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Cultural Implications in Indirect Translation from English to Kazakh via Russian: A Case Study

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Abstract Traditionally, a translation procedure is defined as a multi-faceted one inevitably involving two or more languages and cultural traditions. On the other hand, under Kazakhstani conditions, while translating from Kazakh into English and vice versa, Russian language and culture worked as mediators. It was historically predetermined because Russian functioned as a second language in Kazakhstan, being a considerably important source of information and working as a cultural bridge between European and Kazakh cultures. So, the main peculiarities of indirect translation from English into Kazakh via Russian and contextual implications in intermediary and target texts are considered as the topical object of our research. On the basis of pre-translation text analysis, linguacultural interpretation, and verifying language facts via the data from language corpora, we developed a model of interaction between English, Russian, and Kazakh languages and cultures in indirect translation with the focus on realia, phenomena of mental/spiritual and social spheres.

Keywords: *Literary translation, Source language, Mediating language, Intermediary culture, Target language*

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1. Introduction

Toury (1978) argued that translation is a special kind of activity involving two languages and two cultural traditions inevitably. So, indirect translation, defined as "translation of the translated", is typical for literary translation (Assis Rosa et al., 2017). At the same time, indirect translation is a phenomenon rooted in the depths of centuries and existed since ancient times up to the present. In indirect translation, the interaction of the source, intermediary, and target languages and cultures could be intentional and limited to a certain time frame, i.e., both intermediary and target text should be related to the same epoch and stipulated some cultural similarities, or unintentional, "consistently implemented cooperation", in which case "the result of the translation process can be treated with a certain degree of skepticism based on at a distance between the source text and its version resulting

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from indirect translation" (Brodie, 2018, p. 335). In Kazakhstan, we face a particular situation because the Russian language is involved in the process of translation from Kazakh into English and vice versa as an intermediary language. There are many reasons for determining such a situation, and the most important one is the well-established tradition of Russian-Kazakh/Kazakh-Russian translation. It should be pointed out that there is a significant contribution of Russian culture as an intermediary to the process of English texts translation into the Kazakh language. Moreover, it is based on the specific status of the Russian language and culture in Kazakhstan as well as on the centuries-long interaction between the two languages. In particular, multilingualism in Kazakhstan, which had been developed in the XX-XXI centuries, had a profound effect on translation. Thus, according to Smagulova (2009), the Russian language in Kazakhstan is a regional version of the language system functioning in non-native settings. In Kazakhstan, it covers all the strata, spheres, and styles, and there are various trends in ethnocultural relations between peoples, contacts between immigrants and locals concerning economic and cultural issues, ethnocultural contacts between Russian and Kazakh peoples' in the sphere of spiritual culture, and development of Russian-Kazakh bilingualism. Also, sociolinguistic research says that for Kazakh people, the Russian language is still an important means of familiarization with Russian and even the world culture (Dmitryuk, 2000).

On the other hand, the Russian language and culture played a mediating role in European and Asian cultures, as well as between source and target cultures, especially in the field of translation from English into Kazakh. Nida (1964) argued that the difference between cultures can cause much more serious difficulties for the translator than the difference in language structures; with regard to indirect translation, this statement acquires special methodological significance. On the other hand, James (2002, p. 1) stated that "cultural parallels often lead to a common understanding, despite the fact that significant changes in form are possible in the translation process".

Based on the above, the main objective of our work is to determine the influence of the Russian version as an intermediary on the target text in the Kazakh language in indirect translation and to find out the most important spheres of such an influence to create a general model. As the research material, we have chosen Russian and Kazakh versions of "Hamlet" by W. Shakespeare (translated by Pasternak and Yergaliev, respectively) since the source text is considered to be a landmark book for the source culture. Moreover, its Russian version, or an intermediary text in indirect translation from English into Kazakh via Russian, is not a translation of a literary masterpiece only but also a transfer of information explicitly presented and implicitly embedded in the source text with its ideological, cultural, and social palette.

2. Theoretical Framework

According to Venuti (2005, p. 178), if the translation strategy "is purely nationally oriented, the translation implicitly emphasizes the impossibility of being limited to the national framework; in this case, the translated text can be perceived as a kind of violence against the national perception of the world". Such an emphasis on the impossibility of a purely national framework application in the translation process indicates that the tendency to involve several languages in this process at once is one of the leading trends, both in the history of translation (e.g., Bible translation) and at the present stage of its development. At the same time, the concept of indirect translation is still debatable; for instance, Shuttleworth and Cowie (2014) emphasize that indirect translation (due to various viewpoints on both the phenomenon and the corresponding term, it is also called intermediate translation, or intermediary translation, or secondary translation) is a term used to denote the translation process when the text is rendered not directly from the original source, but through an intermediary language into a target language. Another theory put forward by Toury (1980, 1995) says that there are certain rules governing the indirect translation process, so indirect translation is permissible in the literary texts sub-system to some extent. Also, in the frame of poly-systems theory by Even-Zohar (1990), indirect translation is often represented in weak poly-systems that depend on other, stronger systems, especially in relation to literary models and precedent phenomena. On the other hand, it is noted that the attitude towards indirect translation is rather negative.

