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A STUDY OF LEXICO-SEMANTIC STRATEGIES IN THE TRANSLATION OF RAY BRADBURY'S NOVEL FAHRENHEIT 451 AS A WORK OF THE DYSTOPIAN GENRE

Abstract

The article examines the features of lexico-semantic translation transformations in the artistic translation of Ray Bradbury's novel into Russian and Kazakh. The relevance of the study lies in the necessity of accurate transmission of the original text's semantic nuances within the context of intercultural communication. The aim is to identify lexico-semantic transformation features applied in the translation and assess their impact on text perception. The first chapter translations serve as the study material. The methodology includes comparative and descriptive analysis, as well as linguistic-mathematical statics. Special attention is given to concretization, generalization, and the alteration of cause-and-effect relations. The results demonstrate how lexico-semantic choices influence the conveyance of the author's intent. The study highlights the importance of lexical decisions in literary translation.

Key words: translation, translation studies, literature, transformations, communication, dystopia, stylistics

Introduction

Ray Bradbury's dystopian novel Fahrenheit 451 raises themes that remain relevant today: control over information, critique of consumer society, the importance of books and knowledge, totalitarianism, philosophical questions, and critical thinking. The relevance of this research topic stems from the need to analyze the specifics of conveying such complex concepts and images when translating literary texts into different languages—in this case, from English into Russian and Kazakh. This is especially important in the context of expanding intercultural communication and globalization.

Research methods: critical analysis of theoretical sources on the research topic, continuous sampling, descriptive method, comparative method, analysis of translation transformations, quantitative method, linguistic-mathematical statistics method, and deductive-inductive method. The choice of methods is driven by the need to objectively compare the grammatical features of the translations and identify the quantitative distribution of transformations.

Theoretical analysis

The work in the original language (English) was published in 1953, and the translation into Russian was done by Tatyana Shinkar and published in the same year. The full-fledged book edition was published almost a decade later, in 1964 [1]. Currently, there are many reprints of the book. For this reason, it is impossible to provide precise information about the translators who worked on the various editions. This study analyzes the original translation of the work into Russian, done in the USSR in 1956, during the period of strict censorship of foreign literature. Subsequent translations are compared with it, taking into account their adaptation to the cultural and linguistic peculiarities of different historical periods. The original text of the work in English was provided by the University of Pennsylvania and published in the complete works of The Library of America, edited by Jonathan R. Eller [2]. The original Russian translation of the novel was done by N. Gal and T. Shinkar and published in 1965 by the Young Guard Publishing House of the Central Committee of the All-Union Leninist Young Communist League (VLKSM) in Moscow. The electronic version of the text is provided by the Imwerden library (Andrey Nikitin's electronic library) [3]. Regarding the Kazakh

translation: the paper edition published by Foliant Publishing House of the ZhShS in 2022 is used for the analysis; the translation was done by Ulpan Zhakina [4].

The book consists of three chapters. In English, the total length of the first chapter was 52 pages, of which pages 237 to 288 were selected for analysis; in Russian – 64, of which pages 17 to 80 were selected for analysis; in Kazakh – 78, of which pages 9 to 86 were selected for analysis.

Level of development of the topic

Theory and practice of translation (translation issues, strategy, transformation, errors): Ananyina M. A., Andrienko V. P., Arustamyan V. R., Barkhudarov L. S., Ermoshina A. G., Zakharova N. V., Isaeva R., Komarova E. A., Rakshina T. E., Retsker Ya. I., Rudenko E. S., Temirkhanova Z. B., Uskova B. A., Shveitser A. D., Shef E. Yu., Yusupov H. U.

Dystopia: genre and cultural aspects: Antropova E. V., Zhadanov Yu. A., Konstantinov D. V., Lamina A. T., Martynova E. A., Tarasenko Yu. V., Shishkina S. G., Yuryeva L. M

Experimental part

The total number of sentences in the analyzed texts is distributed as follows: 1,158 sentences in the original English, 830 sentences in the Russian translation, and 1,024 sentences in the Kazakh translation.

