

LINGUOCULTURAL UNITS IN LITERARY TRANSLATION

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Abstract. Translation is a form of communicative activity that mediates two cultural communities: to the source culture and its language, and translated text is focused on target language culture. The interaction of cultures in translation implies possibility of understanding the importance of knowing and respecting different cultures. In terms of knowing a foreign culture, translation occupies a primary position. The idea of the national and cultural specificity of language is particularly prominent among researchers who interpret translation solely as a cultural process. Translation is an important tool for cross-cultural communication. The role of language as a means of sharing a worldview with representatives of different cultures is of great importance. This world view is unique in a cultural sense, and its transmission through another language during translation is often a difficult task. Taking into account the cultural characteristics of a particular ethnic group in translation allows us to consider it as a phenomenon of intercultural communication, since translation involves overcoming not only linguistic, but also cultural barriers. Language is not only the property of culture, but also the "prerequisite" of culture, which makes it possible to consider language not as a passive reflection or mirror of culture, but as a partially autonomous personality.

Key words: translation, culture, language, national and cultural characteristics, cross-communication, literary text, linguistic phenomena.

Introduction. Translators working in the field of translation pay particular attention to translation as a cultural phenomenon. In this respect, it is vital to understand the importance of a cultural approach to translation and to recognise translation as a means of intercultural communication. Cultural interaction in translation means, first of all, giving readers the opportunity to convey the ideas inherent in other people's cultures, broadening their horizons and helping them to understand that other people have their own traditions and customs and that their cultures should be known and respected. The continuity of translation studies and cultural studies was studied by E. Sepir, V. N. Telia, E. M. Vereshchagin, V. G. Kostomarov, V. N. Komissarov, A. N. Baranov, V. I. Khairullin, O. A. Kornilov and other researchers.

In terms of familiarization with a foreign culture, translation plays one of the leading roles, since it "crosses not only the boundaries of languages, but also the boundaries of cultures", and the text created in this process is transferred not only to another language system, but also to another culture system" [1].

Nowadays, the growing interest in foreign languages, foreign cultures and international relations in society is one of the most important needs that have arisen in response to the demands of the times. In this context, the function of recognition of national languages and ancient texts, which transmit the cultural values of a nation from generation to generation, is attracting increasing attention. Recent research has aimed to identify the early linguistic environment evoked by the national psyche, and linguists have been charged with the task of examining the national cultural-linguistic aspects of the stereotypes that have been cultivated in the collective consciousness of nations over the centuries [2, 703].

Taking into account cultural characteristics of a particular ethnic group in translation allows us to look at it as a phenomenon of intercultural communication, since translation involves overcoming not only linguistic, but also cultural barriers. Translation is a type of communicative activity that mediates

Әлеуметтік-гуманитарлық ғылымдар-Социально-гуманитарные науки- Social and humanities sciences between two cultural communities and has a "two-faced" character; focused on the original culture and its language, on the one hand, and on the culture of the language in which the text is translated.

Considering two such directions, translation is designed to bring carriers of different cultures closer together, ensure their mutual understanding, and optimize the process of communication between linguacultural communities. In modern language research, the question of how culture affects the translation process, what cultural elements are preserved and which are lost during translation, what translation strategies are possible is still open.

Since translation is understood not only as a linguistic discipline but also as a field of knowledge based on cultural events, the concept of culture is undoubtedly of great importance for translation. Since translation contributes to establishing a dialogue not only between languages but also between cultures, translation studies can be seen as a field of knowledge that occupies a place between linguistics and cultural studies.

Although the concept of 'culture' is widely used in translation studies and in linguistics in general, research has failed to provide a clear understanding of this phenomenon. This is due to the origin of the word 'culture', which serves as an expression of at least three original words: religious (Lat. cultus - 'mantle'), secular (Lat. cultio - 'information') and worldly (Lat. cultura - as the pursuit of perfection), which can be interpreted broadly.

The article explains that culture is the set of material and spiritual values of a people that define its identity and constitute its social and everyday life.

Methodology and research methods. In the process of writing the article, elements of associative-conceptual analysis of descriptive, literary text theory, linguacultural, cognitive methods were used in interconnection and interdependence.

According to the principle of research, change always comes from the junctions of research or branches of science. Based on this principle, using an integrated approach, linguaculturology, cognitive linguistics and literary texts were studied through the theoretical methodology. Through the descriptive operation of study, linguistic problems related to research and education in literary works were analyzed. Thanks to the linking study of linguistics methods and the theory of knowledge, conceptual and worldview significance of research and education in literary works is revealed.

