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**LITERARY TEXT AS A SOURCE OF NATIONAL AND CULTURAL
INFORMATION AND ITS TRANSLATION SPECIFICS**

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Abstract. This article investigates a literary text as a means of conveying national and cultural information and analyzes the peculiarities of its translation. The significance of cultural components in literary works is emphasized, and methodological approaches to their translation are presented.

The purpose of the study is to consider a literary text as a source of cultural information and to identify the challenges involved in transmitting its semantic and stylistic features in Russian and English translations. To achieve this goal, the following methods were used: semantic-stylistic analysis to compare lexical and stylistic features of the original and translations; comparative analysis to assess equivalence in Russian and English versions; and content analysis to identify retained or lost cultural elements.

The research object was the novels of Kazakh writers: A. Nurpeisov's "Ymyrt" (Twilight), "Sergelden" (Ordeal), S. Elubay's "Aq boz ui" (The Lonely Yurt), and M. Zhumabaev's "Sholpanyn kunasi" (Sin of Sholpan), as well as their translations into Russian and English.

The findings indicate a considerable degree of loss and transformation of cultural elements in translation, especially in English versions mediated through Russian. Literal translation often fails to capture the emotional and symbolic nuances of the original, while the methods of adaptation show greater success in preserving cultural meaning.

The theoretical significance of the article lies in its contribution to the development of translation studies and intercultural communication, providing a foundation for further exploration of issues in literary translation. The practical significance lies in the possibility of applying the results in the professional activities of translators when addressing tasks related to conveying cultural features in the process of translating literary works.

Keywords: literary text, national and cultural information, cultural marker, extralinguistic information, explication, generalization, transliteration, foreignization, domestication

Introduction

A literary text is not only a means of expressing the author's worldview, but also an invaluable source of national and cultural information. Literary works reflect traditions, customs, linguistic features, and ethnic stereotypes, shaping the unique identity of each nation. The internal structure of the text – including descriptions of characters, nature, and everyday life – is rich with ethnocultural markers that convey the specifics of speech behavior and mentality. One can say that a literary text is like a mirror reflecting the spiritual development of society across different eras, embodying cultural traditions, everyday realities, and the value system of a particular ethnic group. These ethnocultural elements serve as identifiers, allowing for a deeper understanding of the national character of the depicted people.

Every national literature possesses its own thematic content and unique conceptual and imaginative system, which may both coincide with and differ from the traditions of other literature. In this sense, prose fiction represents a complex cultural and linguistic phenomenon, the perception of which largely depends on the reader's cultural background, extralinguistic knowledge, and ability to grasp implied meanings. However, conveying these national and cultural characteristics becomes especially challenging in the process of translation.

The translation of literary texts is a difficult task, as the translator must not only convey the content but also preserve the cultural specificity of the original. One of the key challenges is the transmission of nationally marked vocabulary, unique metaphors, symbols, and idiomatic expressions that have no direct equivalents in another language.

Indeed, literary work influences the reader through a wide range of linguistic tools: metaphors, symbolism, rhythm, and stylistic techniques. These elements create the unique atmosphere of a work, and the translator's task is not only to convey the content but also to preserve the artistic value of the original, ensuring a comparable perception among speakers of another language. In this context, the translation of literary works plays an important role in intercultural exchange, contributing to the dissemination of new ideas, aesthetic concepts, and literary forms across different cultural systems.

The process of literary translation is not merely a transfer of words from

one language to another, but a complex interaction with cultural factors requiring deep analysis and a creative approach. It is no coincidence that in recent years there has been growing interest in studying literary texts as a cultural unit. As noted by B. Ospanova, cultural values embedded in language – such as symbols, phraseology, and concepts – serve as key elements of national identity and require special attention in translation [1, p. 283]. The translation of such texts remains one of the most complex tasks in translation studies due to their multi-layered and multi-structured nature. Therefore, the study of how cultural elements are conveyed in literary translation is a highly relevant issue, as the accuracy and adequacy of the translation determine the preservation of the national and cultural uniqueness of the original work and its reception in a different linguistic environment.

Methods and materials

Existing translations of works by Kazakh writers were used as practical material in the research. These included the first and second parts of A. Nurpeisov's trilogy "Ymyrt" (Twilight) and "Sergelden" (Ordeal), the first part of S. Yelubay's trilogy "Aq boz ui" (The Lonely Yurt), and the short story "Sholpanyn kunasi" (Sin of Sholpan) by M. Zhumabayev.