> In spite of the fact that indirect translation is relatively widespread in some parts of the world, it is not a procedure which is generally approved of; the Nairobi declaration, for example, states

> that recourse should be had to it "only where absolutely necessary. (Shuttleworth & Cowie, 2014, p. 76)

It is also argued that indirect translation is a strategy used by the translator to resolve the dilemma between the need to render authentic meaning of the original and the intermediary language implications. Some theorists specified that direct translation should be distinguished from indirect one as

> direct translation corresponds to the idea that translation should convey the same meaning as the original, including stylistic effects, and indirect translation involves looser degrees of faithfulness. … direct translation is merely a special case of interpretive use, whereas indirect translation is the general case … the communicative success of a translation is not determined by conformity to any stipulations of translation theory but by the causal interaction between stimulus, context, and interpretation rooted in the relevance-orientation of human cognition. (Gutt, 1991, p. 177)

As a rule, indirect translation expands and clarifies the source text so the implicit information can be easily perceived and decoded in the source language and text, and it will be equally accessible in the target language.

A number of contemporary studies on losses in indirect translation also refer to the related problem of cultural information erosion in indirect translation. Indirect translations, or translations of translations, are notoriously vulnerable to a dilution of culture-specific information. This is a particular issue for the languages that are spoken by relatively small populations because there are few people who are able to translate them and few examples on which future translations can be based (Lost in Indirect Translation, 2019). Particular emphasis is placed on the fact that "indirect translations, or translations of translations, are known to be subject to distortion of information related to a particular culture" since the translation has not been done directly from language A to language B; it is made using an intermediary language, from language A to language B, then from language B to language C (Lost in Indirect Translation, 2019, p. 3).

To designate the intermediary language, the term *pivot language* was introduced; at the same time, it was argued that the most typical trend of indirect translation is the loss of implicit, as well as culturally specific information (i.e., culture-specific items that are not represented in the target language) (Hadley, 2014).

As it is already mentioned above, translation terminology related to indirect translation is not well-established yet; for example, Ivaska and Ivaska (2022) used the terms Ultimate source/Ultimate target language (absolute source language/receptor). Focusing primarily on the opportunities of computer processing in indirect translation, they noted that there may be several intermediary texts in indirect translation, and it is necessary to identify them, as well as their contribution to the target text (Ivaska & Ivaska, 2022, p. 372). However, in our case, the problem of computer processing in indirect translation is not one of the key methodological problems since all the variables mentioned in our research work are known: 1) the intermediary language is undoubtedly the Russian language; 2) the intermediary text is also very clearly identified. On the other hand, Shuttleworth and Cowie (2014) highlighted that in the case of indirect translation, the text is rendered via an intermediate translation in another language. They also emphasized that "such a procedure is norm-governed, and different literary systems will tolerate it to varying extents" (p. 76). In turn, Kittel and Frank (1991) pointed out that indirect translation is based on the text translated into a language different from both source and target languages. In this regard, it is also necessary to take into account the idea concerning language contacts put forward by Bakhtikireeva and Valikova (2017) and directly related to the models of indirect translation in general and indirect translation within the framework of English–Russian–Kazakh language triad in particular. Thus, in the era of the structural linguistic paradigm, the Saussurean antinomies, i.e., the oppositions between language and speech, speaking and listening, code and text, etc., were considered 'perpetuum mobile', while in the era of actively simulated global society, an additional impulse for the language system development is given by language contacts. Language contacts show not only a deep restructuring of language levels but also the emergence of a new worldview. Russian culture was perceived in Kazakhstan as close to the native culture due to the use of Russian as a second language

by most of the Kazakhs; therefore, the Russian language still works in Kazakhstan as an intermediary for European culture, perceived as an extraneous phenomenon.

In addition, we used Garbovsky's (2007) idea concerning generating secondary language structures on the basis of primary ones and the creation of a virtual object in translation (related especially to indirect translation). Thus, Garbovsky (2007) stated that a translator penetrates to the deep level through the forms of the source text and builds his own virtual object, his own idea of the text as a certain system of meanings. It is this virtual object, and not the source text, that undergoes transformation in translation. A virtual object is an ideal entity born in the translator's mind as a result of a material entity (i.e., the source text) analysis. Such an ideal entity can be considered as an objective in so far as the textual forms allow us to decipher its inherent meanings.

On this basis, we created the models of interaction between three languages (source, intermediary, and target ones) in indirect literary translation, taking into account the level of the translator's linguistic and lingua-cultural competence as the translator works in the framework of both target (Kazakh) and intermediary (Russian) languages.

3. Methodology

3.1. Materials

As material for comparative analysis, we chose (1) the original version of "Hamlet" tragedy as a landmark text; (2) a Russian translation of "Hamlet" done by Pasternak is used as an intermediary text; (3) a Kazakh version of "Hamlet" translated by Yergaliyev (as it is proved below, the Kazakh translator used Pasternak's version as an intermediary text in translation process). Therefore, the key problem for us is to determine the contribution and the way the intermediary text influences the target text. So, in this study, we focused primarily on those textual elements whose function and connotations in the source text should be represented in the target text; in most cases, this problem is presupposed by the lack of corresponding elements or intertextual phenomena in the target culture (Aixelá, 1996).

3.2. Procedure

As mentioned above, the purpose of our work consists of the study of typical features of indirect translation from English into Kazakh via the Russian language and semantic, semiotic, and cultural implications based on such kind of translation. So, our first step in the data collection process was based on continuous sampling of passages representing different world views. The continuous sampling technique was used as a tool to excerpt the corresponding samples from the source, the intermediary, and the target texts. In total, n=126 cases of the intermediary text impact were found, and 14 most typical cases were represented and taken apart in the given paper. It should be pointed out that this study was mainly empirical in nature. The significance of the empirical approach for research in translation studies was determined by Chesterman (1998), who indicated that the hypothesis can be verified empirically; moreover, the empirical approach makes it possible to create a typology of translations, as well as to determine the causes and consequences of specific translation problem solution.