To analyze the translation and changes, three translation transformations will be considered.

We will consider the first transformation—specification—with examples in both languages. The original text expression *«green matter»* would be translated literally as «green substance». The translator translates «green liquid» into Russian to convey the material (liquid, substance) in order to convey a vivid and tangible image, allowing the reader to visualize the scene. It is translated into Kazakh as *«жасыл түсті қоймалжың»* for demonstrative purposes, specifying the liquid flowing out. Without the specification transformation, the text passage would be devoid of emotion, as it appears neutral. By applying classification, one can sense the event occurring through the text.

The next transformation in this block is generalization. The original sentence, «He recognized this as the true state of affairs, » is translated abstractly as «He recognized it». When translated into Russian, the emphasis was placed on recognition without specifying the «truth of the situation». The meaning was narrowed to a simple meaning, removing the important detail of what exactly was recognized. When translated into Kazakh *«Ақиқаты осы, оны мойындауға мәжбүр»* becomes a simple statement, simplifying understanding and excluding additional details about the "state of affairs."

The final translation transformation in this section will analyze the substitution of cause for effect and vice versa. The phrase from the original text, «not caring whether it came or went, went or came, » describes a state of indifference, a loss of control and interest in basic functions—breathing. The cause is emotional and psychological numbness, and the effect is indifference to breathing and to life. When translated into Russian, «complete indifference to the fact that at any moment even this could end forever» becomes the consequence of possible death, and the cause becomes indifference. The example demonstrates how the translation reverses cause and effect. The Kazakh translation of the original expression «gave it a flick» as *«шырт еткізіп жағып қалды»* demonstrates a shift in meaning: the cause is presented as the sound accompaniment to the action, not as its source. As a result, the translation becomes descriptive—as if the flick accompanies the act of ignition, rather than causing it. In the original, the cause of the action is «he flicked» (e.g., a lighter, a match).

These transformations are presented as percentages in the graphs below (Figure 1) and (Figure 2)
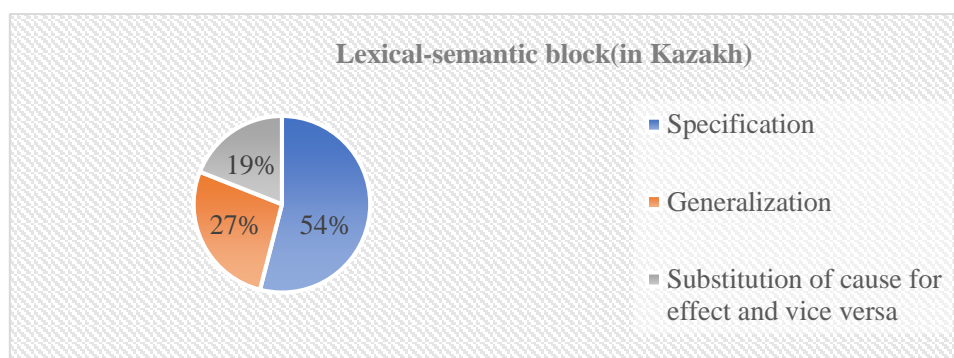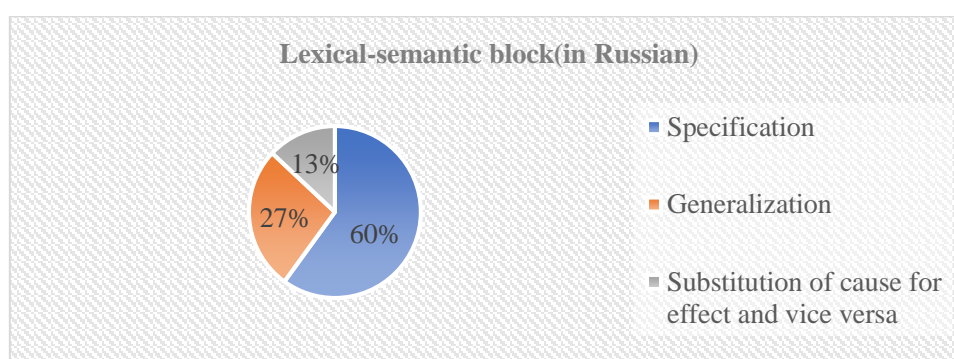
Figure 1 (from English into Kazakh)

