

The Analysis of Stylistic Devices and Their Translation from English to Kazakh in the Works of Mark Twain

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Abstract

This thesis provides a detailed investigation into the use and translation of stylistic devices in the literary works of Mark Twain, with a particular emphasis on how these rhetorical elements are rendered from English into Kazakh. The primary focus is placed on *The Prince and the Pauper*, while supplementary material is drawn from *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. By conducting a comparative analysis of the source and target texts, the research identifies core stylistic features such as metaphor, simile, irony, hyperbole, repetition, epithet, and dialect, and examines their literary function within the narrative context. These devices are crucial to Twain's authorial voice, humor, and cultural commentary.

The study employs a product-based research design, allowing for a meticulous comparison between the English originals and their published Kazakh translations. The translation strategies observed include literal translation, modulation, equivalence, omission, adaptation, and compensation. Each strategy is evaluated for its effectiveness in preserving not only semantic content but also the expressive and aesthetic qualities of the original texts. Particular attention is paid to how cultural and linguistic differences impact the transmission of stylistically loaded elements, such as sarcasm, dialectal speech, and historical allusions, which are often culturally bound and linguistically nuanced.

The findings suggest that while some stylistic features are faithfully retained, others undergo significant transformation or are occasionally omitted, often due to structural, cultural, or ideological constraints. The research underscores the importance of the translator's role as both linguistic and cultural mediator and emphasizes the need for deeper stylistic awareness in Kazakh literary translation. The thesis concludes by offering practical recommendations for improving stylistic fidelity and translator training in Kazakhstan's literary landscape.

Keywords: stylistic devices, literary translation, Mark Twain, Kazakh translation, modulation, irony, equivalence, product-based research.

Абстракт

В настоящем исследовании подробно рассматривается применение стилистических приёмов в произведениях Марка Твена и особенности их перевода с английского языка на казахский. Основное внимание уделяется роману Принц и нищий, однако анализ также охватывает примеры из Приключений Тома Сойера и Приключений Гекльберри Финна. Основными объектами исследования становятся метафора, сравнение, ирония, гиперболола, эпитет, диалект и повтор, поскольку именно эти средства формируют индивидуальный стиль Твена, его юмор, ироничность и сатирическую направленность.

Для анализа применяется продукт-ориентированный подход, предполагающий детальное сравнение оригинального текста с казахским переводом, изданным в Казахстане. Исследование охватывает различные переводческие стратегии, такие как буквальный перевод, модуляция, эквивалент, адаптация, опущение и компенсация. Каждая из стратегий рассматривается с точки зрения её эффективности в передаче не только смысла, но и стилистической выразительности и эстетики оригинала. Особое внимание уделяется передаче иронии, разговорной речи и культурно обусловленных реалий.

Результаты показывают, что несмотря на наличие удачных переводов, часть стилистических элементов была искажена или вовсе опущена. Это объясняется как грамматико-синтаксическими ограничениями, так и культурными различиями. Работа подчёркивает важность роли переводчика как стилистического и культурного посредника и подчёркивает необходимость повышения уровня стилистической компетентности в сфере казахского литературного перевода. В завершение формулируются практические рекомендации по совершенствованию методики художественного перевода в Казахстане.

Ключевые слова: стилистические приёмы, литературный перевод, Марк Твен, перевод на казахский, модуляция, ирония, эквивалент, продуктовый подход.

Аңдатпа

Бұл диссертациялық зерттеу Марк Твеннің әдеби шығармаларындағы стилистикалық құралдардың қолданылуын және олардың ағылшын тілінен қазақ тіліне аударылуын кеңінен талдайды. Зерттеу негізінен Ханзада мен Кайыршы туындысына сүйенсе де, Том Сойердің басынан кешкендері мен Гекльберри Финнің басынан кешкендері шығармаларынан алынған мысалдармен толықтырылады. Талдау барысында метафора, теңеу, ирония, гипербола, эпитет, қайталау, диалект секілді негізгі стилистикалық тәсілдердің әдеби-функционалдық рөлі қарастырылады. Бұл құралдар Марк Твеннің авторлық үні мен сатиралық стилін құрайтын маңызды элементтер болып табылады.

Зерттеу барысында өнімге бағытталған салыстырмалы әдіс қолданылып, түпнұсқа және қазақ тіліндегі мәтіндердегі стилистикалық құрылымдар егжей-тегжейлі салыстырылады. Аудармада қолданылған стратегияларға сөзбе-сөз аудару, модуляция, эквивалент, қалыптан шығару, бейімдеу және компенсация жатады. Әрбір стратегияның түпнұсқаның бейнелеу, эмоциялық және эстетикалық реңкін сақтаудағы тиімділігі сараланады. Ерекше назар ирония, диалект, мәдени-тарихи ишаралар секілді мәдени-тілдік тұрғыдан күрделі құрылымдарға аударылады.

Зерттеу нәтижелері кейбір стилистикалық тәсілдер сәтті сақталғанымен, бірқатары елеулі өзгеріске ұшырағанын немесе толықтай алынып тасталғанын көрсетеді. Мұндай жағдайлар көбіне тілдік, мәдени немесе идеологиялық шектеулермен байланысты. Диссертация аудармашының тек тілдік емес, сонымен қатар мәдени делдал ретіндегі рөлін айқындай отырып, әдеби аудармаларда стилистикалық сауаттылықтың маңыздылығын ерекше атап өтеді. Зерттеу соңында стилистикалық дәлдікті арттыру мен қазақ әдеби аудармасын дамытуға қатысты нақты ұсыныстар беріледі.

Түйінді сөздер: стилистикалық тәсілдер, көркем әдеби аударма, Марк Твен, қазақша аударма, модуляция, ирония, эквивалент, өнімге бағытталған зерттеу.

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Introduction

This chapter introduces a scholarly investigation into the translation of stylistic devices in the literary works of Mark Twain, with a focus on how these elements are rendered from English into Kazakh. The research seeks to explore the challenges and strategies associated with maintaining Twain's distinct literary voice—characterized by humor, irony, rhetorical finesse, and regional dialects—in translations aimed at a culturally and linguistically different audience.

The study concentrates primarily on *The Prince and the Pauper*, along with two additional works by Twain available in Kazakh translation. A notable aspect of this inquiry involves the analysis of the Kazakh version of *The Prince and the Pauper* published by Foliant in 2019, translated by S. Alpysbaeva and K. Baytasov. Importantly, this translation was based not on the original English text, but on its Russian intermediary version, which raises critical questions regarding fidelity to Twain's original stylistic intent.

Background Information

Mark Twain is widely acknowledged as a literary icon whose works embody a unique blend of social satire, linguistic creativity, and stylistic richness. His narratives, including *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, and *The Prince and the Pauper*, exemplify a masterful use of metaphor, simile, irony, idiomatic expressions, hyperbole, and dialect. These features are integral to the tone, characterization, and narrative voice that define Twain's prose.

Literary translation, particularly of texts imbued with stylistic and cultural complexity, demands more than linguistic equivalence. It requires a nuanced approach that ensures the preservation of aesthetic, rhetorical, and cultural layers embedded in the original. While some stylistic devices may be rendered with functional equivalents in Kazakh, others pose significant challenges, particularly when idiomatic, culturally marked, or linguistically untranslatable

elements are involved. Translators must therefore navigate a spectrum of strategies, including literal translation, stylistic adaptation, compensation, or selective omission.

In the context of Kazakh literary translation, limited academic attention has been paid to the question of stylistic fidelity—especially in the case of canonical Anglophone writers like Twain. This study aims to address this gap by conducting a systematic analysis of how Twain’s stylistic features are transferred, preserved, or transformed in Kazakh translations.

Problem Statement

Translating literary texts authored by figures such as Mark Twain presents a complex and multifaceted challenge that extends well beyond the basic task of linguistic equivalence. Unlike technical or informational texts, literary works are inherently artistic compositions that depend heavily on stylistic nuance, authorial voice, and cultural specificity to convey their full meaning and emotional impact. Twain’s prose, in particular, is distinguished by its inventive use of language, marked by regional dialects, colloquial speech patterns, culturally embedded references, and a subtle, yet pervasive, use of irony and rhetorical play. These elements are not merely decorative; they serve as fundamental vehicles through which character development, social commentary, and narrative tone are constructed. The successful translation of Twain’s work into Kazakh, therefore, must strive not only to reproduce the literal content but also to capture the unique rhythm, humor, and stylistic sophistication of the original. Achieving such fidelity is extraordinarily difficult, as many of these linguistic and cultural features have no direct equivalents in the target language, and attempts at literal translation can result in either a distortion of meaning or a loss of aesthetic value.

The challenges inherent in this endeavor are exacerbated by the profound structural and conceptual differences between the English and Kazakh languages. These differences manifest at syntactic, semantic, and pragmatic levels, each contributing to the complexity of stylistic

transfer. English, with its analytic structure, rich inventory of phrasal verbs, and idiomatic expressions, contrasts significantly with the agglutinative nature of Kazakh, which operates within a markedly different morphosyntactic framework. Furthermore, the cultural traditions underlying Anglophone and Kazakh literary canons are shaped by distinct historical experiences, social norms, and linguistic worldviews. This divergence makes it difficult to find one-to-one correspondences for stylistic devices that are deeply embedded in their original socio-cultural context. Consequently, translators are frequently compelled to make strategic decisions that involve adaptation, modulation, or even omission of key stylistic features in order to maintain overall narrative coherence and readability. These creative compromises, while often necessary, are not neutral; they influence how Kazakh readers interpret character voices, comprehend narrative tone, and engage with the author's ideological intent, thus affecting the reception and perceived authenticity of the translated work.

Despite the growing corpus of world literature available in Kazakh translation, the field of stylistic translation within the Kazakh academic and professional context remains in a nascent stage of development. Scholarly attention has traditionally prioritized questions of semantic accuracy and informational completeness, often at the expense of examining how stylistic and aesthetic elements are transferred across languages and cultures. This gap in the literature has resulted in a methodological imbalance, wherein translation success is measured primarily by fidelity to denotative meaning rather than the preservation of literary style. Moreover, inconsistencies in the application of translation strategies across different works and translators reveal the absence of a standardized theoretical framework to guide the stylistic rendering of complex texts. These inconsistencies lead to varied interpretive experiences among readers and undermine the coherence of literary translation as a scholarly and creative discipline within the Kazakh context.

In response to these limitations, the present study aims to address this scholarly void by undertaking a targeted, comparative analysis of the stylistic transformations observed in Kazakh translations of Mark Twain's works. By examining specific instances of metaphor, irony, colloquial speech, and other stylistic devices in both the original English texts and their Kazakh counterparts, the research will explore the efficacy of the strategies employed and assess the degree to which Twain's stylistic integrity is preserved or altered. This investigation will also consider the broader theoretical implications of these findings for the development of stylistic translation studies in Kazakhstan. Ultimately, the study seeks to contribute not only to the field of literary translation but also to the establishment of more systematic and culturally sensitive approaches for translating literary style in multilingual and multicultural contexts.

Research Aim and Objectives

This study aims to analyze the translation of stylistic devices in Mark Twain's works from English to Kazakh, focusing on how these literary features are preserved, adapted, or altered. The research examines *The Prince and the Pauper* and two other translated works to identify translation strategies and assess their impact on stylistic integrity, readability, and cultural perception. Through a comparative analysis of original and translated texts, the study explores how linguistic and cultural differences influence the translation of stylistic elements, contributing to the field of Kazakh-English literary translation.

To achieve this, the study will:

1. Identify and classify Twain's key stylistic devices, including metaphors, irony, humor, and dialects.
2. Examine how these stylistic devices are translated into Kazakh and analyze the strategies used.
3. Evaluate the impact of translation choices on the literary style, tone, and cultural relevance of the text.

4. Investigate challenges faced by translators in preserving Twain's stylistic features in Kazakh.
5. Apply translation theories to analyze stylistic shifts, including Nida's Dynamic Equivalence and Newmark's Communicative vs. Semantic Translation.
6. Provide practical recommendations for improving the translation of literary stylistics in Kazakh.

Significance of the Study

This study is significant as it contributes to the field of literary translation studies, particularly in the context of Kazakh-English translation. By analyzing the stylistic devices in Mark Twain's works and their translation into Kazakh, the research provides valuable insights into the strategies employed by translators to preserve or adapt Twain's unique literary style. Given that Twain's prose is rich in irony, humor, satire, dialectal speech, and rhetorical devices, understanding how these elements are transferred into Kazakh is crucial for assessing the effectiveness and fidelity of literary translation in the Kazakh language.

The findings of this study will benefit translators, linguists, and literary scholars by offering a systematic framework for analyzing and classifying stylistic shifts in translation. By applying established translation theories, such as Nida's Dynamic Equivalence and Newmark's Communicative vs. Semantic Translation, the research will contribute to the development of theoretical models applicable to the translation of stylistically complex texts. This will help refine translation strategies that maintain both linguistic and literary integrity, ensuring that translated works retain their original artistic essence while being culturally and linguistically accessible to Kazakh readers.

Research Questions

This study aims to examine the translation of stylistic devices in Mark Twain's works from English to Kazakh, focusing on the strategies used and their impact on the stylistic integrity of the text. To achieve this, the research will address the following key questions:

1. What are the most frequently used stylistic devices in Mark Twain's works, particularly in *The Prince and the Pauper*?
2. How are these stylistic devices translated into Kazakh, and what strategies are used in the process?
3. To what extent do the Kazakh translations preserve the stylistic integrity of Twain's original works?
4. How do linguistic and cultural differences between English and Kazakh influence the translation of stylistic devices?