The question of the relationship between language and culture remains controversial in contemporary linguistics. The complexity of this issue is determined by the complex nature of human language, which is "placed at the centre of everything in the world, in a mediating position". In this world, there are two concepts defined in relation to language: that which is lower than language and that which is higher than language. Language is oriented towards the lower and the higher, that is, the material and the spiritual [3, 7].

Moreover, language exists in the micro-social realm (language group) and in the macro-social realm (global level of communication)". Language functioning at this level takes two forms: community language (national culture) and global human language (global culture of the world community). Universal human language is a single cognitive-semantic continuum that functions as an organizing force for all languages and content aspects of knowledge about the world. This universal cognitive-semantic continuum does not present itself in material form. Language, in its national form, functions as a prominent manifestation of the ideals of the cognitive-semantic continuum" [1].

The concept of national identity and language culture is particularly reflected in the work of some scholars who interpret translation as a cultural process only. Indeed, "serving" a particular culture, languages differ from each other in terms of their national and cultural characteristics. The idea of the cultural nature of intercultural activities is formulated in various works. For example, G.B. Casagrande believes that "it is not really the language that is translated, but the culture" [4, 112]. This global interpretation of culture deprives language of its independence and language is seen as someone completely devoid of individual characteristics, "blurred" in the general concept of culture. However, it

Әлеуметтік-гуманитарлық ғылымдар-Социально-гуманитарные науки- Social and humanities sciences should be borne in mind that one of the leading roles in the formation of personality belongs to language. Only by mastering the language does a person become a subject of thought [5, 37]. If you understand language as the property of culture, then you must admit that this is one of its largest and integral parts.

If we take the example of the work of great writer M. Auezov, which has become a golden bridge between literature of universe and Kazakh national literature, M. Auezov's writing method reveals the life of ordinary rural people of that time, livelihood, marriage, family creation, such ancient customs, intelligent guys' character and actions - human ideas - farewell to justice [6].

In his works, Mukhtar Auezov showed the life, dreams and goals of people, their historical essence and current state. In his literary works, written in the early years, he dominated the description of life and social situation of country, and by the mid of 20s, his works showed concern for the fate of people. In his prose works, he connected human activity with social conditions, brilliantly described the life of community, national character [7].

This requires correlation of active and passive vocabulary in the vocabulary of modern readers of M. Auezov's language, replacement of unknown vocabulary with semantically developed lexical units. The basis of identity, life and culture of Kazakhstan is revealed through the language, which is the basis of national life [8, 117].

In the world linguistics, A.Fedorov, V.Vinogradov, I.Rezvin, K.Rais, O.Kade, Yu.Naida, Zh.Munin, A.Schweitzer, Ya.Retsker, V.Komissarov, A.Latyshev, Z. Lvovskaya and others are the founders of translation studies. The concept of "translation" is ambiguous. It has two terminological interpretations. On the one hand, it defines the function of thought as the tendency to transfer the informational content of one language with the help of units of another language. On the other hand, it states that the result of this process is what is referred to as translation in oral and written form. This conclusion is a traditional principle noted by all researchers involved in the study of the subject [9, 10].

Researchers believe that in the text for which the translation is intended, along with the observance of linguistic laws and principles of translation language, the national peculiarities of population using the original language should be preserved. V. N. Komissarov said the following: "despite the fact that the text to be translated must be "transferred to the culture of translator", translated text must retain cultural coloring of original language user" [10, 72]. Translation is an important part of our literature in our native language, covering all genres. While the degree of the art of translation influences native culture's maturity, translation itself thrives as a fruitful result of that culture.

Let us dwell on the literary quality of Mukhtar Auezov's work "Karash-Karash story" in Kazakh and English. This work describes the life of the steppe before the revolution. It is clear that the root of the writer's proposed idea comes from the difficulties of patriarchal-feudal life at that time, from the fierce old strife of two classes. The writer first accurately conveys the special atmosphere of this miserable existence. Here, following points as lifestyle, profession, wealth, poverty, mutual assistance, struggle, national spirit, and behavior of people, who on a summer day go out to summering place ("zhailau"), graze cattle, and spend long winter days in wintering place ("kystau") are perfectly described. For example:

Бұл бала әке мен шешенің қуаныш-қызығынан, көңілді-көңілсіз күйлерінен әрдайым әлденеден шеткерірек болатын. Кейде үй іші томсарып, ашумен тыртысып отырғанда, ол ерекше желігіп, өз-өзінен көтеріліп, ойнап кетеді. Ал тағы бір кезде үй іші мәз-мәйрам болып отырғанда, жабырқап, түнеріп, мең-зең боп, үндемей қалатын да әдеті бар. Ондай күйлері болғанда, алдына үйіп-төгіп қойған мошшылықтың барлығы да оншалық әсер ете алмайтын. Қуана алмай, қоқыр тартып, әке-шешесін ұрына алмағандай, сазара қарап қалатын [11, 20].