Figure 2 (from English into Russian)

Conclusion

A study of lexical and semantic transformations in translations of the novel "Fahrenheit 451" revealed that translators actively use techniques such as concretization, generalization, and substitution of cause-and-effect relationships to adapt the text to the target audience. These transformations influence the expressiveness and accuracy of the original meaning. The analysis shows that the Russian translation sometimes simplifies the content, removing details, while the Kazakh translation strives to preserve the imagery and emotional coloring. Thus, lexical and semantic transformations play a key role in the interpretation of the text and ensure its functionality in a different linguistic and cultural context.

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РЭЙ БРЭДБЕРИДІҢ «ФАРЕНГЕЙТ БОЙЫНША 451 ГРАДУС» РОМАНЫНДАҒЫ ДИСТОПИЯЛЫҚ ЖАНР ШЫҒАРМАСЫ РЕТІНДЕГІ АУДАРМАСЫНДАҒЫ ЛЕКСИКАЛЫҚ-СЕМАНТИКАЛЫҚ СТРАТЕГИЯЛАРДЫ ЗЕРТТЕУ

Түйін

Мақалада Рэй Брэдберидің романы орыс және қазақ тілдеріне аудару кезінде қолданылған лексико-семантикалық аударма трансформацияларының ерекшеліктері қарастырылады. Зерттеудің өзектілігі бастапқы мәтіннің семантикалық сипаттарын мәдениетаралық қатынас контекстінде дәл жеткізу қажеттілігінде жатыр. Зерттеудің мақсаты-аудармада қолданылған лексико-семантикалық трансформациялардың ерекшеліктерін анықтау және олардың мәтінді қабылдауға әсерін бағалау. Зерттеу материалы ретінде бірінші тарау аудармалары алынған.Методологияға салыстырмалы және дескриптивтік талдау, сондай-ақ лингво-математикалық статистика кіреді. Арнайы назар нақтылау, жалпылау және себеп -салдар қатынастарын өзгертуге аударылады. Нәтижелер лексико -семантикалық таңдау автордың ниетін жеткізуде қалай әсер ететінін көрсетеді. Зерттеу әдеби аудармада лексикалық шешімдердің маңыздылығын атап көрсетеді.

Кілттік сөздер: аударма, аудармтану, әдебиет, трансформациялар, коммуникация, антиутопия, стилистика

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ИССЛЕДОВАНИЕ ЛЕКСИКО-СЕМАНТИЧЕСКИХ СТРАТЕГИЙ В ПЕРЕВОДЕ РОМАНА РЭЯ БРЭДБЕРИ «451 ГРАДУС ПО ФАРЕНГЕЙТУ» КАК ПРОИЗВЕДЕНИЕ ЖАНРА АНТИУТОПИИ

Аннотация

В статье рассматриваются особенности переводческих трансформаций в художественном переводе романа Рэя Брэдбери «451 градус по Фаренгейту» на русский и казахский языки. Актуальность исследования обусловлена необходимостью точной межъязыковой и межкультурной передачи сложных понятий и образов. В качестве материала использованы переводы первой главы романа. Методология включает сопоставительный и описательный анализ, а также лингво-математическую статистику. Особое внимание уделяется конкретизации, генерализации и перестановке причинно-следственных связей. Результаты показывают, как лексико-семантические решения влияют на передачу авторского замысла. Работа подчеркивает значимость лексического выбора в художественном переводе.

Ключевые слова: перевод, переводоведение, литература, трансформации, коммуникация, антиутопия, стилистика

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