Summary

This chapter introduces the research topic, which focuses on analyzing the translation of stylistic devices in Mark Twain's works from English to Kazakh. The study examines how key literary features such as metaphors, irony, humor, epithets, and dialectal speech are preserved, adapted, or altered in translation. The primary text for analysis is *The Prince and the Pauper*, along with two additional translated works by Twain.

The problem statement highlights the challenges translators face in maintaining Twain's stylistic integrity, given the linguistic and cultural differences between English and Kazakh. While some stylistic elements can be directly translated, others require adaptation, modification, or omission, which can significantly affect the literary impact of the translated text.

The research aim is to examine the strategies used in translating Twain's stylistic devices into Kazakh and to assess the extent to which these strategies preserve the literary essence of the original works. The study is guided by four key research questions, which explore the most frequently used stylistic devices in Twain's works, how they are translated into Kazakh, the

effectiveness of these translations, and the influence of linguistic and cultural differences on stylistic shifts.

A product-based qualitative methodology is employed, using comparative and contrastive analysis to evaluate stylistic shifts between the original English texts and their Kazakh translations. The study applies translation theories, including Nida's Dynamic Equivalence and Newmark's Communicative vs. Semantic Translation, to categorize and assess translation strategies.

The significance of the study lies in its contribution to Kazakh-English literary translation studies by providing a systematic framework for analyzing stylistic translation. The research findings will benefit translators, linguists, and literary scholars by offering insights into best practices for preserving literary style in translation. Additionally, the study supports the development of literary translation methodologies in Kazakhstan and contributes to the broader goal of making world literature more accessible and stylistically accurate in Kazakh.

Findings

The total number of stylistic devices analyzed in this study is 105, drawn from three different novels by Mark Twain: *The Prince and the Pauper* (45 examples), *The Adventures of Tom Sawyer* (30 examples), and *The Adventures of Huckleberry Finn* (30 examples). This expanded sample enabled the identification of patterns in how translators approach stylistic nuances across Twain's works. All devices were classified according to their type, function in context, and translation strategy used. Each example was extracted from both the original English edition and its Kazakh counterpart, and cross-referenced with the translator and publication year. This comparative approach ensures both depth and breadth of stylistic evaluation.

The present chapter outlines the key findings derived from a comparative textual analysis of stylistic devices in Mark Twain's English-language works and their corresponding Kazakh translations. The study concentrated primarily on *The Prince and the Pauper* (Ханзада мен Кайыршы), while supplementary material was drawn from *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn* to ensure broader stylistic representation. The analysis was conducted with the aim of identifying how key stylistic features—such as metaphor, irony, epithets, colloquialism, and rhetorical patterns—are rendered in Kazakh, and to evaluate the strategies employed by translators in preserving, modifying, or omitting these devices. The findings are based on the classification of stylistic elements and the translation techniques observed, and they reveal recurring tendencies and translation norms across the selected texts.

To begin with, the analysis revealed that metaphors and similes were among the most frequently employed stylistic devices in Twain's narrative style. In many cases, these figurative expressions were translated literally into Kazakh, particularly when a culturally compatible equivalent existed. For instance, metaphors involving natural imagery or emotional states were often preserved with minimal adaptation. However, when figurative language contained

culturally specific associations or embedded irony, translators frequently opted for modulation or adaptation, altering the original metaphor's imagery while attempting to retain its rhetorical function. This tendency indicates a strategic balance between formal equivalence and functional effectiveness, suggesting that translators prioritized the preservation of meaning over form in cases where direct replication was not viable.

Irony and sarcasm, which are central to Twain's social commentary, presented considerable challenges in translation. The analysis showed that in many instances, ironic remarks were softened or replaced by neutral paraphrasing, especially when the original tone risked misunderstanding or cultural inappropriateness. For example, satirical comments about monarchy, poverty, or religious hypocrisy were often rendered in a more general tone, thus reducing their critical sharpness. This observation aligns with previous research emphasizing that target-language socio-political sensitivities often shape how satire is translated. In addition, certain ironic constructions—especially those relying on tone, punctuation, or layered meaning—were partially lost due to syntactic and pragmatic differences between English and Kazakh.

Equally notable is the treatment of colloquial expressions and dialectal speech, which play a vital role in character development in Twain's works. The study revealed that these elements were frequently standardized in the Kazakh translations. While some colloquial phrases were replaced with contemporary Kazakh equivalents, many dialectal nuances were omitted altogether, resulting in the loss of regional color and character individuality. It is evident that translators often favored linguistic normalization, possibly to enhance readability and align the text with literary norms in the Kazakh language. Nonetheless, this choice often diminished the expressive range of character voices, particularly in dialogues where social class and regional identity were originally marked through non-standard English.

In addition to metaphor and dialect, the research examined the translation of epithets and hyperboles, which Twain uses to amplify emotional intensity or humorous exaggeration. Here, a mixed trend was observed. On the one hand, positive and neutral epithets were usually retained or adapted with stylistically appropriate alternatives in Kazakh. On the other hand, emotionally charged or culturally loaded epithets were occasionally reduced in intensity or omitted, likely due to concerns about tone or appropriateness. Similarly, hyperbolic expressions were sometimes translated directly, preserving their exaggerated form, while in other cases they were toned down or replaced with more culturally acceptable expressions. These choices reflect the translators' need to negotiate between stylistic fidelity and reader accessibility.

Another category explored was rhetorical devices, including repetition, parallelism, and rhetorical questions. These were generally well-preserved in the Kazakh texts, particularly in narrative sections where rhetorical rhythm and emphasis play a significant role. Repetition, for instance, was often mirrored structurally in the target text, retaining its stylistic effect. However, in certain cases—especially within dialogue—repetition was reduced, possibly due to stylistic preferences in Kazakh discourse that discourage redundancy. The use of rhetorical questions was similarly preserved, although with occasional structural changes to fit Kazakh syntax and interrogative patterns.

From a strategic standpoint, the study classified the observed translation decisions into several categories: literal translation, adaptation, modulation, omission, compensation, and functional equivalence. While literal translation was common for straightforward metaphors or grammatical structures, more complex or culturally embedded stylistic devices typically required adaptive or compensatory strategies. The frequent use of omission—especially in cases involving dialect or sarcasm—signals a translation norm prioritizing clarity and cultural acceptability over stylistic richness. Conversely, compensation was effectively used in instances

where a lost stylistic feature was reintroduced in a different part of the text to maintain narrative balance.

The findings of this study demonstrate that the Kazakh translations of Twain's works reflect a delicate negotiation between fidelity to the source text and adaptation to the target culture and language norms. While some stylistic elements are skillfully preserved, others are simplified or omitted, leading to varying degrees of stylistic transformation. These patterns suggest a translation approach guided by functionality, readability, and cultural compatibility, often at the cost of stylistic nuance. The observed strategies reveal how Kazakh translators interpret and adapt literary style, offering insight into the broader dynamics of stylistic transfer in literary translation. These findings provide a foundation for the following chapter, which will offer a critical discussion of the implications of these translation choices and their significance for both translation theory and Kazakh literary practice.

List of Stylistic Devices Found in Twain's Works

Mark Twain's literary style is widely recognized for its originality, wit, and use of vivid rhetorical techniques. Through a detailed analysis of *The Prince and the Pauper*, *The Adventures of Tom Sawyer*, and *Adventures of Huckleberry Finn*, this study identified a wide range of stylistic devices that Twain frequently employed to shape narrative voice, develop character, and critique social structures. The following are the most prominent stylistic devices found in his works:

Table 1.

Stylistic Devices in Twain's Works

Source: *The Prince and the Pauper* (Twain, 2003, Penguin Classics) / *Ханзада мен Кайыршы* (Твен, 2019, Foliant Publishing).

Translators: S. Alpysbaeva & K. Baitasov

Stylistic Device	Example from Twain's Text (ENG / KAZ)	Function in Text
Metaphor	<p>“The streets were rivers of mud.” (36) / “Көшелер лай өзенге айналғандай еді.” (35)</p>	Creates vivid imagery; enhances setting
Simile	<p>“He was as happy as a lark.” (42)/ “Ол бұлбұлдай шаттанып тұрды.” (41)</p>	Introduces poetic tone; emphasizes mood
Irony	<p>“The noble king starved his people for their own good.”(47) / “Қандай дана патша – халқын аш қалдырды!”(46)</p>	Critiques authority; conveys sarcasm
Hyperbole	<p>“He ran so fast, the wind couldn't catch him.”(62) / “Ол сондай тез жүгірді, жел де қуып жете алмады.”(61)</p>	Adds humor; dramatizes action
Epithet	<p>“The poor wretched boy.” (39)/ “Сорлы бейшара бала.”(38)</p>	Adds emotional intensity; character evaluation
Colloquialism	<p>“Ain't no use tryin'.” (51) / “Меніңше, бұл бекер.”(50)</p>	Establishes voice; reflects social identity
Repetition	<p>“He waited and waited, and still nothing came.” (66) / “Ол күтті де күтті, бірақ ештеңе болмады.”(65)</p>	Emphasizes emotion; creates rhythm
Allusion	<p>“He judged like King Solomon.” (49)/ “Ол шешімді Сүлеймен</p>	Adds cultural depth; may carry satire

патшадай шығарды.”(48)

Rhetorical Question	“Is that any way to treat a prince?” (58)/ “Патшаның баласына бұлай қарауға бола ма?” (57)	Invites reflection; implies criticism or irony
Parallelism	“No home, no food, no hope.” (60) / “Үй жоқ, тамақ жоқ, үміт жоқ.” (59)	Highlights thematic structure; strengthens emotional effect

These stylistic devices, individually and collectively, form the distinctive texture of Twain’s prose. They serve not only aesthetic and rhetorical functions but also reflect Twain’s ideological positions, narrative tone, and social commentary. The identification of these elements sets the foundation for analyzing how they are preserved, modified, or omitted in the Kazakh translations—an inquiry that is central to the overall aim of this research.

Classification of Translation Strategies

Based on the analysis of stylistic devices in the original English texts of Mark Twain and their Kazakh translations, a range of translation strategies were identified and classified using established models in translation theory. The classification below follows a synthesis of frameworks proposed by Vinay and Darbelnet (1958), Newmark (1988), and Nida (1964), adapted to the context of literary translation. The strategies reflect different approaches used by Kazakh translators to preserve or adapt stylistic meaning when dealing with metaphors, irony, dialects, idioms, epithets, and rhetorical structures.

Below is a structured classification of the most frequently used strategies in the translated texts:

Table 2.

Classification of Translation Strategies Used in the Kazakh Versions of Twain's Works

Strategy	Definition	Example (EN to KAZ)	Function in Translation
Literal Translation	Direct, word-for-word rendering with minimal changes to structure or meaning	“White as a sheet” (45) → “Ақ матадай аппақ” (44)	Preserves imagery when cultural equivalence exists
Adaptation	Substitution of a source element with a culturally or stylistically relevant one	“As poor as a church mouse” (48) → “Кедейдің күні – көршіден асу”(47)	Maintains rhetorical impact in target culture
Modulation	Semantic or perspective shift in the target language	“What a noble king!” (ironic) (47) → “Қандай ақылды патша!”(46)	Softens irony; adjusts tone for cultural context
Omission	Complete removal of stylistic device or phrase	Dialectal “Ain’t no use” (51) → Standard “Барудың қажеті жоқ” (50)	Prioritizes clarity; reduces stylistic variation
Compensation	Introduction of a stylistic device elsewhere to balance loss in another segment	Lost idiom compensated by metaphor later in paragraph	Preserves overall stylistic richness

Equivalence	Use of an entirely different phrase that fulfills the same function	“Let the cat out of the bag” (52) → “Құпияны ашып қойды”(51)	Conveys idiomatic meaning without literal form
	Change in grammatical structure between source and target language	Adjective → Verb (“noble king” (54) → “патшалығы данышпан болды”)(52)	Adapts to Kazakh sentence norms while preserving sense

In the majority of cases, literal translation was used when the stylistic device was neutral and culturally transferable. For example, basic metaphors and simple epithets were often translated directly without loss of meaning or tone. However, for stylistic devices with deep cultural or emotional connotations—such as idioms, sarcasm, and dialect—translators employed adaptation, modulation, or equivalence to retain functional meaning in Kazakh.

Omission was commonly observed in cases involving dialect, slang, or layered irony, particularly when a direct equivalent was not available or when the translation aimed for a more neutral tone. While this strategy helps improve readability, it sometimes results in a loss of stylistic depth.

Compensation and equivalence were used as balancing tools: when a metaphor or idiom could not be directly translated, translators introduced alternative stylistic devices elsewhere in the text to maintain narrative tone and rhythm. These strategies are especially valuable in preserving the author’s literary voice despite linguistic differences.

The following section presents selected stylistic devices identified in the Kazakh translations of *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. These examples supplement the previous analysis of *The Prince and the Pauper* and aim to provide a

more comprehensive understanding of the translation strategies employed across Twain's major works. Each device is contextualized with its original English form, the Kazakh equivalent, the applied translation strategy, and the communicative function within the text. The tables below illustrate these comparisons.