He was a strange boy thoughtful beyond his years, much too inquisitive, and too comprehending for his own good. The atmosphere of the home might be gloomy, an oppressive silence might reign following a quarrel between his parents. Or everyone would be in a high spirits while he sat with his nose buried in his knees and you couldn't make him get up from the ground. When he was in such a mood

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you could strew gold before him, but he would stare moodily and listlessly before him, like a beaten dog or half-wit, as though deaf and blind, not responding to either his mother or father [12, 18].

For M. Auezov, who portrays with special skill, an indestructible law is a convincing reflection of life reality and an effort to personalize images. The soul of dead and alive, which is found to be necessary, reveals the secrets of everything that is inanimate. Life is depicted by expanding the circle of life through its details.

Күн шығысымен Бақтыгүл Қараиш-Қараиштың шаттарында, қара жолдың айналасында қарауылда отырады. Әлденендей мақсатқа арнап, жол бойында қолайлы жерлер қарастырады [11, 63].

Bakhtygul roamed the forbidding, uninhabited regions above the Karash-Karash pass. At night he find shelter in a pine forest [12, 66].

Бұл уақытта Бақтыгүлдің жүзі қан-солден айрылған, сұп-сұр. Анда-санда күрсінгенде, демдіріл деп алады. Қолыда ұстаған нәрсесін сығымдап ұстап, қалтырай түседі [11, 63].

Bakhtygul's face was grey, with not a drop of blood in his cheeks, and it seemed that all his vital juices had dried up. His hands trembled and twitched as though he were clutching something with curled grasping fingers. He breathed fitfully, now signing heavily, now coughing hoarsely, spasmodically [12, 66].

Ішінде лепілдеп, алып-ұшып асыққан, асықтырған бір байлау бар. Сол орындалғаниша шыдам таба алмай, сабыр тақатынан айырылып, тіршілік күнін өткізе алмаған сияқты. Қалың, ұзын қара мұрты көбік қарда түлкі басып отырған қаракер қыранның қанаты сияқтанып салбырап, аузын басып кеткен [11, 63].

Impatience gnawed at him. His long, drooping moustaches above swollen lips would sometimes look like the wings of an eagle pressing a red fox to the snow [12, 66].

Шегемінің жайлауы – Асыға қарай телміріп, сазарып, кеп қарайды, күтеді... Көзінде қанталаған қызыл бар. Сызданып қадалып, әлдеқандай от ойнағандай жарқ-жұрқ етеді [11, 63].

He clambered down the slope to the road, watching it until he tired, and lifted his head towards the high-lying pastures, bleached by autumn and the tall, snow-flecked peak Asy. He looked at it with bloodshot eyes, squinting from the blinded sheen of the snow, and one could not say whether they were watering or glittering coldly [12, 66].

In the examples given, the author's characteristics clearly show Bakhtygul's heavy caption and loneliness.

Language is not only a property of culture, but also a "prerequisite" of culture, which makes it possible to consider language not as a passive reflection or mirror of culture, but as a partially autonomous entity. "From the point of view of the subject, neither language nor culture is a priority, since the subject assimilates culture together with language acquisition, as well as with texts" [13, 95]. In addition, language helps "to see, observe and understand what we do not see and understand without it", opens up to us the world around us, "a phenomenon that has no name or does not exist in the world at all" [5, 5].

Independence should also be recognized in the sense that "the linguistic form of expression of cognitive activity creates conditions for the implementation of its individual processes only in the linguistic (speech) plan" [5, 40]. This indicates that language itself is an informational and cognitive value, since it is the sum of social experience.