The Russian translations of the first and second parts of A. Nurpeisov's trilogy were completed by Y. Kazakov based on a literal translation provided by G. Belger. The first part of S. Yelubay's trilogy was translated into Russian by L. Kosmukhamedova. The novels of Kazakh writers were translated into English through the Russian versions by the American translator K. Fitzpatrick, who is well known for her social activism and for translating the works of Soviet politicians. As for M. Zhumabayev's short story, its Russian translation was carried out by the bilingual scholar A. Kodar and was published in 2010 in the journal "Tamir". A. Kodar made a significant contribution to the translation of national classics into Russian. The English translation of the story was done from the Russian version by Nadezhda Bogoslovskaya, a student of Al-Farabi Kazakh National University, and was published in 2010 in the Bulletin of the Abai Research Institute.

In the process of the research, the following methods were used: content analysis to identify national and cultural elements preserved or lost in translation; semantic and stylistic analysis to examine the correspondence of lexical, figurative, and stylistic features between the original and translated texts; and the comparative method to analyze the Russian and English translations in terms of their equivalence to the original. In total, 155 units of national and cultural meaning were analyzed, including phraseological expressions, metaphors, and realia. To provide a clearer representation of the scope of the analyzed material, these units were grouped into major categories according to their semantic and functional characteristics. This classification reflects the types of culturally marked elements most frequently encountered in the selected literary works and

forms the basis for subsequent analysis. The distribution of the units is presented in Table 1.

Table 1. Distribution of the national and cultural units analyzed

Category of units	Number of Units	Examples included
Phraseological expressions	40	idioms, culture-specific comparisons
Metaphorical expressions	30	zoomorphic and ethnocultural metaphors
Realia (material, domestic, social)	60	clothing items, ornaments, livestock terms
Culture-bound lexical elements (general)	25	kinship terms, ritual vocabulary
Total	155	

Results and discussion

When translating literary works, the translator faces two key challenges. First, it is necessary to preserve the literary merits of the original in order to convey its artistic value to the reader. Second, it is important to reflect the cultural features of the source text, as they are an integral part of the author's intent.

Literary translation is characterized by elements that reflect a different cultural background. However, the process of translation inevitably leads to the loss of some foreign cultural markers, and in some cases, to their replacement with elements that are more familiar to the target language audience. The replacement of a cultural marker in translation is particularly interesting from a creative standpoint and is often motivated by the desire to preserve expressiveness. At times, conveying expressiveness becomes significantly more important than maintaining the functional and stylistic affiliation of a cultural unit. The complete substitution of a marker in translation can be considered adequate only if it accurately conveys the meaning of the original utterance along with its expressive and stylistic coloring.

One of the most illustrative examples of cultural loss involves the phrase “жаулығың желпілдеп баратсың”, which carries symbolic and emotional meaning in Kazakh discourse.

Original: Біреудің мәшинесіне мініп... жаулығың желпілдеп баратсың... [10, p. 143].

Translation by L. Kosmukhamedova: Села в чью-то машину... Как это понимать? [11, p. 152].

Translation by K. Fitzpatrick: You took off your *jaulyk*. How can that be understood? The *jaulyk* is the white kerchief of the married woman [12, 6. 165].

The Russian translation omits the emotional and cultural nuance entirely, while the English translation introduces an inaccuracy by implying that the woman “took off” her kerchief, which is not present in the original text. In the Kazakh context, the expression “жаулығың желпілдеп баратсың” does not mean a literal action; rather, it is a metaphor that conveys reproach, disappointment, and a sense of impropriety. The phrase figuratively means “you rush forward without looking back”, “you pay no attention to anything else”, and implies that the woman's behavior appears careless or light-minded in the eyes of the speaker. The line is

spoken by a husband to his wife who got into another man's car, expressing his frustration and casting doubt on her propriety.

In the Russian translation, this culturally rich metaphor is simply omitted, removing the emotional intensity and the husband's hinted jealousy. In the English version, however, the translator distorts the meaning by rendering the phrase as "you took off your *jaulyk*", thereby transforming a figurative reproach into a literal act of removing a married woman's headscarf. This not only misrepresents the situation but also adds an unintended negative connotation, implying immodesty or inappropriate behavior that is not present in the original. Such an error results from insufficient knowledge of Kazakh clothing traditions and broader cultural symbolism, and it ultimately alters the woman's character, making her seem more frivolous than the author intended. This example clearly illustrates how inadequate cultural competence can distort character portrayal and weaken the ethnocultural layer of the text.