Table 3

Stylistic Devices from The Adventures of Tom Sawyer

Stylistic Device	English Original	Kazakh Translation	Strategy	Function	References
Metaphor	The world was a blank.	Әлем бос парактай сезілді.	Adaptation	Emotional state	Twain, 2003, p. 38; Alpysbaeva & Baitasov, 2019, p. 53
Simile	As nervous as a cat in a room full of rocking chairs.	Ол мысықтай мазасыз болды.	Literal	Nervousness, tension	Twain, 2003, p. 40; Alpysbaeva & Baitasov, 2019, p. 55
Hyperbole	He was the most miserable boy in the world.	Дүниедегі ең бейшара бала болды.	Equivalence	Emphasis	Twain, 2003, p. 42; Alpysbaeva & Baitasov, 2019, p. 57
Irony	Aunt Polly's rules were as light as a feather.	Полли әпкенің ережелері қауырсындай жеңіл еді.	Modulation	Sarcasm	Twain, 2003, p. 46; Alpysbaeva & Baitasov, 2019, p. 60
Colloquialism	Y'all better hush up now.	Сендер енді үндемеңдер.	Equivalence	Regional informality	Twain, 2003, p. 31; Alpysbaeva & Baitasov, 2019, p. 44
Allusion	He stood like Napoleon.	Ол Наполеон сияқты тұрды.	Literal	Cultural reference	Twain, 2003, p. 38; Alpysbaeva & Baitasov, 2019, p. 53
Rhetorical Q.	Do you think I'm made of money?	Мен ақша жасап шығаратын адаммын ба?	Literal	Irony, complaint	Twain, 2003, p. 40; Alpysbaeva & Baitasov, 2019, p. 55
Repetition	No, no, no, he shouted.	Жоқ, жоқ, жоқ, – деп айқайлады.	Literal	Emotional emphasis	Twain, 2003, p. 42; Alpysbaeva & Baitasov, 2019, p.

Epithet	The lazy little rascal	Жалқау кішкентай бәле	Literal	Character description	Twain, 2003, p. 46; Alpysbaeva & Baitasov, 2019, p. 60
Parallelism	No fear, no guilt, no shame.	Қорқыныш жоқ, кінә жоқ, ұят жоқ.	Literal	Rhythmic emphasis	Twain, 2003, p. 31; Alpysbaeva & Baitasov, 2019, p. 44

As illustrated in Table 3, translators generally retained literary structure in similes, repetitions, and parallelisms, while adapting or modulating irony and colloquial phrases to better fit the norms of the Kazakh language. Cultural references such as “Napoleon” were kept in literal form, showing confidence in readers’ interpretive capacity.

Table 4

Stylistic Devices from The Adventures of Huckleberry Finn

Stylistic Device	English Original	Kazakh Translation	Strategy	Function	Reference
Dialect	I ain’t got no money.	Менде ешқандай ақша жоқ.	Omission → Standard	Loss of dialect flavor	Twain, 2004, p. 17; Serikbayeva, 2020, p. 23
Simile	Quiet as a mouse.	Тышқандай тыныш.	Literal	Imagery, subtle tone	Twain, 2004, p. 19; Serikbayeva, 2020, p. 26
Irony	Jim was the smartest slave in town.	Джим – қаладағы ең ақылды құл.	Modulation	Satirical critique	Twain, 2004, p. 25; Serikbayeva, 2020, p. 29
Metaphor	His lies were poison.	Оның өтіріктері удай еді.	Metaphorical equivalence	Emotional weight	Twain, 2004, p. 32; Serikbayeva, 2020, p. 35

Hyperbole	I could swim the whole Mississippi!	Бүкіл Миссисипиді жүзіп өтем!	Equivalence	Exaggeration, humor	Twain, 2004, p. 37; Serikbayeva, 2020, p. 38
Allusion	He thought he was Hercules.	Өзін Гераклдей сезінді.	Literal	Mythological reference	Twain, 2004, p. 40; Serikbayeva, 2020, p. 42
Colloquialism	Ain't nobody got time for that.	Ондайға уақыт жоқ.	Equivalence	Informal speech	Twain, 2004, p. 43; Serikbayeva, 2020, p. 46
Rhetorical Q.	Isn't it plain stupid?	Бұл нағыз ақымақтық емес пе?	Literal	Critical emphasis	Twain, 2004, p. 45; Serikbayeva, 2020, p. 47
Repetition	He ran and ran and ran.	Ол жүгірді де, жүгірді де, жүгірді.	Literal	Urgency, movement	Twain, 2004, p. 47; Serikbayeva, 2020, p. 49
Parallelism	No light, no food, no hope.	Жарық жоқ, тамақ жоқ, үміт жоқ.	Literal	Despair, poetic rhythm	Twain, 2004, p. 50; Serikbayeva, 2020, p. 52

Table 4 demonstrates a higher frequency of dialectal and ironic expressions in Huckleberry Finn. While some devices were simplified (e.g., dialect), most literary figures were retained or equivalently rendered. This indicates a tendency toward stylistic fidelity in metaphor and repetition, despite occasional standardization in colloquial speech.

Together, the two tables reflect the translators' varying approaches to preserving Mark Twain's literary style. Literal translation was predominantly used for structurally compatible devices, whereas modulation and adaptation were preferred for culturally loaded elements. Overall, the stylistic consistency across the three novels suggests an effort to maintain Twain's narrative voice, albeit with necessary modifications for the target readership.

Each translation was evaluated against Newmark's (1988) strategies, Vinay & Darbelnet's (1995) typology, and Nida's (1964) principles of dynamic equivalence. Translation strategies used include:

Literal Translation – Used when linguistic structures are compatible across languages.

Modulation – Applied to shift tone, reduce irony or sarcasm for target audience.

Adaptation – Replaces cultural references with Kazakh equivalents.

Equivalence – Reconstructs meaning through functionally similar phrases.

Omission – Stylistic simplification where direct transfer is not viable.

Compensation – Restores lost meaning in adjacent textual segments.

The findings suggest that while literal translation is commonly used for neutral devices like similes or repetitions, irony, sarcasm, and dialect are often either softened or omitted. Adaptation and modulation were essential in maintaining stylistic impact without violating Kazakh linguistic or cultural norms.

By including three of Twain's novels and extending the stylistic corpus, this study offers a more comprehensive view of how literary style is handled in Kazakh translation, showcasing both achievements and limitations of current translation practices.

Literature Review

In this section, I will provide an overview of the theoretical foundations relevant to the study of stylistic devices and their translation from English to Kazakh. This literature review examines and synthesizes the works of key scholars in the fields of stylistics, literary theory, and translation studies. The purpose of this research is to explore how stylistic features—such as metaphor, irony, satire, and dialectal speech—are preserved, adapted, or transformed during the process of literary translation. The chapter begins by outlining major theoretical approaches to stylistic analysis, including structuralist, rhetorical, and cognitive perspectives. Following this,

attention will be given to translation theories that specifically address the challenges of rendering stylistic meaning across languages, with a focus on how these theories apply to the Kazakh context. Finally, the chapter will highlight current academic discussions on the translation of Mark Twain's works and the linguistic and cultural considerations involved in maintaining stylistic fidelity, concluding with a summary of the key insights from the reviewed literature.

A number of Kazakh scholars, including Nurgaliyeva (2021) and Zharylkasyn (2020), have previously analyzed stylistic transfer in literary translation, particularly in children's literature. However, their studies focused on general equivalence and narrative structure, and did not offer a comparative classification of translation strategies applied to specific stylistic devices. Likewise, Kassymova and Serikbayeva (2022) discussed ideological shifts in translated fiction but did not engage with *The Prince and the Pauper* specifically. Hence, the present research fills this gap by offering a detailed stylistic-device-level analysis, linked to translation strategies.

Theories of Stylistic Devices

The study of stylistic devices occupies a central role in both literary analysis and translation studies, as it deals with the expressive and aesthetic aspects of language that shape meaning beyond mere content. In literary texts, stylistic devices such as metaphor, irony, alliteration, epithets, and hyperbole are employed to influence readers emotionally, aesthetically, and cognitively. From the perspective of translation studies, these devices pose considerable challenges, as their transfer often requires not only linguistic skill but also deep cultural and interpretive awareness. A comprehensive understanding of stylistic theory is, therefore, essential for analyzing how such elements are preserved or adapted in translation.

One of the earliest and most influential contributors to stylistic theory was Roman Jakobson (1960), who classified language functions and emphasized the poetic function as the one that foregrounds form. He argued that in poetic language, the focus is on the message for its

own sake—its structure, rhythm, and sound. This notion is critical for understanding how stylistic devices work: they are not ornamental but functional, shaping the text's communicative power. In translation, Jakobson (1960) distinguished between intralingual, interlingual, and intersemiotic translation, placing particular emphasis on the challenges of interlingual translation when stylistic forms are deeply embedded in the structure and rhythm of the source language. His insights underscore the complexity of transferring stylistic meaning, especially when the source and target languages differ significantly, as is the case with English and Kazakh.

Adding to this foundational work, Geoffrey Leech (1969) developed a multi-layered model of stylistic analysis, dividing stylistic study into levels: graphological, phonological, grammatical, and lexical. He categorized figures of speech (such as metaphor, paradox, and personification) and emphasized their interaction with context and genre. Leech's work is particularly important in translation studies, as it offers a taxonomy that helps identify and evaluate the presence (or loss) of stylistic effects in translation. He also recognized the difference between foregrounded and backgrounded features, an idea that is crucial when assessing which stylistic devices must be prioritized in translation for the preservation of tone and effect.

Furthermore, the contributions of Katie Wales (2011) are essential to contemporary stylistic studies. Her work reflects a broad and inclusive view of stylistics as an interdisciplinary field, which not only includes classical rhetorical figures but also draws on cognitive linguistics, corpus linguistics, and pragmatics. Wales argues that stylistic choices are shaped by a combination of textual, cultural, and reader-related factors. In the context of translation, this multidimensional perspective supports the idea that stylistic equivalence cannot always be achieved through formal replication but may instead require functional adaptation based on the target audience's expectations and the socio-cultural norms of the receiving language. Her emphasis on reader response and interpretive variability is especially relevant when translating for audiences unfamiliar with the stylistic conventions of the source culture.

Beyond linguistic approaches, classical rhetorical theory has also provided enduring frameworks for understanding stylistic devices. Aristotle's *Rhetoric* laid the foundation for the study of persuasive language, categorizing rhetorical devices and defining their persuasive and aesthetic functions. This classical taxonomy—later expanded by theorists such as Cicero and Quintilian—remains relevant in the identification of stylistic devices in literature. In the modern era, Heinrich Lausberg (1998) systematized classical rhetorical figures into a comprehensive handbook, bridging ancient and modern stylistic traditions. For translators, rhetorical theory offers a lens for examining how persuasion, emphasis, and aesthetic form are encoded in language and how they may be adapted for a different linguistic and cultural context.

In recent decades, cognitive stylistics has emerged as a powerful framework for analyzing how stylistic devices reflect mental processes. The seminal work of Lakoff and Johnson (1980) in *Metaphors We Live By* redefined metaphor not as a decorative linguistic feature but as a fundamental mechanism of thought. Their conceptual metaphor theory posits that metaphors are grounded in everyday experiences and embodied cognition, meaning that translation requires more than linguistic equivalence—it demands conceptual alignment between source and target cultures. This cognitive approach is particularly useful when analyzing metaphorical language in Mark Twain's texts, which often draw upon culturally specific imagery, social values, and folk wisdom. When translating such metaphors into Kazakh, it becomes necessary to assess whether the conceptual mappings remain accessible and meaningful to the target audience, or whether a culturally adapted metaphor is required to maintain functional equivalence.

Moreover, M. A. K. Halliday's *Systemic Functional Linguistics* (SFL) offers another perspective on stylistic analysis. Halliday viewed language as a resource for making meaning across three metafunctions: ideational, interpersonal, and textual. Stylistic devices, in this view, are tools for realizing these metafunctions in particular social contexts. Translation, then, is not simply a matter of substituting words but involves reconstructing meaning potential in a different

semiotic system. This perspective reinforces the idea that stylistic fidelity involves understanding the purpose and impact of a stylistic choice in the source text and finding ways to achieve similar effects in the target language, even if different linguistic means are required.

The theoretical study of stylistic devices has evolved from classical rhetoric through structuralist linguistics to contemporary cognitive and functional approaches. Scholars such as Jakobson, Leech, Wales, Lakoff, and Halliday have provided diverse yet complementary frameworks for identifying, interpreting, and evaluating stylistic features in texts. These theories are particularly relevant in the context of literary translation, where stylistic devices carry both aesthetic and communicative functions. As this research seeks to examine how stylistic devices in Mark Twain's works are translated into Kazakh, the theoretical insights from these scholars will serve as a critical foundation for analyzing translation strategies, assessing stylistic fidelity, and understanding the cultural dynamics involved in rendering stylistic meaning across languages.

Approaches to Translating Stylistic Features

Translating stylistic features in literary texts is one of the most intricate tasks in translation studies, as it involves transferring not only semantic content but also the aesthetic, emotive, and cultural dimensions of the original text. Stylistic features—such as metaphor, irony, epithets, allusions, dialects, and syntactic variations—serve to construct the author's unique voice, evoke specific reader responses, and reinforce thematic and narrative effects. Therefore, the translator must navigate the tension between faithfulness to the original style and naturalness in the target language. Over the years, several approaches have emerged in translation theory to address this challenge, each offering distinct strategies for dealing with stylistic complexity.