In the second step, comparative analysis was based on such techniques as pre-translation analysis of both target and intermediary texts, its lingua-cultural interpretation, and transformational analysis based on various language settings associated with both the translation process and Russian language functions as an intermediary one. The authors focused on semantic and pragmatic augmentations since they were not dealing with statistics but with unique cases that were difficult to formalize. The data from language corpora, i.e., Russian Language National Corpus and Kazakh Language National Corpus, were used to support and verify the assumptions concerning national worldviews.

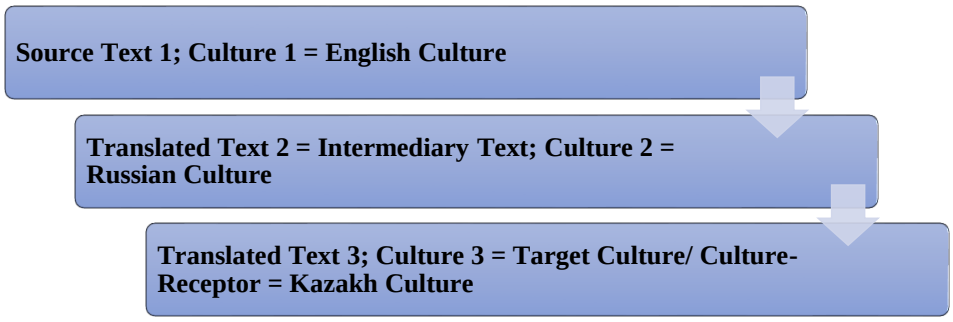
4. Results

4.1. Models of Language Interaction in the Process of Indirect Literary Translation (Ternary of English-Russian-Kazakh Languages)

Based on the approach mentioned above, it becomes possible to explain why Kazakh translators often chose Russian versions of English literary texts as sources for their activities both in terms of culture

and in terms of language. Therefore, we can consider this aspect of the Russian language and culture as one of the most important reasons for building a model of its functioning in Kazakhstan as an intermediary. It is generally recognized that the Soviet school of translation has achieved the greatest results in the field of literary translation. All the translators mastered foreign languages perfectly, as a rule. So, the translation done by Pasternak is considered one of the best by most researchers and critics since the translator was also a recipient who has a high level of competence in the English language and culture and conveyed them both to the Russian reader. As it was stated by Morozov (2017), before translating "Hamlet", Pasternak tangibly imagined all the characters created by Shakespeare, and in his translation, they live, breathe, and move in front of us. In this regard, it should be emphasized that we are dealing with a peculiar situation when the Russian language and culture in Kazakhstan combine characteristics of both source and target culture due to its mediating function in the translation process. Therefore, the model of interaction between Russian, Kazakh, and English cultures can be represented as follows.

Figure 1
The Model of Interaction between Source, Intermediary, and Target Cultures



As mentioned before, a landmark text of Shakespeare's tragedy "Hamlet", which had become a symbolic phenomenon for English and Russian cultures, was chosen as the material for the study as well as the corresponding text in Kazakh (translation of "Hamlet" by Yergaliyev). The field of literary translation, especially for culturally significant texts, is multifaceted and multivariable; it represents a wide range of language contacts; moreover, the model of language interaction in such cases becomes more sophisticated due to indirect translation. Thus, according to Boase-Beier (2014), in the case of indirect translation via an intermediary language, the primary act of translation would have a considerable impact on the secondary one. So, the translation of "Hamlet" into Kazakh done by Yergaliyev proves the following statement: a translator should be considered together with the textual representation of his personality, not only as an intermediary but also as a subject who actively participates in the process of creating ideas and transmits national and cultural values (Bagdasaryan, 2018).

4.2. Realia in Kazakh Version of "Hamlet": Influence of Russian Language and Culture

The cases of realia rendering analyzed below show some typical trends. Thus, comparing the Kazakh version of "Hamlet" with the source text, the authors found some deviations and many of them arose due to the use of intermediary language and culture. In our opinion, this situation is the most typical one as it is widely represented in the Kazakh version.

Table 1
Realia Rendering: Partisan

Source text	Intermediary text	Target text
Mar. ***Shall I strike at it with my partisan?*** *Hor.* *Do, if it will not stand*	*Марцелл.* ***Ударить алебардой?*** *Горацио. Бей, если увернется.*	Marsell. **Aibaltamen ūrsam şe?** Gorasio. Qaşpaq bolsa, ūr da jyq!

The material world, i.e., realia in Shakespeare's tragedy undergoes a change both in the Russian translation and in the Kazakh version; thus, the kind of a spear with a flat tip disappears from the translation (in the source text, it is a *partisan*); actually, it is an ancient weapon representing the epoch, and it has been replaced by more understandable analog such as a *halberd (a battle-axe)* in Russian translation. Unlike the *partisan*, the *halberd* was widely used in the Russian army until the end of the 18th century (especially as a mark of distinction) and was a pointed as well as bladed weapon; the *partisan* was only a pointing weapon (therefore, in another Russian translation done by Polevoy, Horatio calls on Marcellus not *to beat*, but *to stab*). So, here we deal with the original form of national adaptation of Shakespeare's realia to the national Kazakh worldview, carried out via Russian intermediary text. *Aibalta* is a Central Asian battle axe (Trubnikov, 1997) with a blade resembling a crescent and a butt. It had a long wooden handle. This weapon, according to popular beliefs, was the embodiment of well-being and happiness; also, it was especially revered by both warriors and farmers.

