

Types of translation errors in a literary text (based on A. Nurpeisov's *Blood and Sweat Trilogy*)

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The article is aimed to determine the main types of translation errors and consider the consequences of their presence in the text, as well as the result of a distorted perception of the translated text by the addressee. By comparing an authorized translation of A. Nurpeisov's Blood and Sweat trilogy from Kazakh into Russian with the text of the translation from Russian into English, made by Catherine Fitzpatrick, the main types of translation errors were identified and highlighted. Almost all groups and types of errors indicated in different classifications were found in the English translation of the above mentioned novel.

Keywords: translation errors, literary translation, classification of errors, error analysis, inaccuracies.

1. Introduction

Undoubtedly, excellent translations are a rarity nowadays. The issue of the quality of translation is comprehensive. Translators and specialists – linguists from all over the world regard it as one of the main topics in translation studies. Despite this, almost every translation can have errors, inaccuracies, shortcomings. Different approaches to translation quality evaluation are discussed in works by B. Hatim (1998), S. Lauscher (2000), T. Conde (2012), S. Colina (2008), Ö. Temizöz (2016), E. Calvo (2018).

Equivalence is regarded as the conceptual basis of translation quality assessment (House, 2015). Among other features of a good translation, clarity, proper terminology, syntax and style can be named. In our opinion, a good translation can be characterized by not only the full transfer of all the features of semantics and composition of the original, but also by impeccability of the language, which means harmonious natural style with minimum of translationese features. Such a translation becomes a full-fledged replacement for the original.

In the history of literary translation as a verbal art, the principles of the approach to solving the aesthetic task evolved: the essence of which to convey not only the content (“what”), but also the form (“how”) of a particular literary work. The translated text brought the foreign reader closer to the perception of foreign literature that was attributed to the reader in a new literary environment. Translation of a literary text supposes a high level of creativity on the part of the translator. “The only person who is able to make communication between the author and the reader of a literary work possible is a professional translator who shares the reader’s world and knows the author’s code of communication and the context of the creative process thoroughly” (Núñez 2012: 30).

From the translator of the literary text we demand that he/she reproduce before us not only the images and thoughts of the translated author, not only his/her plot, but also his/her literary style and creative personality. The reflection of the writer’s personality in the language of his/her work is called individual style, inherent to him/her alone. Therefore, distorting his/her style means distorting his/her image. Between the author and the translator, as already noted above, there always necessarily remains one fundamental difference: the

author is given the widest choice in objective reality, and the translator is limited to the unchangeable artistic reality of the original.

Speaking specifically about the reflection of the artistic reality of the original in translation, it means how the translator reveals the reality behind the words of the original and how he/she reproduces it in the words of the target language. Thereby showing that the words themselves would not have mattered without the reality, and that they may not have exact correspondences in the translation. The translator reproduces the reality with those language tools that most adequately reflect the essence of the original.

The main danger of inaccurate translations is that they not only distort individual words or phrases, but also the essence of the translated author. This happens much more often than one may think. The translator, so to speak, puts on a self-made mask of the author and misrepresents this mask as the author's true face. It is important to catch the significant deviations from the original, which are organically connected with the personality of the translator and reflect it, obscuring the translated author.

Due to the above features of the translation of a work of art, it is extremely difficult to assess the quality of the translated text in this novel, all the more so to apply for this purpose certain known classification models of translation errors. Nevertheless, there is a need to identify and analyze translation errors. Some researchers note that error analysis is an important tool to learn the psycholinguistic processes (Salebi 2004) and research some "unresolved and partially understood issues" (Ndung'u 2013: 1). In literary translation it helps to clearly see the cultural features of the two peoples, to learn the language more deeply, to understand the traditions of the country of the language being studied.

Even a professional translator often has doubts about the correctness of his/her translation. The quality of the translation is directly related to the professional competence of the translator. The main requirement for a translator is the correct transmission of the content of the original by using the means of the target language. Distortions, inaccuracies and violation of the main requirement are perceived as an error, in this case, a translation error. Practice has proved that difficulties arise in the translation process and lead to errors caused by various factors that in total, as N.K. Garbovsky (2004: 327) noted, are "insufficient knowledge of the translator". According to the researcher, four main factors determine the insufficient knowledge of the translator:

- poor knowledge of the original language;
- insufficient knowledge of "a subject of the author's thought", i.e. the translator must understand not only what the author writes about, but also what he says about the subject;
- inattentive reading of the original text;
- incapacity to identify the peculiarity of the individual style of the original author.