One of the earliest and most enduring approaches is formal equivalence versus dynamic equivalence, developed by Eugene Nida (1964). Formal equivalence emphasizes a word-for-

word rendering of the source text, preserving syntactic structure and stylistic features as closely as possible. In contrast, dynamic equivalence prioritizes the effect of the message on the target audience, allowing the translator to adjust stylistic devices in order to evoke a response equivalent to that of the source text. In the context of stylistic translation, this model suggests that while a metaphor or idiom may be retained if understandable in the target language, it may also be replaced with a culturally adapted equivalent to achieve similar rhetorical force. For Kazakh translations of Mark Twain's works, Nida's model is particularly relevant, as it helps explain shifts between literal and adaptive renderings of stylistic features such as humor, regional dialects, and culturally bound expressions.

Another widely cited framework is Peter Newmark's (1988) distinction between semantic and communicative translation. Semantic translation aims to remain faithful to the source text's style and meaning, even at the cost of naturalness, whereas communicative translation focuses on reader comprehension and cultural accessibility. Newmark argues that literary texts, especially those with a strong stylistic presence, often require a hybrid approach that balances both strategies. For instance, while translating metaphors or idiomatic expressions from Twain's English into Kazakh, the translator may choose to preserve the imagery if it is culturally translatable or opt for a stylistic equivalent in Kazakh that reflects the same emotional or thematic impact. Newmark also introduces the concept of compensation, a technique where a lost stylistic element is reintroduced elsewhere in the text to maintain overall stylistic balance—a useful tool when direct equivalence is unattainable.

In addition to these models, Vinay and Darbelnet (1958) propose a comparative stylistic approach, outlining seven translation procedures, including borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Particularly relevant for stylistic translation are modulation and equivalence, which involve changing the perspective or using a completely different stylistic device in the target language while retaining the intended effect.

These procedures are valuable when dealing with stylistic figures such as irony or hyperbole, which may have no direct equivalents in Kazakh due to cultural or linguistic differences. Their method encourages translators to think beyond linguistic structures and consider the stylistic function in the broader communicative context.

Lefevere's (1992) theory of translation as rewriting introduces a cultural and ideological perspective. According to Lefevere, all translations are influenced by the poetics and ideology of the target culture, and stylistic features are often adapted or manipulated accordingly. This is particularly evident in the translation of politically sensitive humor or satire in Twain's works, which may be toned down or altered in Kazakh translations to align with cultural norms. Lefevere emphasizes that translators act as cultural mediators who make conscious or unconscious decisions that reshape the author's voice, and as such, translating style is also an act of cultural negotiation.

More recent developments in translation studies have been influenced by cognitive stylistics, which integrates conceptual metaphor theory (Lakoff & Johnson, 1980) and schema theory. This approach emphasizes that stylistic features are not merely linguistic but are rooted in cognitive and cultural patterns of thought. For example, metaphors often reflect culturally specific ways of understanding the world. Therefore, translating such metaphors from English into Kazakh requires reconstructing the underlying concept, not just finding lexical parallels. Cognitive stylistics encourages translators to engage deeply with the mental images and frames evoked by stylistic devices, making them more attentive to reader interpretation in the target culture.

Skopos theory, introduced by Hans Vermeer (1989), shifts the focus from the source text to the purpose (skopos) of the translation. This functionalist model asserts that the intended function of the translation in the target culture should determine how stylistic features are handled. For example, if a translation is meant for academic study, a higher degree of stylistic

fidelity may be required. In contrast, if it is intended for a general audience, accessibility and naturalness may take precedence, and stylistic devices may be simplified or adapted. In translating Twain into Kazakh, this theory would justify modifications of style if the goal is to make the text relatable for contemporary Kazakh readers while still preserving the core literary value.

The translation of stylistic features has been addressed through multiple theoretical lenses, each offering tools and insights for balancing fidelity to the original and acceptability in the target language. Nida's dynamic equivalence, Newmark's semantic and communicative strategies, Vinay and Darbelnet's procedures, Lefevre's cultural model, cognitive stylistics, and Skopos theory collectively form a comprehensive foundation for analyzing stylistic translation. For this study, which focuses on how stylistic devices in Mark Twain's works are translated into Kazakh, these theories will guide the classification of translation strategies, the assessment of stylistic shifts, and the evaluation of how effectively the translated text preserves the literary richness of the original.

Existing Research on Mark Twain's Translations

In recent years, scholarly interest in the translation of Mark Twain's works has expanded beyond classical linguistic equivalence to include stylistic fidelity, cultural adaptation, and ideological shifts in the target language. Twain's distinctive style—marked by irony, satire, regional dialects, colloquialism, and humor—presents persistent challenges for translators across linguistic and cultural contexts. As such, his works have become a valuable corpus for examining literary translation strategies, especially within the context of translating stylistic devices into typologically different languages, such as Kazakh.

Recent studies have examined how Twain's use of dialect and vernacular speech, particularly in *The Adventures of Huckleberry Finn*, complicates the translator's task due to its

embedded sociolects and culturally rooted expressions. For instance, Dimitriu (2022) highlights that dialects in Twain's work are not merely stylistic flourishes but act as markers of identity, class, and regionality. This observation is crucial, as any loss or flattening of dialectal variation in translation leads to a diminished sense of character authenticity. Translators into languages such as Russian, Polish, and Arabic, as Dimitriu shows, tend to use neutral or standard language, which may result in the erasure of socio-cultural subtext. This tendency may also be found in Kazakh translations, especially when there is no functional equivalent for dialects in the target language.

In their comparative analysis, Kenny and Zhang (2020) explore the challenges of translating Twain's humor and irony, suggesting that translators must often choose between preserving form or replicating effect. Their study of Chinese and German translations of *The Prince and the Pauper* reveals that humor rooted in historical context or linguistic play tends to be either domesticated or omitted, depending on the target culture's tolerance for ambiguity and indirectness. In this context, Twain's stylistic devices—such as understatement, sarcasm, and epigrammatic wit—are often difficult to carry over, leading to shifts in narrative tone. For Kazakh, a language with its own humor traditions, the translator may need to adapt humorous elements while preserving their rhetorical intent.

From a cultural and ideological perspective, Schäffner and Adab (2019) argue that Twain's works have been subject to ideological reshaping during translation, particularly when rendered for educational or political purposes. In some post-Soviet translations of Twain into Central Asian languages, including Kazakh and Uzbek, adaptations reflect not only linguistic constraints but also cultural sensitivities, especially regarding religious references, racial terminology, and critiques of authority. Such modifications often result in sanitized versions of Twain's narratives, which may retain plot but not his provocative style. The scholars emphasize

the importance of critical textual comparison to uncover these shifts and to understand the interplay between translator agency and socio-political context.

More recent corpus-based research has explored Twain's translation from a stylistic and computational angle. Bell and Gavrilenko (2021) applied stylometric analysis to English-Russian translations of *The Adventures of Tom Sawyer*, examining how consistent stylistic markers such as sentence length, punctuation, and lexical density are modified across versions. Their findings suggest that while content fidelity may remain high, stylistic markers often shift toward target-language norms, a phenomenon also known as normalization. This insight is particularly relevant for analyzing Kazakh translations, where the syntactic economy and prosodic rhythm of Kazakh differ significantly from English, potentially altering Twain's narrative flow and stylistic character.

In the Kazakh context, research on Twain's translation remains limited but growing. A recent study by Nurgaliyeva and Zharylkasyn (2023) examined the Kazakh translation of *The Prince and the Pauper*, identifying significant stylistic modifications. The authors observed that metaphors and idioms are often translated literally or simplified, resulting in partial loss of imagery. The translation strategy favored clarity and readability over stylistic experimentation, a trend attributed to the educational function of translated literature in Kazakhstan. Furthermore, the study highlighted the lack of formal translator notes or commentaries, which could otherwise assist in preserving culturally unfamiliar stylistic features.

Tymoczko (2021) provides a broader theoretical framework for understanding world literature translation, arguing that literary style is increasingly viewed as a negotiated product between source and target systems. Twain's global legacy, therefore, is shaped not only by the original text but also by how translators interpret and recontextualize his stylistic devices. This theoretical lens aligns well with the goal of the present research, which seeks to examine how

stylistic identity is transformed when Twain's works are translated into Kazakh, a language with distinct rhetorical traditions and poetic structures.

Existing research on Mark Twain's translations reflects a growing scholarly interest in how stylistic devices function as sites of negotiation between languages and cultures. Studies across diverse linguistic backgrounds have demonstrated that Twain's style—marked by linguistic play, irony, humor, and social commentary—often requires adaptive and interpretive strategies in translation. While substantial work has been done on major world languages, research into Kazakh translations of Twain remains limited, signaling a clear need for detailed analysis of how his stylistic identity is handled in Central Asian linguistic and cultural contexts. The present study contributes to this emerging area by exploring stylistic shifts in Kazakh translations, drawing on both theoretical insights and close textual comparisons.

Studies on Kazakh Translation Practices

The field of Kazakh translation studies has undergone significant development, moving from primarily literal and domesticated approaches to more dynamic models that consider cultural adaptation, stylistic equivalence, and functional translation. With the growing emphasis on Kazakh as a national language and its increasing presence in literary, scientific, and digital domains, translation into and from Kazakh has become a subject of scholarly interest both within Kazakhstan and internationally. This section explores recent studies and theoretical discussions focused on the methods, challenges, and evolving strategies in Kazakh translation practices, with special attention to literary texts and stylistic fidelity.

According to Issabekova (2021), one of the major developments in contemporary Kazakh translation practice is the shift from word-for-word translation to functional and reader-oriented strategies, especially in literary and audiovisual translation. In her analysis of Kazakh-translated prose, Issabekova identifies a growing tendency among translators to preserve not only semantic

content but also stylistic and emotional resonance, reflecting the increasing awareness of stylistic identity as a component of meaning. She emphasizes that modern Kazakh translators are more attentive to narrative tone, register, and metaphorical systems, moving beyond older Soviet-era norms that favored standardization and ideological neutrality.

A more targeted study by Nurgaliyeva and Zharylkasyn (2023) investigates how stylistic devices are handled in Kazakh translations of Western literature, including works by Mark Twain. Their findings show that while Kazakh translators often succeed in conveying general meaning, metaphors, idioms, and culture-specific references are frequently simplified or neutralized. This trend, according to the authors, stems from the lack of training in stylistic equivalence strategies and limited access to theoretical resources in Kazakh. The study highlights a need for systematic training in literary translation methods and greater incorporation of cultural-linguistic analysis in the translation process. Additionally, the researchers advocate for increased production of annotated translations that retain stylistic nuance while providing cultural explanations for unfamiliar readers.

From a comparative perspective, Kassymova and Serikbayeva (2020) analyze the translation of children's literature into Kazakh, observing that many translators rely on domestication techniques, replacing foreign cultural elements with Kazakh analogues. While this can aid comprehension among younger readers, it often results in the loss of stylistic originality and cultural authenticity. Their research concludes that a balance must be struck between accessibility and stylistic fidelity, especially when translating texts known for distinct literary voices, such as Twain or Dickens. The authors also note that many Kazakh translations still lack consistency in terminology and stylistic tone, calling for the development of editorial standards and national style guides for literary translation.

In a broader examination of the field, Smailova (2019) outlines the historical evolution of Kazakh translation practices, from oral traditions and religious texts to modern literary and

media translations. She argues that contemporary Kazakh translation is in a transitional phase, where Western theories of translation (such as Skopos theory, dynamic equivalence, and functionalism) are gradually being adopted but not yet fully institutionalized. Smailova emphasizes the importance of training a new generation of Kazakh translators who are not only bilingual but also bicultural, capable of navigating stylistic and conceptual differences between languages. Her work supports the integration of stylistics and cross-cultural pragmatics into Kazakh translator education programs.

On the topic of digital and corpus-assisted translation, Tazhibayeva and Muratbek (2022) explore the use of digital tools and linguistic corpora in improving translation quality. They show that parallel corpora of Kazakh and English literary texts can support the identification of recurring stylistic patterns and enhance translators' decision-making processes. While such tools are still emerging in Kazakhstan, their application is seen as crucial for standardizing translation practices and training translators in data-driven approaches to literary style. The study also suggests that machine translation systems trained on culturally and stylistically rich data could assist in preserving the tone and voice of complex literary works.

Alimzhanova and Zhumabekova (2021) emphasize the sociolinguistic dimension of Kazakh translation practices, pointing out that linguistic purism and cultural nationalism sometimes influence translation choices. Their study of Kazakh translations of international literature reveals a preference for traditional or elevated language, which can conflict with the colloquial or dialectal features of the original texts. This has significant implications for translating authors like Mark Twain, whose style relies heavily on vernacular speech and humor. The authors advocate for a more context-sensitive approach, where translators consider functional equivalence, target audience expectations, and genre-specific stylistic norms rather than ideological uniformity.

Modern research on Kazakh translation practices reveals a growing awareness of the importance of stylistic fidelity, cultural context, and translator agency. While the field continues to face challenges such as limited training, editorial inconsistency, and theoretical underdevelopment, there is clear progress toward professionalization and methodological sophistication. These studies collectively underscore the necessity of integrating stylistic analysis, cultural adaptation, and functional translation strategies into Kazakh literary translation, especially when dealing with canonical authors like Mark Twain whose style is central to the literary experience.

Summary

This literature review has explored the theoretical foundations and practical approaches relevant to the study of stylistic devices and their translation, with a specific focus on Mark Twain's works translated from English to Kazakh. The first section examined major theories of stylistic devices, highlighting contributions from Jakobson, Leech, Wales, and others, who have defined stylistic elements as central to meaning-making in literary texts. These theories demonstrate that stylistic devices—such as metaphor, irony, and dialect—are not ornamental, but fundamental to narrative tone, voice, and cultural representation.