Table 2
Realia Rendering: Hebonain

Source text	Intermediary text	Target text
Upon my secure hour thy uncle stole, *With juice of cursed* ***hebonain*** *a vial,* *And in the porches of my ears did pour* ***The leperous distilment; whose effect*** ***Holds such an enmity with blood*** *of man…* *That swift as quicksilver it courses through The natural gates and alleys of the body,* *And with a sudden* ***vigour*** *it* ***doth posset*** *And curd, like eager droppings into milk,* *The thin and wholesome blood.*	*Когда я спал в саду…* *В мой уголок прокрался дядя твой* *С проклятым соком* ***белены*** *во фляге И мне в ушную полость влил* ***настой,*** *Чье действие в таком раздоре с кровью, Что мигом обегает, словно ртуть, Все внутренние переходы тела, Створаживая кровь, как молоко, С которым каплю* ***уксуса*** *смешали.*	*Tüskı tamaq artynan Baq ışında ūiyqtap jatqan jerıme Qūryp ketkır* ***menduana*** *sölı bar, Şölmegımen kelıptı de ūrlanyp, Ağañ sony qūlağyma qūiypty, Qanğa ketse synaptan da ötkır ol, Bükıl ıştı jailap alyp äp-sätte Qatyqtai-aq ūiytypty qanymdy.*

There is no word for *infusion/poison* in the original; Shakespeare used an archaic English analog of the Russian *potion/herb* (*hebonain)*. In both the intermediary and target texts, the juice of the henbane is mentioned (in Kazakh, an equivalent of menduana is used). Therefore, the realia was first adapted to the perception of the Russian readers living in the twentieth century; this target audience no longer perceived such realities as Posset, i.e., a drink made of milk and spices, curdled with wine. A clear and easily perceived *vinegar* appears in the Russian text; however, it was excluded from the Kazakh version.

Table 3
Realia Rendering: Tables

Source text	Intermediary text	Target text
My tables! *Meet it is I set it down* *That one may smile, and smile, and be a villain;*	*Где* ***грифель мой****? Я это запишу,* *Что можно улыбаться, улыбаться* *И быть мерзавцем.*	***Qalamym*** *qaida? Jazaiynşy men būny Külımsırep jürıp-aq köñırsımek osy dep.*

In our opinion, the use of the word *pen* in the Kazakh version of Hamlet is based on the logical development of concepts undertaken by Pasternak: *the plates – the slate*; there is a hyponym in the target text, i.e., *a pen*, since the Kazakhs did not write on the plates, so this realia is incomprehensible to the target audience. At the same time, adaptation was done on the basis of the intermediary text (Pasternak's version), whereas in other Russian translations, the plates are mentioned in accordance with the original text):

Table 4
Realia Rendering: Season

Source text	Intermediary text	Target text
*Faith, no; as you **may season** it in the charge.*	*Все дело – **соус,** как подать*	*Näşın tauyp aita bılseñ bolğany.*

It cannot be argued that the Kazakh translator always follows the Russian version; the problem of inconsistency and discrepancy between realia in Kazakh and Russian cultures also exists. So, if Shakespeare's Polonium uses *season*, and in Russian text, under the influence of European culture, it is denoted by the word *sauce*, clearly perceived by the native speakers of Russian (*sauce* was borrowed by the Russian language during the Europeanization process in the XVII century). Otherwise, the Kazakh translator has neither the possibility nor the need to follow both the original and the Russian version of the text, as the Kazakhs did not use seasonings.

In the case below, the realia represented in the original text is inappropriate for both intermediary and target language. Thus, arguing about the caducity of the human body at the sight of jester Yorick's skull thrown out of the grave, Hamlet used the comparison with *kegling (loggats)*, which sinks a part of the human body to the level of a thing. That realia still remained largely alien to the Russian national worldview; thus, according to the Russian National Corpus data, there are only 10 entries containing its Russian equivalent; all of which are extracted from translated texts by Tolkien, Rowling, Lindgren, etc.; only 2 entries are authored by native speakers of Russian). There is a similar situation in the Almaty corpus of Kazakh language (AKLC), where *loggats* are not represented. At the same time, Kazakh *asyk* (a national game with the heel bones of a sheep) corresponds exactly to the Russian realia (the *knuckles* game); in both cases, translators emphasize that these are human bones. This detailing makes the scene more surreal and cynical since in Kazakh culture both Menippean satire as a mockery of death, and neglecting remains are not represented:

Table 5
Realia Rendering: Loggats

Source text	Intermediary text	Target text
*Did these bones cost no more the breeding, but to play **at loggats with 'em? mine ache to think** on't.*	*Стоило ли растить эти кости, чтобы потом **играть ими в бабки? Мои начинают ныть** при мысли об этом.*	***Adamdy asyq qylyp oinau** üşın ösırudıñ keregı ne? Osy bır oi menıñ sai süiegımdı syrqyratyp jıberdı.*

Therefore, Russian as an intermediary language has a significant impact on realia ("thingish") rendering due to close and prolonged contacts between Russian and Kazakh languages.