The translators should see their errors from a positive angle. After all, a critical attitude to their translation gives impetus to the analysis and, in the future, the development of the criterion for qualitative translation. As Yu.V. Krasikov (1980: 62) noted "erroneous processes are subject to the same laws as the processes of 'normal' creation, that deviation in speech activity is not alien to this activity, but is inherent in it. Deviation is the continuation of the same process, but beyond the limits of the norm" (own translation).

2. Material and methods

The aim of this article is to review and summarize the existing classifications of translation errors and highlight the main types of translation errors for the comparative analysis of translations of the Kazakh writer A. Nurpeisov's work *Blood and Sweat* from Kazakh into Russian and from Russian into English. An error is considered as an unmotivated deviation from the equivalence norms, which distorts the functional-situational content of the original, when information is transferred from one language to another. It should be emphasized that there is still no unified classification of translation errors.

In the theory of translation, linguists have presented a large number of different classifications. In order to choose the most suitable classification for the purposes of scientific research, we attempt to consider various classifications of translation errors of leading national and international researchers. They recognize error as an unmotivated deviation from the normative principles of equivalence, as a matter of inconsistency in the transfer of the original to the translating language, which distorts information that misleads the reader.

First, we have used a descriptive qualitative method to classify translation errors in the English version of the novel, using errors classifications given by L.K. Latyshev (1981), H.R. Steinbach (1981), N.K. Garbovsky (2004), D.M. Buzadzi (2009) and A.B. Shevnin (2010). Also, we applied the method of comparative analysis of translation: the analysis of the form and content of a target text as compared with the form and content of a source text. Thus, the comparison reveals the internal mechanism of translation to consider the changes in form and content that occur when the original unit is replaced by the equivalent unit of the translation text. The comparative analysis can identify translation errors and difficulties in translation, and also gives an opportunity to study their specifics and find the right solutions for overcoming them.

As a material of our research, the two translations of work of the Kazakh writer Abdizhamil Nurpeisov *Blood and Sweat* were chosen: the translation from Kazakh into Russian by Yuri Kazakov (2010) and the translation from Russian into English by Catherine Fitzpatrick (2013). *Blood and Sweat* is a trilogy on which the author worked for more than ten years and for which he received the USSR State Prize in 1974. The *Blood and Sweat* trilogy by Abdijamil Nurpeisov won world fame through translations. The Russian translation became a "guidebook" for foreign readers in acquaintance with the fate of the Kazakh people on the eve of the revolution in 1917. The Russian translation of the historical-revolutionary novel was made by the Russian Soviet translator Yuri Kazakov based on the interlinear translation by Gerold Belger.

Yurii Petrovich Kazakov (1927-1982) was a Russian Soviet writer and screenwriter. His works left an indelible impression on Nurpeisov and became a link for the joint work of two writers. After reading "Arcturus – the hound dog" (1957) the Kazakh writer made a firm decision to entrust the translation of *Blood and Sweat* only to Yuri Kazakov, although the book had already been translated by a writer from Moscow and approved by the publisher. By the success of the *Blood and Sweat* trilogy in the Russian interpretation by Kazakov, one can judge about the professionalism of an artistic translator. But he is a Russian translator who does not know the original language. Consequently, the primary basis for all subsequent translations is the Russian interlinear translation created by G. Belger.

Gerold Karlovich Belger (1934-2015) is a recognized Kazakhstani public figure, translator, writer, author of critical essays. He translated about 200 Kazakh works into

Russian. Belger showed great interest in translation studies. He reflected all his observations, statements and criticisms in the books *Consonance* (1982), *Three String Motifs* (1986), *Goethe and Abay* (1989), *The Footprint of the Word* (2002), *Ode to Translation* (2005), *The Sovereign Word* (2008). In these works, Belger considers the problems of literary translation in the Kazakh translation studies, and to solve them it is necessary to analyze the following questions: what is the basis of the translation method (the reasons for the literary translation of a subscript based on a two-stage translation); what is the problem of transferring dialogue in the trilogy; the quality of literary translation as a determining factor in the linguistic culture of Kazakh writers; transfer of features of the author's style in literary translation.