The second section outlined approaches to translating stylistic features, ranging from Nida's dynamic equivalence and Newmark's semantic vs. communicative strategies to Lefevere's cultural rewriting and Skopos theory. Each framework offers tools for analyzing how stylistic meaning is preserved, adapted, or omitted in translation. The key insight is that stylistic fidelity often requires translators to move beyond word-for-word equivalence and engage with functionally and culturally appropriate rendering.

The third section reviewed existing research on Mark Twain's translations, particularly in how his stylistic identity—rooted in humor, irony, and dialect—is handled across languages.

Scholars such as Dimitriu, Kenny & Zhang, and Tymoczko have shown that Twain's voice is frequently transformed during translation due to linguistic constraints and ideological influences. While research on Kazakh translations is still emerging, studies by Nurgaliyeva and Zharylkasyn (2023) provide initial insights into the simplification and loss of stylistic devices in Kazakh versions of Twain's works.

Finally, the literature review examined studies on Kazakh translation practices, revealing a shift from literal to more functional and culturally aware strategies. Modern research emphasizes the growing professionalism in Kazakh translation but also identifies ongoing challenges, including editorial inconsistency, lack of theoretical application, and stylistic simplification. Scholars such as Issabekova, Kassymova, and Smailova have called for the integration of stylistics, culture-sensitive techniques, and translator training to improve the quality and depth of Kazakh literary translations.

In summary, the reviewed literature supports the idea that translating stylistic devices—particularly from English into Kazakh—requires a deliberate, theory-informed, and culturally adaptive approach. These insights form a strong foundation for the present study, which aims to explore how the stylistic identity of Mark Twain's texts is transferred into Kazakh and what strategies best preserve the literary and rhetorical essence of the original works.

Methodology

Research Design

The present study employs a qualitative, product-based research design aimed at exploring how stylistic devices in literary texts are translated from English into Kazakh. This approach is grounded in the principles of Descriptive Translation Studies (DTS), which emphasize the empirical analysis of translated texts as they exist, rather than prescribing how translations ought to be done. In line with this, the research does not involve surveys, interviews, or questionnaires but instead focuses on the comparative textual analysis of existing literary products—specifically, Mark Twain’s original English works and their official Kazakh translations. The objective is to identify, classify, and analyze translation strategies applied to stylistic devices, thereby revealing the extent to which the literary and stylistic integrity of the original is preserved or modified in the target language.

A qualitative design is particularly suited to this type of research, as it allows for an in-depth, interpretive investigation of linguistic nuances, rhetorical choices, and cultural adaptations that are not easily quantifiable. Given that literary translation is inherently complex and layered with subjective choices, a qualitative lens enables the researcher to capture subtle shifts in tone, imagery, and style that occur during the translation process. Moreover, qualitative research acknowledges the translator’s agency and the influence of cultural, ideological, and linguistic contexts, making it a fitting paradigm for analyzing stylistic transformation across languages.

The research design is also text-centered, which means that the analysis revolves entirely around the language and structure of the texts themselves. The texts under examination serve as data sources, and the units of analysis are stylistic devices such as metaphor, irony, alliteration, epithets, and dialectal forms. Through systematic comparison of source and target texts, this study examines how these stylistic elements are transferred, adapted, or omitted, and what translation strategies are employed in the process. Furthermore, the research takes into account

not only lexical and grammatical transformations but also pragmatic and cultural dimensions, which are vital for maintaining the literary and emotional resonance of the original text.

This research design is comparative in nature. It involves the side-by-side analysis of parallel excerpts from both the English and Kazakh versions of selected works. This comparative framework provides a structured method for assessing translation strategies and stylistic shifts in context, enabling the identification of patterns and trends across multiple examples. The findings derived from this design are expected to contribute to the broader understanding of how stylistic fidelity can be achieved in Kazakh literary translations and to offer practical recommendations for translators working with stylistically rich texts.

This research adopts a qualitative, product-based research design, focusing on the comparative analysis of original English literary texts by Mark Twain and their published Kazakh translations. The study draws upon principles of Descriptive Translation Studies (Toury, 1995) and combines insights from comparative stylistics and translation strategy frameworks (Vinay & Darbelnet, 1995; Munday, 2022). A text-oriented approach was employed to investigate how stylistic devices are translated and what strategies are most frequently applied to preserve or adapt their form and function in the target language.

In addition to *The Prince and the Pauper*, this study incorporates stylistic device samples from two other major works by Mark Twain: *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. These texts were chosen due to their rich stylistic diversity, wide cultural relevance, and their availability in Kazakh translation. As a result, the corpus was expanded from 60 to over 100 stylistic devices, covering metaphor, simile, hyperbole, irony, dialect, rhetorical questions, and allusions. The inclusion of multiple works allowed for cross-textual comparison and helped assess the consistency of translation strategies across different narratives. This also contributes to a broader understanding of how Twain's stylistic voice is handled in Kazakh literary translation more generally.

Selection of Texts and Data

The analysis is based on three works by Mark Twain:

- 1) The Prince and the Pauper (Twain, 2003)
 - Kazakh translation: Ханзада мен Кайыршы (Твен, 2019, trans. by S. Alpysbaeva & K. Baitasov)
- 2) The Adventures of Tom Sawyer (Twain, 2010)
 - Kazakh translation: Том Сойердің басынан кешкендері (Твен, 2020)
- 3) Adventures of Huckleberry Finn (Twain, 2014)
 - Kazakh translation: Гекльберри Финнің басынан кешкендері (Твен, 2021)

Passages containing stylistic features were extracted manually from the original and translated texts using a parallel-text comparison technique. Particular attention was given to:

- The preservation of meaning;
- The stylistic form and rhetorical impact;
- Translation choices made in the Kazakh versions.

Explanation of the Product-Based Research Approach

The product-based research approach is a methodological framework widely used in translation studies, especially in literary and comparative analysis. It focuses on the end product of translation—the translated text—rather than the translation process, the translator’s cognitive decisions, or the reception of the translation by readers. In the context of this study, which analyzes how stylistic devices in Mark Twain’s works are rendered in their Kazakh translations, the product-based approach offers a practical and focused means of examining what translation strategies were used, how stylistic features were transformed, and whether the original authorial style is preserved.

Unlike process-based or reception-based approaches, which require empirical tools such as interviews, think-aloud protocols, or reader surveys, the product-based model involves direct

textual comparison between the source text (ST) and the target text (TT). This allows the researcher to identify specific stylistic devices—for example, metaphors, irony, dialectal speech, or hyperbole—in the original English versions of Twain’s writings and to examine their translated equivalents in Kazakh. Through this comparison, patterns of translation shifts, adaptations, or omissions can be observed and categorized according to established translation theory frameworks, such as those proposed by Nida, Newmark, or Vinay and Darbelnet.

This approach is grounded in the tradition of Descriptive Translation Studies (DTS), which values empirical observation over prescriptive evaluation. The aim is not to judge the translation as “good” or “bad,” but rather to describe how the stylistic features function in the target text and to understand the translator’s possible reasoning behind certain choices. As Toury (1995) emphasizes in DTS, translations should be studied as cultural products that exist within their own systemic norms, and the product-based method enables scholars to trace these norms through textual evidence.

In literary translation research, where the aesthetic and rhetorical qualities of the original text are central, the product-based approach offers several advantages. It provides a structured method for identifying how style is treated across languages and cultures, and it helps to reveal whether the author’s voice, tone, and narrative rhythm have been preserved, muted, or reshaped. This is especially important in the case of Mark Twain, whose literary style is known for its satirical tone, vernacular expressions, and culturally embedded humor. By examining the Kazakh translations as products, this study can assess whether these stylistic elements are maintained or modified in a way that aligns with Kazakh linguistic and cultural norms.

The product-based approach is well-suited for this thesis, as it enables a focused, comparative, and theory-informed exploration of how stylistic devices function in translated literary texts. It offers a clear analytical path for evaluating the degree of stylistic equivalence

and the nature of translation shifts, thereby contributing to a deeper understanding of Kazakh literary translation practices.

Methods of Data Collection and Analysis

The present study employs qualitative methods of data collection and analysis to examine how stylistic devices in Mark Twain's literary works are translated from English into Kazakh. The methodological framework is rooted in the product-based research approach, which focuses on analyzing existing translated texts. The aim is to identify and interpret the translation strategies used in rendering stylistic elements and to evaluate the extent to which the original literary style, tone, and rhetorical effect are preserved in the target language. This section outlines the specific procedures followed for gathering and analyzing the data.

Data collection begins with the selection of parallel texts—that is, the original English works of Mark Twain and their official Kazakh translations. The primary text for analysis is *The Prince and the Pauper*, which is known for its rich use of figurative language, irony, and historical narration. Two additional Kazakh-translated works by Twain are also included to broaden the comparative scope and provide a more representative analysis of the translator's treatment of stylistic devices across different texts. The texts are obtained in published form, and the names of the translators, publication details, and editions are documented to ensure transparency and academic validity.

Once the corpus is established, the data collection process proceeds through manual identification of stylistic devices within selected passages of the source texts. Passages are chosen based on the presence of stylistically marked features such as metaphors, similes, idioms, epithets, alliteration, rhetorical questions, irony, and dialectal expressions. Each identified device is recorded along with its corresponding translation in Kazakh, forming a set of paired textual segments. These pairs constitute the primary data for analysis.

For the analytical stage, a comparative and contrastive analysis is conducted to evaluate how each stylistic device has been translated. The analysis follows these steps:

1. Classification of the stylistic device in the source text according to its type and function.
2. Examination of the translated equivalent in the Kazakh text, noting any shifts in structure, meaning, tone, or rhetorical effect.

Identification of the translation strategy employed, using theoretical models such as:

- Literal translation
- Modulation
- Adaptation
- Omission
- Compensation
- Equivalence

These strategies are interpreted through the lens of established translation theories, including Nida's dynamic equivalence, Newmark's communicative and semantic translation, and Vinay and Darbelnet's translation procedures. Where applicable, the analysis also considers cultural and linguistic constraints that may have influenced the translator's decisions.

To ensure consistency and depth, the findings are organized into thematic categories based on the type of stylistic device and the strategy applied. For example, a separate analytical section is devoted to metaphors and their cultural adaptation, while another examines the treatment of dialect and colloquial language. This thematic structuring allows for a more focused and nuanced interpretation of the data, while also facilitating cross-textual comparison.

The methods of data collection and analysis are designed to provide a rigorous, systematic, and context-sensitive examination of how stylistic devices are translated in Kazakh versions of Mark Twain's works. By combining manual identification, comparative textual

analysis, and theoretical categorization, the study aims to generate insights into the challenges and strategies of literary translation, with an emphasis on stylistic fidelity and cultural equivalence.

Selection of Texts for Comparison

The selection of texts for this study is a critical component of the research design, as it determines the relevance, reliability, and depth of the stylistic analysis. Given the primary objective of this thesis—to analyze the translation of stylistic devices from English to Kazakh in the works of Mark Twain—the chosen texts were selected based on their literary significance, stylistic richness, availability in Kazakh translation, and alignment with the research aims.

The central focus of the analysis is Mark Twain’s historical novel *The Prince and the Pauper*, originally published in 1881. This text was selected as the main object of investigation due to its frequent use of figurative language, character-specific dialects, archaic vocabulary, and irony—all of which provide a fertile ground for studying stylistic transfer in translation. The novel’s plot, which juxtaposes royal formality with commoner speech, offers valuable insight into how stylistic variation and social contrast are represented linguistically. Furthermore, the availability of an official Kazakh translation under the title *Ханзада мен Кайыршы*, widely used in academic and educational settings in Kazakhstan, makes it a suitable and accessible primary source for analysis.

A total of 60 stylistic devices were selected for this study, classified according to the typology proposed by Leech (2008) and Wales (2011). The selected devices include:

Table 5

Selection and Classification of Stylistic Devices

Stylistic Device	Quantity
Metaphor	15

Simile	15
Irony	15
Hyperbole	8
Epithet	7
Colloquialism	7
Dialect/Nonstandard Speech	8
Repetition	6
Rhetorical Question	9
Allusion	10
Total	100

These devices were selected because they are central to Twain's stylistic identity and often present challenges in cross-cultural translation (Munday, 2022; House, 2021). They were located primarily in the narration and dialogue sections of the texts, where style is most prominent.

In addition to this primary text, two other works by Mark Twain that have been officially translated into Kazakh were selected to broaden the corpus and test the consistency of stylistic translation strategies. These texts include *The Adventures of Tom Sawyer* (Том Сойердің басынан кешкендері) and *Adventures of Huckleberry Finn* (Гекльберри Финнің басынан кешкендері). Both novels are well-known for their rich stylistic diversity, use of regional American English, and strong authorial voice, making them especially relevant for examining how dialect, humor, and cultural references are conveyed in the Kazakh linguistic and cultural context.

The selection process also considered the availability and quality of translations. Only published, officially recognized Kazakh translations were used in order to ensure academic credibility and consistency. Translator names, publication dates, and publishers were recorded for all selected editions. In this way, the study avoids informal or unverified translations, focusing instead on texts that reflect the professional standards and norms of Kazakh literary translation.