4.3. Phenomena of Mental and Spiritual Sphere in Kazakh Version of "Hamlet"

It is possible to consider mental and spiritual phenomena in the Kazakh version of Hamlet as the most complicated translation area because those concepts are closely related to the national worldview and can hardly be formalized. In particular, we focused on the phenomena corresponding to faith and religion, some mystical ideas, etc.:

Table 6
Rendering of Spiritual Phenomenon: Pastor

Source text	Intermediary text	Target text
But, good my brother, Do not as some ungracious pastors do…	*Но, милый брат, Не поступай со мной, как **лживый пастырь...***	*Ağatai, tek **jalğan aitqyş sopydai** Aldai körme..*

Pastor represents the area of religious beliefs (i.e., in the Oxford online dictionary, there is a synonymic chain associated exclusively with the sphere of religion and worship; the exact analog in Russian is a *Protestant priest* (Moskvin, 2007): *pastor – noun 1. a minister in charge of a Christian church or congregation, especially in some non-episcopal churches. Similar: priest minister (of religion) parson clergyman cleric chaplain,* which was generalized by Pasternak *(Pastor, male. Shepherd (bookish (religious), poetic, pastor). Priest, leader of the flock (church)* (Ushakov Explanatory Dictionary online). So, in Russian translation, it is not only the clergyman but also a mentor. In the Kazakh version, we meet with an adaptation based on the intermediary text: thus, there is no direct correspondence between Kazakh *sopy (sufi)* and *pastor* (since the real preacher among Muslims is Mullah, whereas Sufi is rather 'enlightened/wise', a mystic living according to the principles of repentance and self-denial). However, while using *sopy* ironically as holier-than-thou (a hypocritical person whose faith is not sincere), the general idea of a sacred person is very close to both the intermediary text and the original. It is also possible to talk about background knowledge enshrined in some texts significant for Kazakh culture where the negative attitude is clearly expressed: "Let us look at the mullahs and Sufis. Daily performers of the fivefold prayer, hiding behind the Holy Quran, at the same time shamelessly deceive and rob the people. What is their sanctity?" (Kudaiberdiuly; taken from AKLC).

As Florensky (1994) pointed out, Shakespeare's dramas are the magic lantern of an unknown world. In our opinion, it shows the importance of mysticism in "Hamlet", as well as the need for its accurate rendering in translation as a set of mental constructs. Mysticism and mystery in the original text are shown from the very beginning, from the appearance of a ghost on the stage. Also, in the source text the following nouns are used to nominate the mystical character: *Ghost, Fantasy and Illusion*. As for the translation into Russian as an intermediary text, there are such nominations as *Phantom/Mirage*, and *Game of Imagination*; besides, in Kazakh text, there is a national adaptation of mental construct. So, when it comes to a generalized phenomenon, i.e., the Ghost "in general", then the guardians Bernardo and Marcellus and Hamlet's friend Horatio say the neutral and generalized word *eles*:

Table 7
Rendering of Spiritual Phenomenon: Fantasy

Source text	Intermediary text	Target text
Is not this something more than ***fantasy?*** *What think you on't?*	*Одна ли тут* ***игра воображенья?*** *Как ваше мненье?*	***Eles*** *pe eken oidan şyqqan oinaqy? Sızşe qalai?*

Otherwise, to emphasize its magical and mysterious nature, the lexeme *Illusio*n used in the source text has been translated into Russian as *an apparition*; otherwise, in Kazakh text, compensation type of transformation (epithet) is used *(siqyr – magical, mysterious):*

Table 8
Rendering of Spiritual Phenomenon: Illusion

Source text	Intermediary text	Target text
I'll cross it, though it blasts me. Stay, ***illusion!*** *If thou hast any sound, or use of voice…*	*Но тише! Вот, ой, вновь! Остановлю Любой ценой. Ни с места,* ***наваждение!***	*Aqyryn! Äne, tağy sol! Qaitsem-dağy Toqtatamyn. Qozğalma,* ***siqyr eles!***

At the same time, there is a connotation peculiar for the target (Kazakh) text only, namely, if characters talk about this particular ghost of Hamlet's father, the Kazakh translator purposely chooses the word *Äruaq* (literally*: the ancestor's spirit*), explicating the idea implicitly expressed in English and Russian texts and thereby emphasizing the spiritual connection between the Ghost and the protagonist: *Myna Marsell ekeumız ... Sağat bırdı endı ğana ... Äruaq körınedı. ... Toqta! Jauap! Jauap ber! Jalbarynam! Äruaq ketedı.*

Äruaq is the most frequently used lexeme to denote *the ghost* in the Kazakh version of Hamlet (there are 35 word tokens of *Äruaq* here): choosing precisely the lexeme which means *'the ancestor's spirit'* and turning himself to the national worldview, Yergaliev actualized one of the crucial rules of the plot development: "It is not the Shadow that imposes revenge on him, but Hamlet himself meets it because the Ghost is his destiny, the Shadow, which (according to Vygotsky), lives invisibly with the prince" (Konson, 2012, p. 64). On the other hand, the use of the lexeme *Ruh* as an analog to *spirit* is observed in the target text.