The author of the English translation of A. Nurpeisov's trilogy is Catherine Ann Fitzpatrick, a Russian-English translator, a former human rights activist and journalist, today she is a translator and blogger who focuses on human rights issues in the former Soviet Union. From 1974-1978 she studied Slavic studies at St. Michael's College, University of Toronto, and from 1978 to 1979 she studied local history at Leningrad State University. Fitzpatrick has 30 books in English, among which there are works about high-ranking political figures such as I.V. Stalin, B.N. Yeltsin, V.V. Putin, as well as several members of the USSR Politburo. It can be assumed that the great interest in the former Soviet Union pushed the translator to take up work on a large-scale epic novel.

The trilogy describes the events that took place in the Aral region of Kazakhstan during the First World War and the Civil War, and changed the identity and outlook of the Kazakh people. The epic shows a radical change in the life of the Kazakh people in the early twentieth century. In the minds of the common people, the Great October Socialist Revolution was associated with the idea of the emergence of a new society based on equality. The collapse of the feudal patriarchal way of life, the nomadic way of life, tribal ties and morality, the awakening of self-awareness on the eve of the revolution at the junction of the turning point in history reflects the involvement of the people in the revolution in 1917, when already formed representations coming from the depths of centuries collide and are reconciled in the acute class struggle.

A. Nurpeisov's trilogy, *Blood and Sweat*, was a kind of philosophical and aesthetic study of the nation's destiny and creative capabilities of the people. It fuses together thoughts about the past and the future of the nation. The time of the revolution, the time of a sharp historical breakthrough gives the artist the richest possibilities precisely for such a philosophical analysis. The trilogy describes the process of the gradual awakening of the ignorant masses of the people to a revolution, a new life, the evolution of their consciousness, imbued with an understanding of the meaning and content of the proletarian revolution. It reveals the deep layers of processes occurring in the furthest depths of the people's soul awakening to a bright life. The class struggle enriched the ideological content of the trilogy and allowed the author to create a clear storyline of the work. The theme of the novel is the people and the struggle, man and time, the steppe and the sea.

The works of A. Nurpeisov are characterized by an exact, clearly expressed individual style and almost scientific objectivity of the analysis. In the novel *Blood and Sweat*, the style of a two-voiced narration combines the voice of the narrator and the voice of the hero-protagonist. They are sometimes intertwined, which is aided by the stylistic structure of non-spontaneous speech. The structure of the psychological process is revealed through the hero's own word in conjunction with the author's word. Straightness and rigor in depicting the daily life of fishermen, a fairly realistic description of the harsh nature can also be distinguished from the peculiarities of the A. Nurpeisov's style.

3. Results and discussion

3.1. Types of errors

Not so long ago, a new direction has emerged and is successfully developing in modern translation studies – Erratology – the “theory of errors”, the science of errors in translation (Shevnin 2010). Many researchers in this field of science give different concepts to translation errors, such as “translation error”, “unsuccessful translation decision” (Zhigalina 2006), “inaccuracy of translation” and “deviation” (Teterleva and Popova 2009). Examination and evaluation of existing classifications in the scientific literature makes it possible to see the error as a distortion, an unintended deviation from norms, standards, correctness, rules and requirements. So, for a complete understanding of the definition of a mistake in translation, it is necessary to find out what an error-free translation is, and what translation solutions need to be applied for this. Many experts in translation give different explanations about translation but they only focus on transferring or replacement of the content of the text in one language by means of another language (Newmark 1988; Catford 1978).

From the above, it follows that the basic requirement for translation is the transfer of the content of the original. A failure to comply with the requirement leads to an error. In translation studies, the study of translation errors will always be relevant in order to avoid obtaining a poor-quality product in translation activities. To date, the classification of translation errors does not have a generally accepted system in translation studies. In this regard, E.V. Teterleva and Yu.K. Popova (2009: 66) quote M.A. Kunilovskaya:

There are classifications of errors in oral and written translation; we can talk about the concept and typology of errors in a literary or technical text; you can build a classification of lexical or grammatical errors in the translation; the classification of errors can be focused on the assessment of the translation, and may involve analysis not only of the result of the translation, but of the translation process and reflect the possible causes of errors, etc. (*Translated by authors*).

One of the leading researchers in Russian linguistics and translation studies, V.N. Komissarov (2000), divides translation errors into four types according to the degree of deviation from the content of the original text:

- a complete distortion of the meaning of the original;
- inaccurate translation (incomplete distortion of meaning);
- not an exact transfer of the style of the original text;
- deviation from the norms of the language of translation, but meeting the requirements.