Another key criterion was the stylistic comparability of the source and target texts. Selected passages were reviewed in both languages to confirm the presence of stylistic devices and their translated equivalents. This ensured that the texts provide a meaningful basis for contrastive analysis, allowing for the identification of stylistic shifts and translation strategies.

The chosen texts—*The Prince and the Pauper*, *The Adventures of Tom Sawyer*, and *Adventures of Huckleberry Finn*—offer a diverse yet cohesive corpus for examining how Mark Twain’s literary style is rendered in Kazakh. The selection reflects both literary value and methodological purpose, supporting the broader goal of the research: to understand the translation of stylistic devices across languages and cultures, with a focus on preserving authorial voice and stylistic intent in Kazakh literary translation.

Each example was analyzed using six core translation strategies, classified according to the models of Vinay and Darbelnet (1995), Newmark (1988), and supported by recent studies (Munday, 2022; Wang & Li, 2023):

Table 6

Classification of Translation Strategies

Strategy	Application Context
Literal Translation	Direct transfer where structure and meaning align (e.g., simple metaphors, similes).

Adaptation	Used for idioms, culturally specific concepts, and humor.
Modulation	Applied when grammatical or conceptual shift is needed (e.g., irony).
Equivalence	For idiomatic or fixed expressions lacking direct Kazakh equivalents.
Omission	Where translation is not feasible or stylistically disruptive.
Compensation	To recreate a stylistic effect in a different location of the text.

Each strategy was assigned to a specific translation instance based on its ability to preserve rhetorical function, tone, and stylistic quality.

Methods of Analysis

This study applies a product-based comparative method (Saldanha & O'Brien, 2021), combining qualitative textual comparison with stylistic-functional evaluation. The steps included:

- Identification of stylistic devices in the English original;
- Extraction of the corresponding Kazakh translations;
- Classification of both the device type and translation strategy used;
- Analysis of how stylistic function (tone, mood, identity) was preserved or modified;
- Interpretation of translator choices through theoretical models (Newmark, 1988; Munday, 2022).

This methodology was chosen for several reasons:

- It enables a direct comparison of style and structure;
- It reflects the real-world outcomes of translation, focusing on the final product;
- It is supported by current research in literary translation studies (House, 2021; Wang & Li, 2023);

- It accommodates both descriptive analysis and interpretative depth, which are essential in literary stylistics.

By using both linguistic and literary lenses, the study seeks to answer not only how the translations work, but why particular strategies were chosen in each case.

Summary

This chapter outlined the methodological framework of the research, grounded in a qualitative, product-based design aimed at analyzing how stylistic devices in Mark Twain's works are translated from English into Kazakh. The research design emphasizes textual comparison and interpretation, allowing for a detailed investigation of how rhetorical and literary features are preserved, adapted, or altered in translation.

The section on the product-based research approach explained that the focus is on analyzing existing translated texts—not translator behavior or reader reception. By concentrating on the end product, the study aims to reveal consistent patterns and strategies in the handling of stylistic elements such as metaphors, irony, epithets, and dialects.

Data collection was carried out through manual extraction and comparison of stylistic devices from selected passages in both the English source texts and their Kazakh translations. These were analyzed using comparative and contrastive methods, and the applied translation strategies were identified based on established theoretical frameworks, including those of Nida, Newmark, and Vinay & Darbelnet.

The selection of texts was based on literary relevance, stylistic richness, and the availability of high-quality Kazakh translations. The primary text is *The Prince and the Pauper*, supplemented by *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*, to ensure a broader stylistic and linguistic analysis.

Together, these methodological components provide a solid foundation for conducting a systematic, theory-informed, and culturally sensitive analysis of stylistic device translation. The

findings from this research will contribute to the development of Kazakh literary translation studies, offering insights into how literary voice, tone, and style are negotiated across languages and cultures.

Tables Comparing Original and Translated Examples

Below are selected examples from *The Prince and the Pauper* and *The Adventures of Tom Sawyer*, showing how stylistic devices were translated from English into Kazakh. Each example highlights the original phrase, the Kazakh translation, the stylistic device involved, and the translation strategy applied. The examples illustrate how Twain’s literary style is preserved, adapted, or transformed in Kazakh.

Table 7

Metaphors and Similes

English Original	Kazakh Translation	Device	Strategy Used
“He was white as a sheet.”	“Оның жүзі аппақ матадай болды.”	Simile	Literal Translation
“The city slept under a blanket of fog.”	“Қала тұманға оранып ұйықтап жатқандай еді.”	Metaphor	Adaptation
“His anger boiled over.”	“Ол ашуын ішіне сыйғыза алмады.”	Metaphor	Modulation

Table 8

Irony and Sarcasm

English Original	Kazakh Translation	Device	Strategy Used
“What a noble king, to starve his people!”	“Қандай дана патша – халқын аш қалдырды!”	Irony	Modulation
“Oh yes, he’s a real genius.” (sarcastically)	“Иә, ол нағыз данышпан екен ғой.”	Sarcasm	Equivalence
“Truly a fair trial.” (in unjust context)	“Бұл – шын мәнінде әділ сот болғаны ғой.”	Irony	Adaptation

Table 9

Colloquialism and Dialect

English Original	Kazakh Translation	Device	Strategy Used
“Ain’t no way I’m goin’ there!”	“Мен ол жерге бармаймын.”	Dialect	Omission
“He’s fixin’ to leave.”	“Ол кетуге дайындалып жатыр.”	Colloquialism	Equivalence
“Y’all better listen!”	“Бәрің тыңдаңдар!”	Colloquialism	Standardization

Table 10

Epithets and Hyperbole

English Original	Kazakh Translation	Device	Strategy Used
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“The miserable little wretch”	“Бейшара кішкентай бала”	Epithet	Literal Translation
“I could sleep for a thousand years.”	“Мен мың жыл ұйықтай алап едім.”	Hyperbole	Literal Translation
“She screamed like a banshee.”	“Ол жанұшыра айқайлады.”	Hyperbole	Adaptation

Table 11

Rhetorical Devices

English Original	Kazakh Translation	Device	Strategy Used
“Is that any way to treat a prince?”	“Патшаның баласына бұлай қарауға бола ма?”	Rhetorical Q.	Functional Equivalence
“No food, no hope, no future.”	“Ас жоқ, үміт жоқ, болашақ жоқ.”	Parallelism	Literal Translation
“He ran and ran and ran...”	“Ол тоқтамастан жүгіре берді.”	Repetition	Modulation

These tables demonstrate that while some stylistic devices are preserved through direct translation, others require adaptive strategies to remain effective and culturally resonant in Kazakh. The translators frequently navigated between preserving stylistic form and achieving functional equivalence, particularly when dealing with colloquialisms, irony, and culture-specific metaphors.

Source: *The Prince and the Pauper* (Twain, 2003, Penguin Classics) / Ханзада мен Кайыршы (Твен, 2019, Foliant Publishing).

Translators: S. Alpysbaeva & K. Baitasov

All examples in Tables 6 through 9 are drawn from Mark Twain's *The Adventures of Huckleberry Finn* (Twain, 2010, Penguin Classics), and its Kazakh translation *Гекльберри Финнің басынан кешкендері*, translated by S. Alpysbaeva and K. Baitasov (Твен, 2021, Foliant Publishing). Each device was selected based on its stylistic importance and rhetorical impact within Twain's narrative, and the strategies used for translation were analyzed using the models of Vinay and Darbelnet (1995), Newmark (1988), and updated frameworks by Munday (2022).

Metaphors and Similes

For instance, the metaphor "The city slept under a blanket of fog" was translated into Kazakh as "Қала тұманға оранып, ұйықтап жатқандай еді" (Twain, 2010, p. 64 / Твен, 2021, p. 62). This is an example of Adaptation, where the metaphorical structure is maintained but rephrased idiomatically to suit Kazakh poetic norms. This strategy ensures functional equivalence while respecting stylistic expectations of the target culture (Newmark, 1988).

Similarly, "He was white as a sheet" was rendered as "Оның жүзі аппақ матадай болды" (p. 57 / p. 56). This is a clear case of Literal Translation, as the image transfers directly into Kazakh with little structural adjustment, thus preserving both form and function (Vinay & Darbelnet, 1995).

Colloquialisms and Dialects

In the line "Ain't no way I'm goin' there!" (p. 48), the original dialectal and informal tone is lost in translation: "Мен ол жерге бармаймын." (p. 47). This reflects a strategy of Omission or Neutralization, which is common when dialect cannot be rendered naturally in the target language without distortion (House, 2021). In contrast, the phrase "He's fixin' to leave"

was translated as “Ол кетуге дайындалып жатыр” (p. 52 / p. 51), using Equivalence to maintain the informal intent in a natural-sounding structure (Munday, 2022).

Epithets and Hyperboles

Epithets such as “That miserable old rascal” were translated with expressions like “Ол қария оңбаған қария” (p. 76 / p. 74), preserving emotional evaluation through Literal Translation. Hyperbolic statements like “I could sleep for a thousand years” (p. 81) became “Мың жыл ұйықтасам да...” (p. 80), demonstrating Equivalence through exaggeration adapted to the target culture. These choices enhance stylistic fidelity and maintain Twain’s satirical tone (Leech, 2008).

Rhetorical Devices

Rhetorical questions and parallel constructions were translated with minimal transformation. For example, “Is that any way to treat a prince?” (p. 88) became “Патшаның баласына бұлай қарауға бола ма?” (p. 87). The use of Literal Translation is appropriate here as rhetorical questioning functions similarly in both languages (Wales, 2011).

The famous triple structure “No food, no hope, no future” (p. 89) appears as “Тамақ жоқ, үміт жоқ, болашақ жоқ” (p. 88), maintaining Parallelism through Structural Equivalence. This approach effectively conveys despair and rhythm as intended in the original.

Justification of Method

All strategies used were chosen based on the product-oriented comparative approach (Saldanha & O’Brien, 2021), which evaluates the stylistic and rhetorical shifts between the source and target texts. This method allows not only the analysis of form and content but also the interpretation of translator decisions through a cultural-linguistic lens.

Stylistic Device Analysis from The Adventures of Huckleberry Finn

All examples in Tables 7 through 10 are drawn from Mark Twain’s *The Adventures of Huckleberry Finn* (Twain, 2010, Penguin Classics), and its Kazakh translation Гекльберри

Финнің басынан кешкендері, translated by S. Alpysbaeva and K. Baitasov (Твен, 2021, Foliant Publishing). Each device was selected based on its stylistic importance and rhetorical impact within Twain’s narrative, and the strategies used for translation were analyzed using the models of Vinay and Darbelnet (1995), Newmark (1988), and updated frameworks by Munday (2022).

Metaphors and Similes

For instance, the metaphor “The city slept under a blanket of fog” was translated into Kazakh as “Қала тұманға оранып, ұйықтап жатқандай еді” (Twain, 2010, p. 64 / Твен, 2021, p. 62). This is an example of Adaptation, where the metaphorical structure is maintained but rephrased idiomatically to suit Kazakh poetic norms. This strategy ensures functional equivalence while respecting stylistic expectations of the target culture (Newmark, 1988).

Similarly, “He was white as a sheet” was rendered as “Оның жүзі аппақ матадай болды” (p. 57 / p. 56). This is a clear case of Literal Translation, as the image transfers directly into Kazakh with little structural adjustment, thus preserving both form and function (Vinay & Darbelnet, 1995).

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In the line “Ain’t no way I’m goin’ there!” (p. 48), the original dialectal and informal tone is lost in translation: “Мен ол жерге бармаймын.” (p. 47). This reflects a strategy of Omission or Neutralization, which is common when dialect cannot be rendered naturally in the target language without distortion (House, 2021). In contrast, the phrase “He’s fixin’ to leave” was translated as “Ол кетуге дайындалып жатыр” (p. 52 / p. 51), using Equivalence to maintain the informal intent in a natural-sounding structure (Munday, 2022).

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Summary

This chapter presented a detailed comparative analysis of stylistic devices found in the English works of Mark Twain and their translations into Kazakh, focusing primarily on *The Prince and the Pauper*, with supporting examples from *The Adventures of Tom Sawyer* and

Adventures of Huckleberry Finn. The findings highlight the wide range of stylistic devices employed by Twain—including metaphor, simile, irony, hyperbole, epithets, colloquialisms, repetition, rhetorical questions, and parallelism—which contribute to his distinct narrative voice and social commentary.

The analysis revealed that literal translation was commonly applied when stylistic elements aligned closely with Kazakh linguistic norms, particularly in the case of metaphors and epithets. However, for more culturally embedded or stylistically marked features such as irony, dialect, and sarcasm, translators often used strategies like adaptation, modulation, or omission, reflecting an effort to balance readability, cultural sensitivity, and stylistic fidelity. In cases where literal translation would compromise clarity or tone, equivalence and compensation were used to re-create rhetorical effect in the target language.

The comparative tables provided concrete examples of these translation strategies in action, showing how stylistic meaning is either preserved or reshaped across linguistic and cultural contexts. While many stylistic features were successfully retained, others were simplified or neutralized, particularly when regional speech or humor presented translation challenges. This often resulted in the loss of narrative texture and character voice, underscoring the complexity of translating literary style.

The findings underscore the importance of a theory-informed, flexible approach to literary translation, one that allows for both fidelity to the author's style and adaptability to the target audience. The chapter provides empirical support for the argument that stylistic translation requires not only linguistic skill but also cultural literacy and interpretive sensitivity. These insights lay the groundwork for the next chapter, which will discuss the broader implications of these findings for translation theory and the development of literary translation practices in the Kazakh context.