Table 10
Rendering of Spiritual Phenomenon: Spirit

Source text	Intermediary text	Target text
Angels and ministers of grace defend us! Be thou ***a spirit*** *of health or goblin damn'd…*	*Святители небесные, спасите! Благой ли* ***дух*** *ты, или ангел зла…*	*Ua, ğaryştağy qasiettıler, saqtai gör! Şapağatty* ***ruhpysyñ****, äzıreılmısıñ älde sen…*

However, the triad of spirit/ *дух/ruh* in the source, intermediary, and target texts, respectively, is aimed at explicating almost identical semantic and pragmatic components of its meaning: spirit as opposed to the bodily form.

Institutions related to the sphere of religion and faith are also represented in indirect translation; in this case, the lexeme borrowed from the Russian language represents the worldview rather appropriate for the intermediary language than for the source one.

Table 11
Rendering of Spiritual Phenomenon: Nunnery

Source text	Intermediary text	Target text
Get thee to a ***nunnery:*** *why wouldst thou be a breeder of sinners? … We are arrant knaves, all; believe none of us. Go thy ways to a* ***nunnery.***	*Ступай в* ***монастырь.*** *К чему плодить грешников? … Все мы кругом обманщики. Не верь никому из нас. Ступай добром в* ***монастырь.***	***Monästyrğa*** *bar. Künäkar bolar pende tuyp qaitesıñ? Bärımız de baryp tūrğan jeksūrynbyz. Bızdıñ eşqaisymyzğa da senbe. Öz aiağyñmen* ***monästyrğa*** *bar.*

The influence of Russian culture and, in particular, the representation of religious phenomena, as well as the morals of a person, is also widely shown in the indirect translation of "Hamlet". In particular, the advice of Hamlet to Ophelia in the source text sounds like *Go thy ways to a nunnery*, where nunnery is a building in which nuns *(=members of a female religious order) live* (Cambridge Dictionary online). In the Russian version – *Ступай добром в монастырь*, because for the Russian national worldview, a male/female gender explicator (for the word *monastery*) is added, if necessary. Since Hamlet's advice is addressed to the lady, there is no need for such a specification. However, in Kazakh religious tradition (Sunnism), such a phenomenon as a monastery does not exist; the target audience perceives it due to contacts with the Russian language and culture. Therefore, the mediating role of the Russian version is obvious here since Yergaliyev uses this realia in translation of the dialogue between Hamlet and Ophelia into Kazakh. The gravedigger's words (see below) represent a similar situation, which is also related to religious beliefs.

Table 12
Rendering of Spiritual Phenomenon: Heathen

Source text	Intermediary text	Target text
What, ***art a heathen****? How dost thou understand the Scripture?*	***Первый могильщик.*** *Да ты* ***язычник,*** *что ли? Как ты понимаешь священное писание?*	*Sen* ***mäjusi*** *me edıñ? Qasietti jazbalardan habaryñ bar ma sırä?*

The Russian version contains an accurate translation of the word *heathen (=pagan)*: (*of people or their way of life, activities, and ideas) having no religion or belonging to a religion that is not Christianity,*

Judaism, or Islam) https://dictionary.cambridge.org/dictionary/english/heathen. As for the target language and culture, there is no equivalent for *pagan*; the replacement of *pagan* with not identical *fire worshiper* (***mäjusi)*** takes place due to the lack of equivalents (in Kazakh language, the concept of paganism is not represented; there is only a descriptive analog such as *a polytheist*).

Indirect translation rules also affect the perception of key worldview concepts; for example, in the Kazakh language and culture, there is no personification of death; it has no appearance. As mentioned above, in Kazakh culture, a travestied perception of death is not represented, and there are no euphemisms/dysphemisms for the *death* in Kazakh language. Therefore, the translator personifies the text by entering the image of a particular person and using calque *snub/short, upturned nose*).

Table 13
Rendering of Spiritual Phenomenon: Lady Worm's

Source text	Intermediary text	Target text
Hamlet. *Why, e'en so: and now my* ***Lady Worm's; chapless****, and knocked about the mazzard with a sexton's spade…*	***Гамлет.*** *Да, вот именно. А теперь он угодил к* ***Курносой,*** *сам без челюстей и церковный сторож бьет его по скулам лопатой.*	*Gamlet. İä, solai, solai... Endı* ***mūrny myryq****, jağynan aiyrylğan būl sorlyny myna şırkeu malaiy kürekpen mañdaidan ūrady.*

See also the translation done by Lozinsky, which is structurally closer to the original text: … *and now it is my Duchess Rot, without a jaw, and the gravedigger knocks on her lid*. It is important that Pasternak used such a translation technique (Komissarov, 1990) as an addition; in the original, the skull is perceived as a personified death, and it does not matter that the skull belongs to a man (Lady Worm's), whereas in Pasternak's translation, Yorik got stuck with the *Snub-Nosed Lady (the Death)*.

Comparative analysis of the original, intermediary, and target text makes it possible to conclude that the interaction between them determines the perception of key ideological concepts, including sentience, religion, and faith.

4.4. Social Phenomena in Original Text and Problems of Indirect Translation

Comparative analysis of the original text, its Russian version, and indirect translation into Kazakh also allows us to identify a number of phenomena in the social sphere, transformed in Russian translation and, accordingly, represented differently in the Kazakh version of Shakespeare's tragedy.

While comparing passages of gravediggers' dialogue (Act 5) in the original, intermediary, and target text, we found some vivid illustrations of this thesis.