The following classification of translation errors is given by L.K. Latyshev (1981). The researcher considers them from the point of view of non-observance of translational equivalence:

1. Distortion – a subjective discrepancy between the content of the translation text and the original, where the text of the translation does not have a similar effect as the original text on the recipient. An unjustified deviation from the original results in a distortion of the function of the source text and an erroneous understanding of the situation;

2. Inaccuracies – incorrect submission of the information of the subject, the situation in the translation or the inability of the translator to detect the equivalent;

3. Ambiguities – distortions in the content of the original and the functions of the linguistic units in translation, mainly through incorrect syntactic constructions (inability to find logical connections between the elements of the utterance).

4. Normative-linguistic and normative-speech errors – deviations from the norms of the language, leading to violations of the linguistic and semantic combination of words and word usage;

5. Stylistic errors – incorrect use of linguistic units, distortion of stylistic coloring of the original.

An interesting typology of translation errors is illustrated in the works of N.K. Garbovsky (2004). The researcher divides all translation errors into two large groups: errors due to incorrect understanding of the meaning of the sign in the original text and errors in the wrong choice of the sign in the translation language, which does not correspond to the concept. He also distinguishes the structural typology into levels of logical and semantic structure. On the first level (“sign-concept”) are errors at the semantic level, where there is a discrepancy between the signs of the original text and their respective concepts. That is, the translator, when working on the text, must analyze the context for correct translation of a sign of the original text.

After all, there are polysemantic words in the language system of each language, and also some signs contain secondary concepts that have arisen as a result of a figurative reinterpretation of the primary ones. Errors of the second level (“sign – a complex concept”) are errors in decoding the meanings of not separate signs, but word combinations. Errors of the third level (“sign-judgment”) consist in incorrect transformation of whole judgments and complex logical constructions in the text of the original.

One supporter of N.K. Garbovsky’s (2004) viewpoint on translation errors is A.B. Shevnin (2010). While studying his works, it can be noted that both groups of errors, given by N.K. Garbovsky, A.B. Shevnin (2010) designate:

- errors of the impressive type (agnonyms, i.e. words with unknown meaning);
- errors of expressive type (paranormatives).

According to V.N. Komissarov (1997: 13) “paranormatives are errors of generation, where many semantic and stylistic subtleties do not distinguish well during translation, the appropriateness of using linguistic means in certain situations of communication is incorrectly evaluated”. According to A.B. Shevnin (2010), paranormatives include

- wrong choice of a meaning from among several meanings of a polysemantic word;
- incorrect transfer of realia;
- wrongful omission of information;
- improper transfer of word order in translation;
- violation of the rules of word compatibility in a translating language;
- discrepancy between the genre and stylistic features of the translated text.

In turn, V.V. Sdobnikov (2007) in his work *Translation miscorrelations: communicative and functional aspects* defines errors in translation as translation miscorrelations, and when identifying them, it is necessary to consider the communicative function of the original text. In addition, it is important to take into account cultural features such as the mentality and culture of the peoples of the translating language, the background knowledge of the translator, as well as the recipient's reception and the text of the original, and the translated text. Thus, V.V. Sdobnikov (2007) identifies the following types of errors:

- miscorrelation with the content of the original, identified at the level of a single sentence;

- miscorrelation between the norm and the language of the translating language;
- miscorrelation of the communicative intention of the author of the original.

Describing the third type of errors, V.V. Sdobnikov (2007) called them intentional, which are pragmatic errors in the works of B. Hatim and I. Mason (1997). D.M. Buzadzi presented his classification of translation errors as logical errors (Buzadzi *et al.*, 2009). It is similar in its use with the classification of N.K. Garbovsky (2004) and A.B. Shevnin (2010) (errors are allowed depending on the stage of translation) and the classification of L. K. Latyshev (1981) (errors misinforming (arising at the stage of understanding) and non-deforming (arising at the stage of expression)).