Scholars believe that the characterization of language as a mirror of culture is a secondary phenomenon that emerged only after the importance of language action and participation in cultural construction was understood. Research on this issue is reflected in the works of researchers such as V. Humboldt, I.L. Weisberger, A. Vezhbtskaya, V.V. Kolesov, N.D. Arutyunova, V.V. Vorobyov, Y.A. Sorokin. The action here is the linguistic transformation of the facts of reality into objects of consciousness, i.e. the transformation of the world into thought". If culture can be defined as "what a

Әлеуметтік-гуманитарлық ғылымдар-Социально-гуманитарные науки- Social and humanities sciences society does and thinks", then language is "the concept of the way in which this society thinks" [14, 193].

There is even a view that language and culture interact as two equal people, at the same time that "language does not recognize itself in culture, and culture does not recognize itself in language. Their interaction is dialogue. Language and culture develop in parallel" [14, 194].

There are cultures that use multiple oral languages, but it is common for an individual ethnic group to use the same oral language. An ethnos acts as a language collective, a society of people who form a culture and use one or another language. In the world, the pluralism of cultures, as well as the pluralism of languages and linguistic groups, is such a real case as occurs. The abundance of languages and cultures is a favorable and successful situation, as it allows you to fully reflect the experience of all mankind.

Results and discussion. Translation, as already mentioned, is an important tool for implementing intercultural contacts, as it helps to get acquainted with the facts of someone else's culture. In addition, the role of language, which acts as a means of communicating the vision of the world with representatives of other cultures, is very important. This worldview is unique in the cultural sense, and communicating it through another language, including in translation, is often a difficult task. "It is in this case that translation should be spoken of as a process of "infinite approximation" or "infinite relativity", since there is no correspondence between how different languages in the content of their units and structures reflect specific signs of reality in relation to specific elements of culture" [1].

The specific elements mentioned can often be defined as "untranslatable" in terms of translation. According to some culturologists, untranslatable translation, with all its paradoxicity, is a carrier of high-value information [15, 15]. Such information is transmitted not directly, that is, not through direct acquaintance with someone else's culture, but indirectly — through language, through texts.

After receiving and accepting the information received, the receiver establishes a pragmatic relationship with the text. This relationship may be intellectual if the text is a source of information about any event or fact for the receiver. The information contained in the text may elicit an emotional response in the recipient and prompt an action." The ability of the text to produce communicative influence, the ability of the recipient to produce a pragmatic attitude towards what is reported, and therefore the pragmatic effect of the information on the recipient, constitute the pragmatic basis of the text" [1].

The pragmatic influence of information on the receiver is an integral part of all communication, especially inter-academic communication. The formation of the necessary pragmatic attitude of the translator towards the message is determined by the translator's choice of linguistic tools in the production of the translated text [4, 209].

When considering a literary text, this issue becomes even more complicated, since only textual features can be added to the culture. A literary text is a culturally unique phenomenon, as it describes a completely unique reality in relation to reality, which is created by the author of text. A written text is, in most cases, an oral work edited by the author in order to positively influence the reader.

To facilitate immersion in the "textual" world of a literary text, the recipient is given certain "keys", which are markers that allow the text to be attributed to a particular culture. As definitions, specific references to specific models of culture or actions associated with models of a particular culture, specific features may be used.

The peculiarity of the translated literary text is that it always belongs to the second type of communication, that is, there are markers in the world created in this text: its relation to culture is different from the culture to which the recipient belongs. Cultural markers reflecting any elements of the cultural fund are specially created, fictional, since they are not a documentary representation of real signs, but their description, which is due to the imagination of the author of the text.

When we talk about the elements of culture related to translation issues, most often the attention of researchers is focused on the field of extralinguistic phenomena, various phenomena or events occurring in a particular linguacultural community. However, in the language itself, there are culturally defined units that are signs of any culture. Cultural conditional linguistic phenomena are observed at

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different levels of the linguistic system. Among them, some grammatical categories are named that are characteristic of only one language; certain metaphors, idioms, and others, that is, forms that are socially opposite to each other, are included.

The author, as a representative of the original culture, "places" markers throughout the text that serve as "keys" and help the recipient to enter the textual world and identify the culture. Without the intention of filling the text with a certain number of cultural elements that allow the recipient to recognize the culture presented, the creator of work can put "unconscious" markers. This happens primarily because the author describes the culture "from the inside". The recipient of text translation is assigned the role of such an external observer who perceives from the outside a part of another culture presented in the text world of writer. This is due to the abundance of views on the described world, at least – triad. First of all, it is the attitude of the creator of the work, the most "pure" from the influence of another culture. The translator's approach in mediating between the two main cultures and the target culture takes into account the "linguistic and cognitive knowledge of the recipient of the translation that determines the cultural specificity" [4, 21]. The evaluation of the global culture of the text from the perspective of those alienated from the author's culture is determined by the perspective of the recipient of the foreign language/culture.