Table 14
Social Phenomenon Rendering: Gentlewoman

Source text	Intermediary text	Target text
Second Clown. *Will you ha' the truth on't? If this had not been* *a* ***gentlewoman****, she should have been buried out o'* *Christian burial. Why, there thou say'st: and the more pity that* ***great folk*** *should have countenance in this world to drown or hang themselves, more than their even Christian.*	*Второй могильщик. Хочешь знать правду? Не будь она* ***дворянкой,*** *не видать бы ей христианского погребения.* *Первый могильщик. То-то и обидно.* ***Чистая публика топись и вешайся, сколько душе*** *угодно, а наш брат прочий верующий и не помышляй.*	*Ekınşı* ***qabırşı****. Sağan keregı şyndyq pa? Eger būl özı* ***dvorännyñ qyzy*** *bolmasa, hristianşa jerlenudıñ qarasyn da köre almas edı.* *Bırınşı qabırşı. Osy aitqanyñ dūrys.* ***Bekzattardyñ suğa batam dese de, darğa asylam dese de,*** *ne ısteuge de erkı bar.*

The above passage demonstrates some discrepancies between the original, the intermediary, and the target texts regarding social markers. Thus, the phrase of very broad semantics (*the great folk*) is transformed in the Russian version into an ironic one, while the word *bekzat* in Kazakh translation

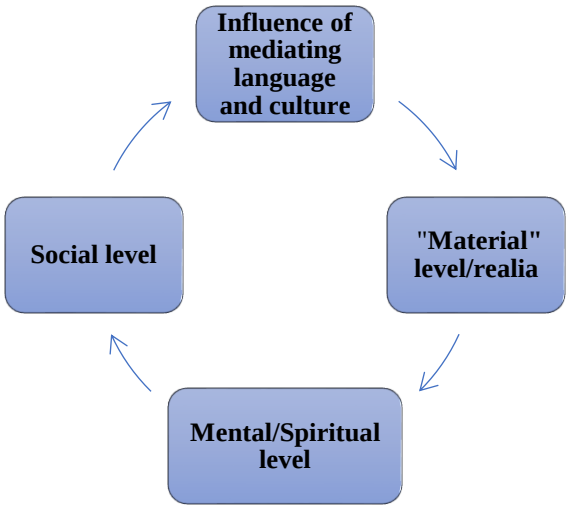
means not only ‘aristocrat’, but also ‘noble (behavior, appearance)’. Comparative analysis of the original text, its Russian version, and indirect translation into Kazakh also allows us to identify a number of phenomena in the social sphere, transformed in Russian translation and, accordingly, represented differently in the Kazakh version of Shakespearean tragedy. There are some vivid illustrations for this thesis; thus, the influence of Russian intermediary text on the target text is quite obvious in the following case: Shakespeare’s *clowns* were named *qabyrshy* in the Kazakh version because in the intermediary text, such Russian words as *gravediggers*, was used to denote those characters.

In our opinion, clowns, who in a number of studies are perceived as jesters of a lower order, represent one of the unclarities in “Hamlet”, since it is unclear why they perform the role of gravediggers. At the same time, the significance of those characters in the original text is beyond any doubt; it is the real challenge to render their speech palette and the characteristics given by other characters in both intermediary and target texts. Thus, Salingar (1974) pointed out that jesters and clowns in Shakespeare’s literary works pursue certain objectives: e.g., jesters in tragedies were considered characters rooted in a long tradition dating back to the Middle Ages. The Jester was an indispensable guest at Renaissance celebrations … he was unlike ordinary people, irresponsible but adept at uttering truisms that others would be afraid to reveal or were too proud to admit. Shakespeare follows this tradition). As a rule, his jesters and clowns stand apart from the intrigue of the play... they personify an instinctual nature as opposed to culture ... whenever they appear, they turn majestic into the ridiculous (Salingar, 1974). According to Calderwood (1987), Shakespeare’s fools are ironic.

Even the Grave digger in *Hamlet* (called Clown in the Signet version) understands the ways of the world when he comments on the fact that Ophelia would never have gotten a Christian burial had she not been a gentlewoman. I have included the Grave digger in *Hamlet*, not because of his complexity but rather to demonstrate how Shakespeare uses the Clown to serve a vital purpose in each play. The Clowns in Shakespeare’s plays are probably the most human of his characters. They also have more freedom to speak their minds than other characters in the plays. “The Fool’s function is to tell subversive truths to a court society foolish enough to think its own truths are *the* truth” (Calderwood, 126, p. 1987).

Nevertheless, the influence of the Russian version on Kazakh text is obvious in this regard. In addition, it is important to note the sharpening of the social aspect in both Russian and Kazakh versions: not being a gentlewoman, Ophelia should have been buried out of Christian burial, then in the Russian version, a nationally specific analog of a noblewoman (*дворянка)* was chosen by the translator, which was also used in Kazakh text as a borrowing from the Russian language, fully mastered by the Kazakh language. The fact that such a lexeme as *a nobleman/noblewoman (дворянка)* was borrowed into the Kazakh language is evidenced by 3 entries in the AKLC, e.g., *Hat ne jaiynda? ärine, dvorän tärbiesımen ösken Neplüev bıreudıñ hatyn aşyp oqudan aulaq edı*