The classification is constructed in this way, because “meaningful text is sewn with logical connections of two types: on the one hand, between parts of the text as a speech product, and on the other, between the elements of the situation described in the text” (Buzadzi *et al.* 2009: 21). D.M. Buzadzi identifies two groups of logical errors:

1. Errors that violate the objective logicity, in turn, are divided into three categories:
 - 1.1. destroying the overall objective logicity (conflicting with the background knowledge of the reader);
 - 1.2. destroying special subjective logicity (logical errors in the subject area in the translated text);
 - 1.3. violate the particular objective logicity (deviations from logic on a certain segment of the text).

2. Errors that violate conceptual logicity are when a translator ignores the correct choice of language tools to perform a translation or does not reflect on the logical inconsistency of the source and the translated texts.

The next classification of errors is made by H.R. Steinbach (1981) and M.A. Kunilovskaya. They suggest splitting the errors:

- orthographic;
- grammatical: morphological and syntactic (incorrect word formation or incorrect composition of the sentence);
- lexical (improper use of the main or contextual meaning of the word, as well as violation of the norms of word compatibility in the translating language) (Teterleva and Popova 2009; Steinbach 1981).

Researchers and linguists R. Sciaffino and F. Zéaro (2005) in their work prove that the presence of a certain number of different types of errors (terminological, grammatical, spelling, semantic, etc.) and violations in translation can speak about the quality of translation

D. Reason (1990) in his “model of erroneous activity”, which, especially, is applicable to translation studies, considers three types of errors:

- failures, or lapses, arising from inattentive decision of a translation task, that is, due to the receipt of fuzzy information at the expense of various distractions when working with text;
- errors that occur when rules are incorrectly applied in different cases, that is, the application of an inappropriate rule when translating various texts;
- errors arising from the use of an incorrect analogy, that is, a lack of understanding of the underlying essence of the text and inability to identify the main features of the situation.

P. Newmark (1988) in his work *A Textbook of Translation* talking about errors involves deviations, which need to be divided into simple and creative (selection of unsuccessful translation decisions). The author considers two types of deviations:

- deviations due to translator's lack of professionalism;
- deviations in translation, when "the translator pursues some idea of translation or rather, what this translation should be".

In turn, according to P. Newmark (1988), successful translation solutions are:

- stylistic editing of texts, which requires competence from translators;
- high degree of transfer of expressiveness of the translation text as opposed to the source text;
- correct application of compensation when translating stylistic devices in artistic texts.

C. Nord (1997) in her studies on the theory of translation from the point of view of the functional approach presents three types of errors:

- pragmatic errors – violations of the requirements for the structure and main purpose of the text in the translation;
- culturological– misunderstanding of national and cultural specifics and non-observance of cultural norms;
- language errors – including spelling, punctuation, lexical-semantic errors, grammatical and phraseological errors.

Thus, after considering the interpretations and classifications of domestic and foreign linguists, it can be concluded that researchers divide translation errors into meaningful, normative-linguistic and normative-speech. In some classifications, the authors use pragmatic and linguistic cultural terminology.

3.2. *Errors in the translation of A. Nurpeisov's trilogy Blood and Sweat*

The famous modern Kazakh prose writer A. Nurpeisov's creativity plays a significant role in the foreign perception of Kazakh literature. His novels are widely known both at home and abroad. The trilogy *Blood and Sweat* was translated into foreign languages and therefore became the object of attention and recognition by writers and critics of France, Germany, Belgium, Spain, Bulgaria, Slovakia, and China. Also, this novel was translated into English by Catherine Fitzpatrick in 2013.

The translation was done professionally, but a careful examination and comparative analysis revealed negligence, which can only be explained by the hasty performance. The relevance of this topic is due to the fact that more and more non-specialists and incompetent professionals carry out literary translation, especially translation of modern fiction. It can be concluded that the quality of such translations is too low. In addition, the rhythm of life requires translators to increase the speed of work, which is often achieved at the expense of checking the text for errors. As the quality criteria for translation have increased, new ways of achieving the highest quality translation are being developed.

To analyze the literary translation of Nurpeisov's *Blood and Sweat* we chose the classification of translation errors by D.M. Buzadzhi, V.V. Gusev and V.K. Lanchikov (2009), as the most suitable for quality assessment of translation. In their work *A new look at the classification of translation errors* types, groups and categories of errors are distinguished. The author divided errors into logical, syntactic, lexical and stylistic ones. In this case, this classification is the most complete of the groups of translation errors proposed above. There are four groups of translation errors:

- errors in the transmission of meaning related to the denotative content of the text;
- errors related to the transfer of stylistic characteristics of the original;
- errors related to the violation of the transfer of the author's assessment;

- errors associated with an obvious violation of the norm and usage of the target language.