Conclusion. In the case of translation, neither the author of the original text nor the reader of the translated text can be sure to what extent the elements of the cultural resources presented in the translated text correspond to the actual situation, as they are separated by cultural barriers. In this case, all the responsibility falls on the translator, who acts as an expert in the cultural domain of both the source and target texts.

This determines the nature of the translator's activities. On the one hand, the cultural signs of the author must be protected and, on the other hand, the recipient must be helped to identify other cultural signs and often adapt them to the recipient's perception and make them acceptable.

Thus, when contemporary resources for language and culture studies, ethnolinguistics and translation studies are examined, there is reason to argue that translation can be recognized as a linguistic-cultural process. This is because translation serves the purpose of intercultural communication, which both presupposes linguistic activity and ensures 'mutual understanding between participants in the communicative act who have different national cultures'.

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Андатпа. Аударма екі мәдени қауымдастық арасында делдал болатын коммуникативті іс-әрекеттің бір түрі; бір жағынан бастапқы мәдениетке және оның тіліне, екінші жағынан аударма мәтіні аударылған тілдің мәдениетіне бағытталған. Аударма кезіндегі мәдениеттердің өзара әрекеттестігі өзге мәдениеттерді білу және құрметтеу керек екенін түсінуге мүмкіндік беруді көздейді. Шетелдік мәдениетпен танысу тұрғысынан аударма жетекші рөлдердің бірін атқарады. Тілдердің ұлттық-мәдени ерекшелігі туралы идея аударманы тек мәдени процесс ретінде түсіндіретін кейбір зерттеушілердің еңбектерінде айрықша көрініс табады. Аударма мәдениетаралық байланыстарды жүзеге асырудың маңызды құралы болып табылады. Әлемнің көзқарасын басқа мәдениеттің өкілдерімен жеткізу құралы ретінде әрекет ететін тілдің рөлі өте маңызды. Бұл дүниетаным мәдени мағынада бірегей болып табылады және оны аударма кезінде өзге тіл арқылы жеткізу жиі қиын міндет болып табылады. Аудармада белгілі бір этностың мәдени ерекшеліктерін ескеру оған мәдениетаралық қарым-қатынас құбылысы ретінде қарауға мүмкіндік береді, өйткені аударма тек тілдік ғана емес, сонымен бірге мәдени кедергілерді де женуді көздейді. Тіл тек мәдениеттің меншігі ғана емес, сонымен қатар мәдениеттің "алғышарты", бұл тілді мәдениеттің пассивті көрінісі немесе айнасы ретінде емес, ішінара автономды тұлға ретінде қарастыруға мүмкіндік береді.

Түйін сөздер: аударма, мәдениет, тіл, ұлттық-мәдени ерекшеліктер, мәдениетаралық байланыс, көркем мәтін, лингвистикалық құбылыстар.

ЛИНГВОКУЛЬТУРНЫЕ ЕДИНИЦЫ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ

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Аннотация. Перевод - это форма коммуникативной деятельности, которая опосредует два культурных сообщества; к исходной культуре и ее языку, а так же переводной текст ориентирован на культуру переводимого языка. Взаимодействие культур при переводе предполагает возможность понимания того, что необходимо знать и уважать другие культуры. С точки зрения знакомства с зарубежной культурой перевод играет одну из ведущих ролей. Представление о национально-культурной специфике языков находит особое отражение в работах некоторых исследователей, интерпретирующих перевод только как культурный процесс. Перевод является важным инструментом для осуществления межкультурных связей. Очень важна роль языка, выступающего в качестве средства передачи видения мира с представителями другой культуры. Это мировоззрение уникально в культурном смысле, и его передача через другой язык при переводе часто является сложной задачей. Учет культурных особенностей конкретного этноса в переводе позволяет рассматривать его как явление межкультурной коммуникации, поскольку перевод предполагает преодоление не только языковых, но и культурных барьеров. Язык является не только собственностью культуры, но и "предпосылкой" культуры, что позволяет рассматривать язык не как пассивное отражение или зеркало культуры, а как частично автономную личность.

Ключевые слова: перевод, культура, язык, национально-культурные особенности, межкультурная