Figure 2
Intermediary Language Influence on Translation Process and Result

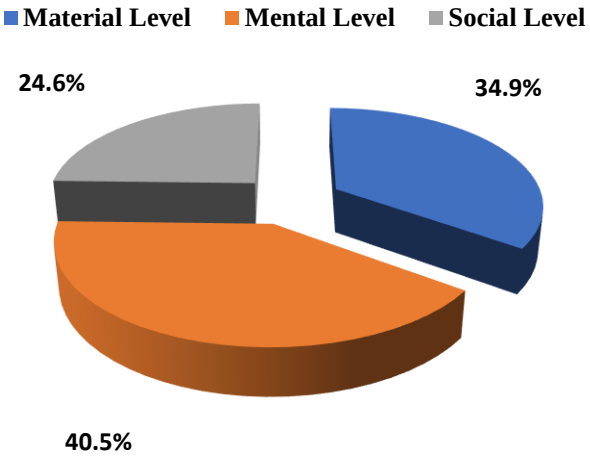


The above cases show that the intermediary text makes it possible to adapt social phenomena to Kazakh national worldview. Based on the above data analysis, it seems logical to schematize the influence of the Russian version of Hamlet (translated by Pasternak), or the intermediary text, on the target text in Kazakh as follows (Figure 2).

Analysis of the intermediary text impact on the target text indicates that the strongest influence of intermediary language is shown in the mental/spiritual sphere: thus, 51 cases, or 40.5% of the 126 cases total, correspond to the mental and spiritual level, whereas 44, or 34.9%, are related to the level of realia, or material level; and, finally, 31 cases, or 24.6% of the identified cases, represent social phenomena. As highlighted above, the method of comparative analysis was used to find the analogy between the source, intermediary, and target text.

Figure 3

Russian Language and Russian Culture Influence as Intermediaries in Translation



The diagram demonstrates the multifaceted role of both the intermediary text and Russian language and culture in rendering the landmark text into the target language. Consistently, the phenomena related to the mental and spiritual sphere predominate due to their complexity and diversity.

5. Discussion

So, the objective of our work was to identify the peculiar features of indirect translation from English into Kazakh via the Russian language, which are represented by a variety of semantic, semiotic, and cultural implications in the passages excerpted from the original text and parallelly from its Russian and Kazakh versions.

Regarding peculiar features of indirect translation, it is necessary to take into account the complexity of the process itself, predetermined by the necessity of text perception and analysis in intermediary language, including the choice of intermediary text as a background for indirect translation (Li, 2017). Also, it seems to be a transference of content between a non-linguistic and a linguistic representation (Boase-Beier, 2014), and there is no doubt that the first act of translation plays a role in the second one (Boase-Beier, 2014) As it was highlighted by Massey (2021),

> "Researchers should describe and understand not only the practices, processes, and products of translation per se but also the contexts and settings in which translation occurs. Understanding the complex interplay of actors, factors, and artifacts is the pre-requisite to identifying, addressing, and resolving issues – and thus initiating any necessary transformation". (p. 448)

In our case, the level of realia represents the sphere of "things" in the Kazakh version of "Hamlet" (under the influence or contrary to the influence of the mediating culture, language, and text), or the cases when it is impossible to render that realia in the target text. At the same time, the "mental" level corresponds to those transformations of spiritual sphere concepts, which are also reposed on the indirect nature of translation and influence of intermediary text, whereas the "social" level represents the status,

social strata, and interactions between the characters, taking into account various social factors. Definitely, it is impossible to talk about the exact coincidence of both the phenomena represented in intermediary and target texts and about their perception by native speakers of Kazakh and Russian languages; nevertheless, it is the role of the Russian language as an intermediary that made it possible to bring the target text closer to the original text. Various translation strategies are also largely determined by the type of interaction between the intermediary and target texts. So, modeling the interaction between original, intermediary, and target languages and cultures in the frame of the landmark text is a significant field not only for research in literary translation, but also for the study of language having a special status (namely, the status like the Russian language has in Kazakhstan), and it's functioning. Suleimenova (2009) pointed out that the functioning of languages in Kazakhstan and the related processes are interesting due to the ongoing changes. Among the issues requiring detailed analysis and understanding, there are conceptualization, typology, methods, and ways to implement language policy as well as content, stages, and effectiveness of status and corpus language planning; dissemination of the national/official language; remarkable features of the state, ethnic and linguistic identification of individuals and changes in people's attitudes towards language/languages, balance of languages' status in communication and many other factors represented in indirect translation in particular.

The intermediary function of the Russian language in indirect translation remains practically unexplored at present, so our analysis shows an attempt to interpret it. We have considered the functions of intermediary language in rendering the complicated structure of the original text, on the one hand, and in forming the basis for its perception in the target language. Multifaceted interaction between three languages and three cultures, refracted through translation, is represented at different levels, namely, in semiotics, semantics, and pragmatics of the text. We have considered the three most important aspects: representation of phenomena related to the mental sphere and sentience, social sphere, and the material world ("thingish"/ realia) in the intermediary and target texts. The models elaborated in our research work show an attempt to generalize the specifics of Russian language intermediary function and also contribute to the study of language situations that determine peculiarities of Russian language functioning in Kazakhstan and various processes in translation. Further prospects for research in the field of indirect translation from English into Kazakh through Russian are to identify discrepancies between the original text, the intermediary text, and the target text, as well as to consider indirect translation from Kazakh into English through Russian. Besides, those models can work in a variety of indirect translation cases in multilingual settings where the intermediary language works as a bridge between different cultures, such as European and Asian ones.

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