It should be noted that the errors of the first group are classified in two categories: errors related to distortion of the denotative content of the original and errors related to inaccurate transfer of the denotative content of the original. The remaining groups do not have such divisions. Let us consider some examples taken from the Russian and English versions of the novel. We will try to compare them taking into account each group of translation errors proposed by D.M. Buzadzhi, V.V. Gusev and V.K. Lanchikov (2009).

1. *The errors in the transmission of meaning associated with the denotative content of the text*

This is among the most common types of translation errors. Translation errors of this type point out the translator's insufficient knowledge of the original language and, in addition, the lack of knowledge of the subject area (in modern translation models, expertise in the subject area is considered one of the basic translation competences).

1. *Distortion of the denotative content of the original in translation*

1.1. *Omission. Example 1.* Ну вот, еще одну беду бог послал! – с досадой подумал Ануар. – *Сейчас начнет долг выколачивать* (Nurpeisov 2000: 402). “Oh, now God has sent yet another trouble”, Anuar thought mournfully (Nurpeisov 2013: 387).

Example 2

... Не отдавай ей ребенка, *пусть вся власть в доме будет у тебя!* (Nurpeisov 2000: 199)

... Don't give her the child (Nurpeisov 2013: 191).

In these two examples, it is evident that some information has been omitted in the English translation. In Example 1, there should be one more sentence: *Сейчас начнет долг выколачивать* (Own translation. *Now he will hammer out a debt*). In Example 2, a fragment *пусть вся власть в доме будет у тебя* has not been reflected in the English translation (Own translation. *let all the power in the house be yours*). It means that the transfer of information is incomplete, and the equivalence at the semantic level is violated.

1.2. *Addition. Example 3.* Но теперь Еламан думал о том, какой все-таки хороший, открытый человек этот Селиванов и что надо будет и ему как-нибудь собраться в селивановскую “библиотеку”, послушать разговоры, поглядеть на молодежь (Nurpeisov 2000: 361).

But now Elaman thought about what a good person this Selivanov was, and that he should somehow get to Selivanov's “library”, listen to the conversations, watch the young people, *and learn the Russian language* (Nurpeisov 2013: 349).

This example illustrates the addition of information not present in the semantic invariant to the translation text, so translation cannot be considered semantically equivalent. The reasons for the addition are unclear.

Example 4

Дура ты, дура! Погляди на меня, как я рада, что пристроила тебя! Мужик и в 60 лет молод! Вот увидишь, Мунке еще не одну бабу состарит... (Nurpeisov 2000: 199).

You're fool, a fool! The fellow is young even at 60 years. *Let him be almost 70. A man even at that age is still a jigit.* You will see... *Live with him a month or two* and you'll be persuaded that he has strength enough for more than one woman (Nurpeisov 2013: 191).

As in Example 3 it is not possible to speak about equivalence at the semantic level in such a translation. It is not clear what the reason for giving such a version of the translation was. It can be only assumed that the translator intended to add more expression to this excerpt, but this led to an unjustified violation of the author's style of the original text.

2. *Errors related to inaccurate transfer of the denotative content of the original*

The following examples show that errors of this category are not causes of a significant distortion of the meaning and they do not interfere with the understanding and perception of the text, but it should be noted their influence on the pragmatics.

Example 5

Беритесь за дело *дружно* (Nurpeisov 2000: 491).

Take up the business *seriously* (Nurpeisov 2013: 469).

Example 6

А если об этом узнает уездный начальник, что ему скажем? Это не по закону!.. Да брось, *откуда русском знать наши дела?* (Nurpeisov 2000: 217)

And what if the district head learns of this, what will we tell him? It's against the law! Oh, stop it! *We have our own laws. We have lived and keep living by our own laws!* (Nurpeisov 2013: 208)

Additions in English translation do not distort the meaning of the Russian text. However, if we talk about a correct translation, the semantics of the text is reproduced inaccurately. The following translation would be more accurate: "How can a Russian know about our business?".

3. *The second group of errors: errors related to the transfer of stylistic characteristics of the original*

In comparison with other types of translation, literary translation will not tolerate such errors.