The following example illustrates how translators rely on cultural analogues to preserve pragmatic equivalence.

Original: Әншейінде қой аузынан шөп алмайтын жуас болғанмен, ұрыс үстінде бір түрлі желік пайда боп *делебесі қозып* шыға келетін [2, p. 538].

Translation by Yu. Kazakov: Казалось бы, что с него возьмешь – *мухи не обидит*, – а в тяжелую минуту *самый стойкий и смелый человек* [3, p. 501].

Translation by K. Fitzpatrick: It would seem looking at him that *he couldn't hurt a fly*, but in a difficult moment, *he was the most solid and bold* of them all [4, p. 508].

Both translations reflect the contrast between the character's seemingly gentle nature and unexpected bravery. The Kazakh original uses culturally rich idiomatic expressions such as "қой аузынан шөп алмайтын жуас" (literally: "so meek he wouldn't even take grass from a sheep's mouth") and "*делебесі қозу*" (a vivid image meaning "his blood gets up" or "he becomes excited/agitated in the heat of action"), which are replaced in both Russian and English versions with more familiar idioms for their respective audiences. This is a clear example of cultural adaptation in translation – substituting unfamiliar cultural markers with expressions more accessible to the target reader while striving to maintain the expressive and emotional content of the original.

The cultural marker "қой" (ram/sheep) holds a special place in Kazakh culture due to its economic importance. The ram symbolizes wealth and well-being. The Kazakh language contains a large number of idiomatic expressions with the component "қой" (ram), most of which carry a positive connotation. The idiom "қой аузынан шөп алмайтын" is used to describe a person who is so gentle and wouldn't harm anyone.

In order to achieve a communicative effect in the translation equivalent to that of the original text, translators employ pragmatically motivated transformations. As a result of this strategy, translators manage to preserve the pragmatic meaning of the original unit while completely altering its semantic and syntactic structure.

Thus, the idiomatic expression “қой аузынан шөп алмайтын” is translated into Russian and English with culturally equivalent idioms such as “мухи не обидит” and “he couldn’t hurt a fly.” In the Russian translation, the ethnocultural marker of the source text is replaced with one that belongs to the target culture. In the English version, the method of calquing is applied.

It is important to note that preserving a cultural marker in translation can sometimes lead to a distortion of meaning. One of the culturally specific features of the Kazakh people is the metaphorical transfer of animal characteristics to human traits. For example, the expression “қой көзді” (literally: “sheep’s eyes”) in Kazakh culture is associated with kindness, gentleness, naivety, as well as beauty.

Original: Ылғи күліп қана тұратын қой көзді [5, p 178].

Translation by A. Kodar: С красивыми бараньими глазами... всегда стоит посмеивается [6, p. 10].

Translation by N. Bogoslovskaya: His *grey eyes* are always laughing [7, p. 85].

In the Russian translation, the cultural marker and imagery of the original are preserved. However, the expression “бараньи глаза” (“sheep’s eyes”) in Russian does not carry the desired aesthetic or positive connotation. It may evoke associations with foolishness or submissiveness, which distorts the original meaning. In this case, the translator should have used a descriptive method, conveying the meaning of the expression through alternatives such as “kind eyes” or “a gentle, deep gaze.” Although the zoomorphic image is lost, these expressions are more appropriate for the perception of a Russian-speaking audience and sound more natural.

A similar approach could have been applied in the English translation by using lexical choices such as “big, gentle eyes” or “soft, kind eyes”. Moreover, the original text does not mention the color of the eyes, whereas the English version introduces the word “grey”, which alters the original meaning. In English-speaking culture, grey eyes can be associated with cold-bloodedness, composure, and calmness, due to the cool tone of the color. It is likely that the translator chose this characteristic for that very reason, but this decision introduced an additional layer of interpretation that was not present in the original text.

It is well known that the extralinguistic information in the original and translated texts may not coincide, as background knowledge differs among people from various cultures. What is obvious to native speakers of the source language may be difficult for speakers of the target language to understand. Achieving translation adequacy requires considering the pragmatic aspect. In this regard, the process of translation often involves adapting the original text, viewed from linguistic, sociocultural, and pragmatic perspectives [8]. This leads to changes in the text that account for the psycholinguistic and sociocultural differences between cultures.

