбранных фрагментах текста. Результаты показывают, что, хотя прямой русский перевод более последовательно сохраняет сложные синтаксические ритмы автора и культурно специфические концепции, опосредованный английский перевод демонстрирует большее синтаксическое упрощение и иногда опускание культурно маркированных терминов, смещая акцент повествования. В исследовании сделан

вывод, что стилометрия предоставляет статистически обоснованную основу для выявления переводческих особенностей и оценки степени сохранения или ослабления жесткого идиостиля автора в цепочках переводов, предлагая ценный инструмент для объективной оценки качества перевода при опосредованном литературном переводе.

Ключевые слова: литературный перевод, опосредованный перевод, стилометрия, оценка качества перевода (TQA), казахская литература, С. Жунусов, «Заманай мен Аманай»

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