3.1. *Violations in the transmission of functional and stylistic or genre features of the original text. Example 7.* Еще утром у него была одна мысль: переодеться, помыться в бане, побриться и пойти искать *Акбалу* (Nurpeisov 2000: 507).

That morning, he had had thought, like a chronic illness: to find that *damn woman* (Nurpeisov 2013: 483).

This example demonstrates an inappropriate stylistic contrast due to the use of lexical units in target language that do not correspond to the function of the original text. The phrase *damn woman* is undesirable for use in the translation of this passage. Since in the original text the main character Elaman always loved and cherished Akbala. He could not even think of it scornfully. We would suggest the following translation: "That morning, he had a thought, like a chronic illness: change clothes, bathe, shave and go search for Akbala".

3.2. *Calque translation. Example 8.* Иван *Курносый* в рыбацкий поселок пришел мрачный (Nurpeisov 2000: 58). *Ivan the Crooked-Nose* returned to the fishing settlement, depressed (Nurpeisov 2013: 52).

Example 8 clearly shows the use of one of translation transformations by the translator – calque. It implies the translation of a word or a phrase by parts of the lexical units of the original. But in this case, the error lies in the fact that the author of the English translation gave the wrong meaning of the words. This is probably due to a misunderstanding of the semantics of the word. If we turn to the explanatory dictionary, the word *Курносый*

means *short and upturn (about the nose) or (about the person) with a short and upturned nose* (Ozhegov and Shvedova 2006). If we break apart the English phrase *Crooked-Nose*, the word *crook* is translated as *hook* (Akhmanova and Wilson 1997) and a derivative of the word *crooked* is *hooked* (Although in the dictionary for *Crooked-Nose* there is an adequate translation *snub-nosed* or *turned-up nose* (Akhmanova and Wilson 1997). A little inaccuracy distorts the view of the reader about the characters of the literary work, thereby changing the emotional attitude towards them.

4. *The third group of errors: errors related to the violation of the transfer of the author's assessment*

4.1. *Errors related to the weakening or strengthening of the original expression. Example 9. Сидеть и ждать тоже не было сил, и тогда несколько рыбаков, оставшихся в ауле, пошли на поиски пешком* (Nurpeisov 2000: 68). Finally, several fishermen who had remained in the aul went to search on foot (Nurpeisov 2013: 61).

As can be seen from this example, some information (Own translation. *Everyone was sick and tired of waiting*) is omitted in the translation, which eventually led to an unmotivated weakening of the expressive background of the original.

4.2. *Errors associated with inaccurate transfer of the author's assessment (neutralization or unmotivated amplification). Example 10. Н-да... здоровый мужик!* (Nurpeisov 2000: 33). *Mmm... yes... what a strong fellow! Whatever you say, that devil has a hefty strength* (Nurpeisov 2013: 29).

There is stylistically colored addition *Whatever you say, that devil has a hefty strength* in the English translation. Therefore, such an unmotivated addition and replacement of information distorts the assessment in the text of the original. The meaning of translation errors from the third group is important in the translation of a literary text as its planned emotional-expressive impact is erased at all or replaced by another.

5. *The fourth group of errors: errors associated with an obvious violation of the norm and usage of the target language*

5.1. *Errors related to violation of orthographic and punctuation norms of the target language. Example 11. ...и Еламан махнул рукой, бросил Турцию и принялся рассказывать о городе, о переменах, которые произошли в столице России, о революции, о Керенском и большевиках, о восстании, которое готовится в Челкаре* (Nurpeisov 2000: 437). Then he waved his arm and began to describe the changes that were happening *in the capital of Russia: the revolution, Kenersky and the Bolsheviks, the uprising, and the preparation in Chelkar* (Nurpeisov 2013: 422).

In this example we can notice a colon after *in the capital of Russia* in the English translation, then there is the following enumeration *the revolution, Kenersky and the Bolsheviks, the uprising, and the preparation in Chelkar*. The function of such a punctuation mark is an indication that a part of the text after it is connected with causal, explanatory, and other semantic relations with a part of the text before it. A colon is put after a generalizing word or sentences with a large number of homogeneous members. That is, it turns out that everything Elaman said was happening in the Russian capital. Although in the Russian text the word-combinations go through a comma in the conversation of the main character. This means that he lists those changes (taking place not only in the Russian capital), which he saw or heard on his way.