As a rule, translators use two main strategies. They may focus either on

the cultural norms and values of the target audience or on the original norms and values of the source text. These approaches were formulated by American theorist Lawrence Venuti in the late 1990s. He introduced the terms “domestication” and “foreignization” [9].

With the domestication strategy, the translation is adapted for the reader: complex elements of the original are neutralized to make the text more accessible. In the case of foreignization, the translator strives to reproduce the original text as accurately as possible using the means of another language, avoiding adaptation and simplification, even if this makes the translation harder to understand.

Original: Сонда, бай бұларға келенің ішіндегі ең жаман қотыр тайлақ пен қатпа маяны береді [10, p. 74].

Translation by L. Kosmukhamedova: Тот выбрал им в табуне паршивого годовалого верблюжонка и старую облезлую верблюдицу [11, p. 82].

Translation by K. Fitzpatrick: He selected out of the herd a *lousy yearling camel* and an old mangy female camel [12, p. 97].

In this example, we can observe the domestication technique. In Kazakh culture, the term “тайлақ” refers to a camel calf aged between 1 and 2 years. The translator L. Kosmukhamedova, used explicitation and rendered it as “a one-year-old camel calf” (a one-year-old baby camel). Despite the loss of the original form, this translation can be considered successful because it retains the lexical meaning of the term. In the English intermediary translation, the word “yearling” is used, which in English refers to an animal aged between one and two years. However, this term is primarily applied to foals, calves, or lambs. Therefore, in the English translation, the reality has also been neutralized, as its specific form was not conveyed. Foreignization in translation is typically achieved through transcription or transliteration.

Original: Лабақ ахун бас болып, жұрт назары түгел қара арғымағын шапшаң аяндатып келе жатқан шойын қара жігіт Бұлышта [10, p. 99].

Translation by L. Kosmukhamedova: Общее внимание, в том числе и внимание Лабак-ахуна, прикован к черному, как чугун, Булышу, поспевающему к ним на вороном аргамаке [11, p. 108].

Translation by K. Fitzpatrick: Everyone’s attention, including that of Labakh-akhun, was fastened like iron on Bulysh, hurrying back to them on his *raven argamak* [12, p. 129].

In this example, the reality “арғымақ” is conveyed in both languages through transcription. In Russian, the transcription is recorded in the dictionary of loanwords, which ensures its communicative impact and the transmission of the lexical meaning to the recipient, as well as preserves the form of the reality. In English, only the denotative meaning of the reality is conveyed, as the adjective “raven” (black) is a lexical unit describing the color of a horse but does not convey the national connotation. In Kazakh, this reality refers to a beautiful and purebred horse. These semantic components are not reflected in the English translation.

Nevertheless, the translation can be considered successful, as the word “raven” in the phrase conveys the denotative meaning of the reality to the recipient.

A further issue arises in the translation of phraseological and metaphorical units whose figurative imagery is removed in the target text. The loss of imagery often diminishes expressiveness, and when preserving the metaphor is not possible, translators typically rely on compensation to maintain the pragmatic effect of the original.

A clear illustration is provided by the following example:

Original: Онан сайын ауыл ішінде Ақбалаға *ала-көз* көбейді [13, p. 15].

Translation by Yu. Kazakov: ...и, конечно же, первыми *невзлюбили* ее женщины аула [14, p. 9].

Translation by K. Fitzpatrick: The women of the aul *hated* her [4, p. 16].

The Kazakh expression “ала-көз көбейді” literally contains a strong culturally marked metaphor that evokes the image of “hostile, side-glancing, envious looks” directed at a woman. This phrase carries emotional intensity and conveys the social pressure and disapproval that the heroine experiences. Both the Russian and English translations simplify the expression by neutralizing the imagery and replacing it with a more general negative evaluation “невзлюбил”, “hated”. Although semantically adequate, these renderings lack the metaphorical nuance present in the original.

This is a typical case of imagery removal, which reduces the expressive richness of the text. In such situations, translators may employ pragmatic adaptation, aiming to produce an equivalent communicative effect in the target language. Pragmatically motivated transformations preserve the emotional and functional meaning of the original even when semantic, lexical, or syntactic structures undergo significant modification. This strategy is particularly relevant when translating culturally specific idiomatic expressions and realia-based metaphors, where direct transfer of imagery may lead to misunderstanding or stylistic awkwardness.

When translating a work rich in realities, translators may choose to omit them in the target language to simplify the perception of the text. In such cases, the method of generalization is often used, where reality words are excluded, but their semantic equivalence is preserved.