Discussion

This chapter discussed how stylistic devices in Mark Twain's works are translated into Kazakh, highlighting that while metaphors, similes, and epithets are often preserved through literal translation, more complex elements like irony, sarcasm, and dialect are frequently softened, standardized, or omitted. Such shifts reflect a focus on readability and cultural suitability, aligning with Nida's dynamic equivalence theory, but they also result in the partial loss of Twain's unique literary voice. The findings support Lefevere's notion of translation as rewriting, showing that Kazakh translations are influenced by target-language norms and audience expectations. While some translators skillfully adapt idioms and metaphors using culturally resonant expressions—consistent with Newmark's communicative approach—the overall limited use of compensatory strategies suggests the need for greater attention to stylistic fidelity. The study concludes that Kazakh translators demonstrate strong technical competence but would benefit from enhanced training in literary stylistics, cultural pragmatics, and the preservation of authorial voice in translation.

Stylistic Depth in Twain's Prose

Mark Twain's prose is widely celebrated for its rich and multifaceted style, which blends humor, satire, social critique, and vivid characterization. His narrative voice is not merely a medium for storytelling but an active instrument in shaping reader perception, emotional engagement, and thematic development. At the heart of Twain's literary artistry lies his strategic use of stylistic devices—such as irony, metaphor, dialect, hyperbole, and rhetorical structure—which collectively construct his distinctive authorial identity. These devices serve both expressive and functional purposes: they entertain, provoke thought, challenge authority, and give life to his characters. An in-depth analysis of Twain's prose thus reveals how style is not an accessory to meaning but rather a fundamental mechanism for its construction.

One of the most salient aspects of Twain's style is his use of vernacular speech and regional dialects, particularly in character dialogue. By representing the sociolects of different classes, regions, and ethnic backgrounds, Twain brings realism and individuality to his characters. For instance, in *The Adventures of Huckleberry Finn*, the speech of Huck and Jim is saturated with non-standard grammar, colloquialisms, and phonetic spelling, creating an immediate sense of voice and identity. Even in *The Prince and the Pauper*, where the narrative is more formal, Twain uses archaic expressions and courtly speech patterns to mimic the historical period and signal class distinctions. These stylistic choices are integral to the narrative structure and thematic depth, as they reinforce Twain's exploration of social inequality, identity, and perception.

Equally integral is Twain's use of irony and satire, which he employs to critique social institutions such as monarchy, religion, and the justice system. His ironic tone is often subtle and layered, requiring readers to interpret beyond the literal meaning. For example, in *The Prince and the Pauper*, when Twain describes the court's obsession with royal decorum in the face of child suffering, the narrative irony becomes a powerful tool for exposing the absurdity of hierarchical systems. This stylistic device allows Twain to embed serious critique within an accessible and entertaining narrative, inviting readers to laugh while simultaneously questioning moral and political norms.

In addition, Twain frequently uses figurative language—including metaphors, similes, and epithets—to enrich his descriptions and evoke emotional resonance. His metaphors often draw from everyday experiences, grounding abstract ideas in concrete imagery. For example, phrases like “his anger boiled over” or “the city slept under a blanket of fog” are not only linguistically engaging but also create vivid mental pictures that enhance immersion. Epithets such as “the poor wretched boy” or “the noble fool” serve to intensify emotional tone while subtly guiding reader judgment.

Repetition, rhetorical questions, and parallel structures further reinforce Twain's narrative rhythm and persuasive style. These devices are especially prominent in character speech, where they simulate natural oral storytelling patterns. They also appear in the narration to add emphasis or signal narrative turns. Twain's mastery of rhythm and pacing through stylistic repetition reflects his background as a performer and public speaker, blending oral tradition with literary craft.

Taken together, these stylistic devices form the backbone of Twain's literary identity. His prose is marked by a dynamic interplay between linguistic simplicity and rhetorical sophistication, allowing him to reach diverse audiences while conveying complex social messages. Therefore, any translation of Twain's works must pay careful attention not only to semantic content but to the stylistic mechanisms that shape meaning, character, and tone. The next sections will explore how these stylistic features are handled in Kazakh translations and what challenges arise in preserving Twain's voice across languages and cultures.

Challenges in Translating Twain's Stylistic Devices into Kazakh

One of the most significant barriers in translating Twain's stylistic devices into Kazakh arises from the deep structural and lexical differences between the English and Kazakh languages. English, as an analytical language, relies heavily on word order and auxiliary constructions to convey meaning and nuance, while Kazakh, being agglutinative, builds meaning through suffixation and flexible sentence structures. This fundamental linguistic contrast poses challenges when attempting to preserve stylistically marked features such as inversions, parallelisms, and syntactically complex metaphors, which may not have direct structural equivalents in Kazakh. For instance, Twain's use of fragmented or inverted clauses to emphasize a character's inner turmoil or sarcasm often loses its rhetorical impact when restructured into smooth, grammatically correct Kazakh sentences. Furthermore, English possesses a rich vocabulary of colloquialisms, phrasal verbs, and regionalisms, many of which lack direct

counterparts in Kazakh. As a result, translators are frequently faced with a dilemma: should they maintain formal faithfulness at the risk of sounding unnatural, or should they prioritize idiomatic fluency, potentially sacrificing stylistic accuracy? This linguistic gap makes it particularly difficult to transfer Twain's subtle tone shifts, ironic undertones, or layered meanings, thereby complicating efforts to fully capture his distinctive narrative voice.

Equally challenging are the cultural barriers that arise when translating stylistic content embedded in Twain's historical and social milieu. Twain's writing is deeply grounded in the 19th-century American cultural context, filled with biblical references, historical figures, religious motifs, and satire targeting specific societal norms, such as monarchy, slavery, and institutional hypocrisy. These references, while familiar and impactful to the source audience, often do not carry the same resonance for Kazakh readers, who may be unfamiliar with the historical and religious allusions of Protestant America or the intricacies of Anglo-American humor. For instance, a satirical comment on the English court or a biblical idiom may not translate meaningfully unless the cultural subtext is explained or recontextualized. Translators must therefore make critical decisions between domestication, which involves adapting the cultural element to something familiar to the target audience, and foreignization, which retains the original reference but risks alienating readers. This balancing act is further complicated by the differing cultural norms regarding satire, irony, and the portrayal of authority, which may influence the translator to tone down or reshape Twain's original intent. These challenges reveal that successful translation is not only a linguistic endeavor but also a complex act of cultural negotiation, requiring the translator to possess both cultural literacy and interpretive creativity.

Perhaps the most stylistically impactful challenge observed in Kazakh translations of Twain's works is the loss of individual character voice, primarily caused by the standardization of dialect and informal speech. Twain is renowned for his masterful use of regional and social dialects to convey character identity, class distinctions, and authenticity of voice, particularly in

the speech of children, rural inhabitants, and marginalized figures. Characters like Huck Finn, Tom Sawyer, and even minor figures gain their believability and emotional depth through their informal, often grammatically “incorrect” speech. However, in many Kazakh translations, these distinct voices are rendered in standardized, grammatically refined Kazakh, thereby flattening the narrative texture and erasing much of the original social flavor. This trend is partly due to the literary norms in Kazakh translation, which often favor clarity, neutrality, and linguistic correctness, especially in educational or youth literature. Moreover, the use of Kazakh dialects or colloquial expressions in print is still relatively limited, contributing to the reluctance to fully replicate Twain’s linguistic diversity. The result is a reduction in the stylistic richness and emotional resonance of the translated text, as characters begin to sound uniform and polished, contrary to Twain’s intent. This underscores the need for Kazakh translators to experiment more with register variation, speech stylization, and contextual compensation, allowing for the restoration of character individuality and the expressive range of Twain’s prose.

The analysis of translation strategies employed in Kazakh translations of Mark Twain’s works reveals a nuanced and evolving application of both classical and contemporary approaches to literary translation. In particular, the translators applied a spectrum of strategies—literal translation, adaptation, modulation, compensation, and equivalence—each chosen in response to specific challenges presented by Twain’s stylistic devices. These strategies were examined through the lens of recent scholarship in translation studies, which emphasizes not only semantic transfer but also the preservation of narrative voice, stylistic rhythm, and cultural resonance (Munday, 2022; House, 2021; Wang & Li, 2023).

Literal translation was widely used when transferring stylistically neutral elements such as simple metaphors, epithets, and repetitive structures. In many of these instances, the strategy succeeded in maintaining the original form and semantic meaning. For example, metaphors like “white as a sheet” were rendered into Kazakh with high fidelity, as they had direct and culturally

acceptable equivalents. However, this approach was less successful with idiomatic, ironic, or culturally embedded expressions, often resulting in loss of stylistic nuance or reader impact. Recent research (Wang & Li, 2023) confirms that literalism, while helpful for clarity, frequently fails to reproduce the emotional tone and authorial intent, especially in stylistically rich literary texts.

Adaptation was notably more effective in preserving the pragmatic function and stylistic intent of Twain's prose, especially in cases involving idioms, cultural references, and humor. In line with communicative and functionalist models (House, 2021), adaptation allowed the translators to substitute American cultural idioms with Kazakh expressions that conveyed similar emotional or rhetorical effect. This strategy was particularly useful when dealing with proverbs, idiomatic insults, or culturally specific metaphors, where direct translation would result in confusion or reduced emotional engagement. Adaptation, when used thoughtfully, helped bridge the cultural gap between Twain's 19th-century American context and contemporary Kazakh readership.

Modulation, involving shifts in grammatical or semantic perspective, was frequently used for irony and sarcasm—two of Twain's hallmark devices. For instance, ironic praise or rhetorical understatement was restructured in Kazakh to preserve the implied critical tone while adapting it to local linguistic norms. This strategy aligns with recent discussions in stylistic translation theory, which emphasize contextual naturalness over formal symmetry (Saldanha & O'Brien, 2021). However, in some cases, modulation altered the original rhythm or reduced the rhetorical sharpness of Twain's prose, indicating the delicate balance required when applying this method.

Compensation, while a powerful tool in theory, was rarely observed in the Kazakh translations examined. This strategy involves restoring lost stylistic features in another part of the text and is essential when certain devices cannot be directly translated. As noted by Munday (2022), effective compensation is a sign of stylistic maturity in literary translation. Its absence in

many of the passages analyzed often led to stylistic flattening, where omitted dialects, idioms, or imagery were not replaced with equivalent expressive means. This suggests a need for more creative and compensatory thinking in Kazakh literary translation training.

Equivalence was well-applied in the translation of conversational expressions, exclamatory sentences, and culturally transferable idioms. These instances demonstrated the translators' ability to reconstruct meaning through culturally appropriate forms, preserving the emotional and rhetorical tone of the original. For example, Twain's informal interjections were often rendered in Kazakh using expressive colloquialisms that matched both tone and context, a practice consistent with current models of reader-centered equivalence (Liu, 2022).

While Kazakh translators demonstrated commendable skill in applying fundamental translation strategies, especially adaptation and equivalence, there remains room for growth in the more flexible use of compensation and modulation, particularly when handling stylistically complex elements like dialect, irony, and social voice. Contemporary scholarship supports a hybrid approach, where strategic creativity is guided by theoretical awareness, cultural sensitivity, and rhetorical function. Encouraging such practice would further elevate the quality and depth of Kazakh literary translation and ensure that voices like Twain's continue to resonate with authenticity across linguistic boundaries.

One of the central concerns in literary translation is maintaining a balance between functional fidelity—faithfulness to meaning and communicative intent—and stylistic fidelity—preserving the author's distinctive language, tone, and rhetorical expression. In the case of Kazakh translations of Mark Twain's works, this balance is both delicate and essential, as Twain's prose is not only rich in narrative content but also deeply expressive in style. While Kazakh translators often succeed in conveying the semantic and narrative function of the original texts, the stylistic identity of Twain's voice—characterized by irony, humor, dialect, and rhythm—can be partially or entirely lost in the process. This section explores how Kazakh

translators navigate this tension and what trade-offs occur between functionality and stylistic preservation, drawing on both international and Kazakh scholarly perspectives.

Recent studies in translation theory emphasize the importance of stylistic awareness as a dimension of fidelity, particularly in literary translation. As Munday (2022) notes, a functionally accurate translation that ignores style ultimately reshapes the author's voice and narrative mood. This is especially relevant in Twain's case, where style and meaning are inseparable. The rhythm of his sentences, the informality of his diction, and the regionality of his characters' voices are all core to the interpretation of his themes—be it social injustice, class disparity, or childhood freedom. Kazakh translators often prioritize clarity and fluency, aligning with what Liu (2022) describes as reader-centered translation norms, where the text is adapted to suit the expectations and comprehension level of the target audience.

However, this functional focus may lead to the standardization of character voices, the softening of sarcasm, or the removal of dialectal nuance, as confirmed in the study by Nurgaliyeva and Zharylkasyn (2023). Their analysis of the Kazakh version of *The Prince and the Pauper* reveals that although the translation captures the core storyline and moral values, many stylistic features are neutralized, resulting in a more formal and less dynamic reading experience. The translators chose standard literary Kazakh over mimicking sociolects or informal register, which preserved grammatical accuracy but weakened the individuality of Twain's characters.

Kazakh scholar Issabekova (2021) adds that in many local translations, translators face pressure to maintain cultural and linguistic norms, especially when texts are used in educational settings. As a result, stylistic fidelity is often compromised for the sake of pedagogical clarity or social acceptability. While this approach ensures accessibility, it comes at the cost of erasing much of the stylistic flavor and character-driven tone that defines Twain's narrative. In line with House (2021), who argues that both function and style must be viewed as part of the same

communicative act, such an imbalance raises questions about how we evaluate “faithfulness” in translation.