5.2. *Errors related to incorrect transfer in the translation of proper names. Example 12.* А ты погоди, дорогой! – пророкотал кто-то за его спиной. Голос был явно с *кавказским акцентом*, низкий и раскатистый (Nurpeisov 2000: 531). “You wait just a minute, dear man!” someone shouted behind his back. The voice was an obvious *Kazakh accent*, low and reverberating (Nurpeisov 2013: 504).

The English translation of Russian phrase *кавказский акцент* is a *Caucasian accent*. But, in the Example 11 there is a *Kazakh accent*, the Russian variant of which is *казахский акцент*. The presence of words *Caucasian* from *Caucasian* (The Caucasians – peoples of the Caucasus – the various ethnic groups inhabiting the Caucasus region) and *Kazakh* from the *Kazakh* (The Kazakhs are a Turkic people who mainly inhabit the southern part of Eastern Europe Ural mountains and northern parts of Central Asia), give a clear idea that they are two different peoples, with their culture, customs and traditions, different from each other.

Distorting the information laid down in the original, the author of the English translation misleads the reader and narrows his horizons and worldview. Continuing the topic of translations of ethnonyms, we would like to indicate one more example of translation errors, taken from the works under research.

Example 13. Может ли пароход подойти заливом поближе к Шестьдесят восьмому разъезду?..

– А залив не мелкий? – допытывался Дьятков.

– Мелкий. Только для этого ‘*Туркестанца*’ как раз будет... (Nurpeisov 2000: 722).

Can a steamship pass through the Bay of Sary-Chiganak as close as possible to the 68th passing-track?

Isn't the bay shallow? Dyakov inquired further.

It's shallow. But for *the Turks*, there will be just enough room... (Nurpeisov 2013: 675).

In this case it would be better to translate *Туркестанец* (from the context it is the name of the ship) into English as *Turkistani* or *Turkistanets* (transliteration), but not as *the Turks*. The *Turkistani* means “a resident of the city of Turkestan, located in the south of Kazakhstan”, such as “the Muscovite – a resident of Moscow” or “the New Yorker – a resident of New York”. The *Turks* – a Turkic ethnic group that belong to the Oghuz branch and live in Turkey.

5.3. *Errors related to violations in the transmission of specific types of numerical data. Example 14.* Судыр Ахмет взял мотыгу, <...> размахнулся. После *двадцати* взмахов он весь взмок и начал раздеваться (Nurpeisov 2000: 558).

Sudr Akhmet took the pick, <...> and took a wide swing. After he made *ten* such swings, he was covered with sweat and began to strip off his clothes (Nurpeisov 2013: 546).

Example 15

Вместе Дьяковым прибыли *девятнадцать* кронштадтских матросов (Nurpeisov 2000: 711).

Twenty sailors from the Krondshtadt also came along with Dyakov (Nurpeisov 2013: 665).

These examples illustrate an obvious translation error: in Example 12 in the English translation the numeral *двадцать* is *ten*, not is *twenty*. In Example 13, the numeral *девятнадцать* is translated as *twenty*, not *nineteen*.

4. Conclusion

As a result of the comparative analysis of the translation of the trilogy *Blood and Sweat*, we came to a conclusion that in the English version of the novel almost all the groups and types of errors indicated in different classifications were found. From examples we found that serious errors are distortions of the semantics of the original (the text content), violations of the norms and usage of the target language, and violations in the transfer of functional and stylistic or genre features of the original text. But what is not clear is the reasons which lead to these errors. It can be assumed that the translator wanted to improve the author's text. But in the end, neglecting the basic norms and rules of translation led to an unclear and sometimes controversial content of the original text in translation.

Nevertheless, based on the fact that it is impossible to obtain an adequate translation of the literary text to the full, the translation critic can tolerate minor translation errors. But, in this case, they should not distort the general meaning and picture of the world described by the author. Also, if these errors do not interfere with producing the same view of the reader as the original text and get the same emotional and artistic impact when reading the original.

Thus, having considered the concept of errors, the classification of translation errors of some linguists, and also analyzing errors in a given literary text, we came to the conclusion that the study of the phenomenon of translation error requires a profound multi-aspect analysis. One of the aspects that are to be studied is the need to discover the causes of errors, and then to distinguish between successful translation decisions from mistaken ones. Another important thing is studying the influence of indirect translation on the quality and accuracy of the translated text. Indirectly and directly translated texts should be compared in terms of the number of errors, completeness and adequacy.

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