Original: – Уә-ә! *Итсигек* екеш итсигек те мәулеп өседі-ау, бір [13, p. 44].

Translation by Yu. Kazakov: – Даже *итсигек*...ведь и итсигек, цветет до поры до времени [14, p. 32].

Translation by K. Fitzpatrick: – Even the *itsiget* flowers in its time [4, p. 43].

The reality “итсигек” in Kazakh ethnoculture refers to a leafless shrub resembling the saxaul, also known as *Anabasis aphylla*. This plant is highly toxic: it grows rapidly, and new shoots quickly appear at the site of broken branches. Sheep that accidentally consume it die within minutes. When translating this term

into Russian and English, the translators use the method of transliteration with an explanatory comment (“итсигек” – a grass not suitable for consumption by livestock. Literally, “dog urine”). However, in the English version, K. Fitzpatrick made an error in the transmission of the graphemes of this lexical unit by replacing the letter “k” with “t,” which led to the appearance of a non-existent word in Kazakh culture. To avoid such graphic errors and make the text more accessible to foreign readers, the method of generalization would be more appropriate. In this context, what matters is not the term itself, but its characterization as a toxic plant. In such a case, a suitable translation could be the phrase: “Even the most poisonous and resilient weed blooms for a time.”

Another culturally significant realia frequently encountered in the texts is “шолпы”, a traditional silver ornament attached to a girl’s braid. In Kazakh culture, “шолпы” is not merely jewelry but an item with protective and social functions: its delicate sound signaled the presence of a young woman and symbolized grace, modesty, and femininity. Because of this culturally rich background, the translation of “шолпы” requires accuracy.

Original: *Шолпысы* сылдырап үйге кіріп-шығып күйбеңдеп жүріп, шамды өшіріп Балқия ақыры жатып қалған [10, p. 11].

Translation by L. Kosmukhamedova: Долго Балқия крутилась по хозяйству – появлялась, исчезала, – это они по звону *шолпы* угадывали. *Шолпы* – металлические подвески-украшения в косах” [11, p. 13].

Translation by K. Fitzpatrick: Balkiya bustled about her chores for a long while, appearing and disappearing, which they guessed from the tinkling of the *sholps*. The *sholps* are silver pendants [12, p. 11].

In the Russian translation by L. Kosmukhamedova, the realia is rendered through transliteration combined with a clear explication: “шолпы – металлические подвески-украшения в косах”. This explanation successfully conveys both the material form and the cultural placement of the ornament, preserving the national coloring of the original. The translator also enriches the microcontext by adding descriptive detail – “они по звону шолпы угадывали” – which aligns with the stylistic norms of prose and maintains the ethnocultural nuance of the source text.

In contrast, the English translation by K. Fitzpatrick employs transliteration followed by an external gloss: “the sholps are silver pendants”. However, this gloss leads to misinterpretation, as pendant in English typically refers to jewelry worn on the neck. As a result, the target reader may imagine a completely different accessory, and the culturally significant acoustic detail – the gentle tinkling characteristic of “шолпы” – is lost. Moreover, the translator introduces three inconsistent transliteration forms (*sholp*, *sholpi*, *sholpy*), violating the principle of terminological consistency. One of these forms (*sholp*) also contains a phonetic error, incorrectly rendering the final Kazakh vowel, which further distances the translation from the original.

Taken together, these examples demonstrate that while some translators

achieve cultural adequacy through careful transliteration and contextual clarification, others introduce semantic distortions or inconsistent renderings. Errors in explication and transliteration not only disrupt the cultural authenticity of the text but also alter the perception of female characters whose identity is closely tied to traditional ornaments such as “шолпы”.

Another traditional ornament that frequently appears in the analyzed texts is “шашбай”, an accessory closely related to “шолпы” but distinct in both form and cultural function. In Kazakh culture, “шашбай” is a decorative braid ornament woven into the hair and tied near the end of the braid. Beyond its aesthetic role, it was believed to stimulate hair growth, provide a gentle head massage, and protect women from evil spirits. Unlike шолпы, шашбай was predominantly worn by young girls and brides, which forms an important part of its cultural connotation.

In the Russian translation, L. Kosmukhamedova systematically replaces “шашбай” with “шолпы”, applying the method of functional analogy. For instance:

Original: ШЫМЫЛДЫҚ алдында бұратылып отырған Хансұлу сырға, *шашбауы* сылдырап түрегелді [10, p. 63].