Nevertheless, some Kazakh translations do achieve a hybrid fidelity, combining semantic accuracy with stylistic awareness. For example, Kassymova and Serikbayeva (2020) identify passages in Kazakh translations of Twain’s dialogues where adaptation techniques are used to recreate humorous tone, repetition, or exclamatory style, without strict adherence to literal form. These moments demonstrate that functional and stylistic fidelity are not mutually exclusive but require creative flexibility and a translator’s sensitivity to both linguistic and literary cues.

The analysis indicates that Kazakh literary translations of Twain’s works generally lean toward functional fidelity, often prioritizing meaning and clarity over stylistic replication. While this ensures narrative coherence and accessibility, it also results in a partial loss of Twain’s authorial identity. To strengthen stylistic fidelity without compromising communicative function, future translators should be encouraged to explore register variation, rhythmic equivalence, and compensation strategies, as supported by both international and Kazakh scholars. The integration of stylistic training in translator education and editorial standards will play a crucial role in enhancing the quality and authenticity of Kazakh literary translations.

Translator’s Agency and Ideological Influence

In literary translation, especially of canonical authors like Mark Twain, the role of the translator extends far beyond linguistic mediation. Translators inevitably make interpretive and stylistic decisions that reflect not only their linguistic competence but also their cultural, ideological, and institutional positioning. In the context of Kazakh translations of Twain’s works, the translator's agency is visible in the choice of tone, stylistic simplification, selection of lexical equivalents, and, most significantly, the shaping of authorial voice to align with local norms and readership expectations. This section explores how ideological and institutional influences may

shape translation strategies and how the translator functions as a cultural rewriter, a concept widely recognized in modern translation theory (Lefevere, 1992; Tymoczko, 2021).

Twain's writing is loaded with social satire, political irony, and critique of authority figures—themes that do not always translate easily into cultures with different political histories and social sensitivities. In Kazakh translations, as several studies have pointed out (Nurgaliyeva & Zharylkasyn, 2023; Alimzhanova & Zhumabekova, 2021), these aspects of Twain's prose are often toned down, omitted, or reframed. For instance, sharp criticisms of monarchy, institutionalized religion, or legal injustice are frequently softened through modulation or euphemistic wording, which indicates a conscious or unconscious effort by the translator to avoid conflict with local ideological frameworks. This reflects Lefevere's (1992) argument that translation is always influenced by patronage and ideological filtering, especially in societies where literature still serves educational or moral functions.

The publishing environment in Kazakhstan, particularly for translated literature, may impose editorial preferences that favor standardized language, moral clarity, and stylistic conservatism. In such contexts, translators may feel compelled to avoid controversial or ambiguous stylistic choices, prioritizing a "safe" version of the text over one that challenges readers linguistically or ideologically. This institutional pressure contributes to the neutralization of dialect, the flattening of character voice, and the standardization of narrative tone, all of which limit the full reproduction of Twain's literary identity.

At the same time, the translator's individual agency can also serve as a force for creativity and resistance. As Tymoczko (2021) emphasizes, translators may choose to highlight or downplay certain features depending on their personal interpretation, professional training, and intended audience. In the Kazakh context, there are instances where translators creatively adapted idioms, reimagined metaphors, or introduced localized humor to maintain narrative vitality. These moments demonstrate that translators are not passive conduits but active cultural

agents shaping the way foreign literature is perceived and understood in their linguistic environment.

Translators sometimes function as cultural educators, especially when dealing with texts like Twain's that are included in school curricula. In this role, their choices are guided not only by linguistic and stylistic goals but by didactic and ideological considerations, such as preserving cultural harmony or promoting values like kindness, justice, and patriotism. While such intentions are often noble, they inevitably influence how the original author's voice and social critique are represented—or silenced.

The Kazakh translations of Twain's works reveal the complex interplay between translator agency and ideological influence. The translator is simultaneously a linguist, interpreter, editor, and cultural negotiator, whose decisions are shaped by personal judgment as well as external forces such as audience expectations and institutional norms. Recognizing the translator's agency is essential for understanding the gains and losses in stylistic fidelity, as well as for promoting more conscious, transparent, and theoretically informed translation practices in Kazakh literary culture.

It is also important to note that the Kazakh translation analyzed in this study was based on the Russian version of the text, not translated directly from English. This factor may account for some of the observed simplifications, omissions, and stylistic shifts. For example, in several cases, irony and satire present in the English original were neutralized, possibly due to the double-layer filtering through the Russian intermediary text. This highlights the need for direct source-language translation and greater stylistic awareness in future Kazakh editions.

Conclusion

This thesis set out to explore how stylistic devices in the works of Mark Twain are translated from English into Kazakh, with a primary focus on *The Prince and the Pauper*, as well as supporting texts such as *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. The research employed a product-based qualitative methodology, combining comparative textual analysis with established theories in stylistics and translation studies. The aim was not only to identify the types of stylistic devices used by Twain—such as metaphor, irony, simile, epithets, hyperbole, and dialect—but also to assess the effectiveness of translation strategies used in the Kazakh versions, and to consider broader implications for literary translation in Kazakhstan.

The findings indicate that while basic stylistic devices—including metaphors, similes, and repetition—were often successfully rendered through literal translation or equivalence, more complex and culturally embedded features—such as irony, sarcasm, and dialectal speech—frequently underwent adaptation, modulation, or omission. This pattern suggests that Kazakh translators tended to prioritize functional fidelity and readability, sometimes at the expense of stylistic richness and authorial voice. The underuse of compensatory strategies, in particular, led to a loss of expressive nuance, while the frequent standardization of dialect and informal speech diminished character identity and narrative depth.

The analysis also revealed that translators are influenced by a variety of linguistic, cultural, and ideological factors. The structural differences between English and Kazakh, as well as the sociolinguistic conventions of Kazakh literary norms, posed significant challenges in preserving Twain's stylistic intent. Moreover, institutional and pedagogical considerations—especially in translations intended for youth or education—often encouraged a more neutral, formal tone, contributing to the erasure of Twain's satirical edge and colloquial vibrancy. These observations support modern translation theories, including Lefevere's concept of ideological

rewriting and Nida's theory of dynamic equivalence, emphasizing that translation is both a linguistic and cultural act.

Importantly, the thesis highlights the active role of the translator as a cultural mediator, whose decisions shape how foreign literature is perceived and interpreted in the target culture. The translator's agency, though constrained by norms and expectations, remains a vital factor in the success of literary translation. Where translators demonstrated stylistic creativity and cultural sensitivity, the Kazakh versions retained much of Twain's humor, imagery, and rhetorical energy, proving that stylistic fidelity and functional clarity can coexist when guided by theoretical awareness and interpretive skill.

This study underscores the need for greater emphasis on stylistic fidelity, creative adaptation, and compensation strategies in Kazakh literary translation. It calls for further integration of stylistics, cultural pragmatics, and narrative theory into translator training programs and editorial practices. By promoting a more balanced and nuanced approach to translation—one that respects both meaning and style—Kazakh literary translators can ensure that works like Twain's retain their literary power, narrative voice, and cultural resonance in the Kazakh language.

The evaluation of translation quality in this study focuses on how effectively the Kazakh translations of Mark Twain's works convey both the meaning and stylistic essence of the original texts. Translation quality, particularly in the literary domain, cannot be measured solely by grammatical accuracy or lexical equivalence. Instead, it involves a broader assessment of how well the narrative tone, emotional impact, authorial voice, and rhetorical function of stylistic devices are preserved, adapted, or transformed in the target language. Drawing on both theoretical insights and textual evidence, this section critically assesses the quality of the Kazakh translations in terms of stylistic fidelity, functional adequacy, and reader engagement.

From a stylistic perspective, the quality of translation is mixed. On the one hand, many metaphors, epithets, and repetitions were translated accurately and effectively, preserving the imagery and rhythm of Twain's original prose. These successful cases often involved literal translation or equivalence strategies, which maintained the clarity and tone of the original. However, on the other hand, stylistically rich elements—such as dialect, irony, and colloquial expressions—were frequently standardized or omitted, leading to a flattening of character voices and a reduction in narrative texture. This limits the reader's ability to experience the linguistic diversity and social realism that are central to Twain's works.

In terms of functional quality, the translations generally succeeded in conveying the core meaning and moral values of the texts. The plot, character relationships, and narrative structure remained coherent and accessible to the target audience. This indicates that translators prioritized comprehensibility and fluency, especially in translations used in educational or youth settings. Such choices align with reader-oriented approaches (Liu, 2022) and reflect an effort to make Twain's complex prose more suitable for a modern Kazakh readership. However, this functionality often came at the cost of stylistic precision, especially in areas where Twain's style served not only a literary but a rhetorical or satirical purpose.

A further criterion in evaluating translation quality is the balance between foreignization and domestication. The Kazakh translations leaned heavily toward domestication, adapting cultural references and idioms into familiar forms. While this improves reader engagement, it can result in the loss of cultural specificity, weakening the historical and contextual authenticity of the original work. High-quality literary translation, as scholars like Saldanha and O'Brien (2021) argue, should aim for a dynamic balance, allowing the reader to experience the "foreignness" of the text without causing misunderstanding. In the case of Twain, whose social satire and cultural references are key to his literary identity, more creative strategies—such as compensation or annotated adaptation—could enhance both style and meaning.

The Kazakh translations of Twain's works demonstrate solid technical quality and semantic accuracy, but reveal limitations in terms of stylistic depth and cultural layering. The translations are effective in preserving core narratives and values but vary in their ability to reflect the full expressive range of Twain's voice. To elevate translation quality in future works, greater emphasis should be placed on stylistic training, cultural literacy, and the strategic use of compensation and modulation to address inevitable losses in form. High-quality literary translation requires not only linguistic competence but also creative sensitivity to style, which is the key to honoring both the letter and the spirit of the original.

Based on the findings and analysis presented in this thesis, the following recommendations are proposed for translators working with stylistically rich literary texts, particularly those translating from English into Kazakh. These recommendations are aimed at enhancing both stylistic fidelity and reader engagement, while preserving the authorial voice and cultural depth of the original text.

1. Prioritize Stylistic Awareness Alongside Semantic Accuracy

Translators should not limit their focus to meaning alone but also pay close attention to how something is said. Twain's style—characterized by humor, irony, dialect, and rhetorical repetition—is central to his literary identity. Thus, translators are encouraged to study stylistic devices as communicative tools and treat them as essential to the translation process, not secondary concerns.

2. Use Compensation Strategies More Proactively

When a stylistic feature (e.g., idiom, dialect, or metaphor) cannot be directly translated due to linguistic or cultural limitations, it should be compensated elsewhere in the text to maintain the overall stylistic balance. This technique helps preserve narrative texture and rhythm, especially when direct equivalents are unavailable. As Munday (2022) notes, compensation is key in literary translation to avoid stylistic flattening.

3. Apply Register Variation to Preserve Character Voice

To avoid uniformity in character speech, translators should consider using register shifts and stylized informal Kazakh to reflect differences in social class, age, and personality. Instead of standardizing all dialogue, experiment with oral expressions, contractions, or rhythmical repetition to reflect Twain's use of sociolects and informal tone.

4. Balance Domestication and Foreignization Thoughtfully

While adaptation to the Kazakh cultural context is important, excessive domestication can dilute the historical or cultural specificity of Twain's works. Translators are encouraged to preserve certain culturally significant references, names, or idioms, possibly using footnotes or brief in-text explanations, to retain the "foreignness" that enriches the reader's understanding of the original world.

5. Deepen Knowledge of Translation Theories and Stylistics

A strong theoretical foundation helps inform better decision-making during translation. Translators should familiarize themselves with current theories such as dynamic equivalence (Nida), communicative translation (Newmark), cultural rewriting (Lefevere), and stylistic equivalence (Liu, 2022). Understanding these frameworks helps address challenges with more confidence and creativity.

6. Collaborate with Editors and Linguists Specializing in Kazakh Literary Style

Since stylistic fidelity is not only about translation but also about linguistic elegance and cultural appropriateness, collaboration with Kazakh literary experts can refine translated texts. Peer review by specialists can ensure that stylistic elements are not lost or weakened during editing.

7. Promote Translator Visibility and Reflection

Translators should be encouraged to reflect on their choices and, where possible, provide prefaces or notes discussing their approach to handling difficult stylistic elements. This increases

transparency, supports the academic community, and encourages more nuanced reading by the audience.

By integrating these practices into their work, translators will be better equipped to reproduce both the literary meaning and stylistic identity of source texts. In the case of Twain and other authors with complex stylistic profiles, these strategies will ensure that Kazakh translations not only inform but also inspire, maintaining the artistic and emotional resonance of the original.

By expanding the stylistic corpus beyond a single novel, this research has provided a broader insight into how Kazakh translators deal with Twain's style across multiple genres and settings. The comparative analysis of over 100 stylistic devices has shown that certain strategies—such as modulation and omission—are consistently used for dialect and irony, while metaphor and simile are often retained through literal or adaptive techniques. This multi-textual approach revealed recurring tendencies in Kazakh literary translation and confirmed that the translators' decisions are shaped by both linguistic feasibility and cultural expectations. The inclusion of *Tom Sawyer* and *Huckleberry Finn* thus significantly strengthened the validity and scope of this research.

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