Translation by L. Kosmukhamedova: Хансулу поднялась, зазвенела серьгами и *шолпами* [11, p. 70].

By merging two distinct ornaments into one, the translation simplifies the cultural layer and reduces the variety of traditional jewelry represented in the text. While the choice may have been motivated by stylistic economy or the desire to avoid overloading the reader with unfamiliar realia, this substitution nonetheless results in the loss of an important cultural distinction.

In the English translation, “шашбай” is rendered inconsistently through several contextual analogues, including “tassels” [12, p. 81] and even “bangles” [12, p. 155]. The latter leads to semantic distortion, as “bangles” are defined in English as bracelets worn on the wrist or ankle and thus cannot be physically attached to hair. For example:

Original: *Шашбауы* сылдырап-гүлдіреп Нарқыз төсек салу қамына кіріскенде...[10, p. 121].

Translation by K. Fitzpatrick: When Narkyz, with the *bangles* jingling in her braids, set about making up his bed...[12, p. 155].

Here, the use of bangles creates an implausible image and alters the traditional symbolism of the ornament. Since the microcontext already contains the explication in her braids, transliteration “shashbau” would have been sufficient and culturally more accurate. The analogue “tassels” similarly fails to convey the cultural and functional specificity of the ornament and does not reproduce the delicate sound that is an integral part of its meaning.

Taken together, these examples show that the cultural accuracy of translating realia such as “шашбай” depends not only on lexical choice but also on the translator’s awareness of traditional material culture. Functional analogues may facilitate comprehension, but when used inconsistently or inaccurately,

they distort character imagery and diminish the ethnocultural authenticity of the narrative.

To provide a clearer visualization of how the identified national and cultural units were rendered in translation, the transformation techniques observed in the analyzed corpus were systematized and presented in graphical form. While the preceding discussion illustrates these methods through qualitative examples, the diagram below offers a quantitative overview of the relative frequency of each strategy (Fig.1). This visual summary highlights the translators’ predominant reliance on transliteration, transcription, explication, and generalization, while also demonstrating the supporting role of functional analogy, descriptive translation, omission, and pragmatic adaptation. The results of the study Indicate that the translation of realia mainly resorts to direct translation, transliteration, specification and the addition of notes, which are essential for preserving the cultural connotations embedded in the source text [15]. The diagram thus complements the analytical section by summarizing the main tendencies in the translation of culturally marked elements.

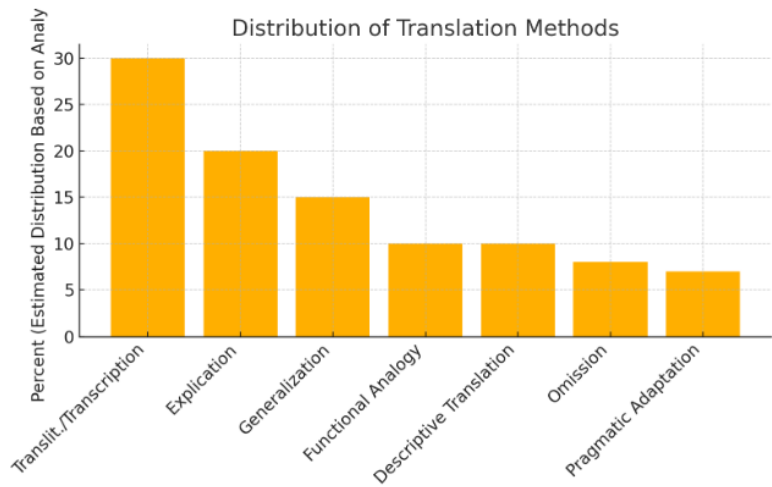


Figure 1 – Distribution of translation methods used in the research

Conclusion

Literary text is an important source of national and cultural information, conveying the traditions, values, and worldview of a nation. However, the translation of units reflecting national and cultural uniqueness in literary works is a multi-level and complex process. When translating texts with a distinct national and cultural specificity, particular attention must be given to the translation of phraseological units, metaphorical expressions, and realia. To analyze and translate national and cultural elements presented in literary works, a comprehensive set of cognitive-communicative methods must be applied, including the search for functional equivalents with similar content and emotional load.

The comparative analysis of nationally marked units in the Russian and English translations has demonstrated that translators rely on a range of transformation techniques, each serving a different purpose in preserving or adapting the cultural semantics of the original text. The key methods identified in the research include transliteration, transcription, explication, generalization, functional analogy, descriptive translation, omission, and the method of pragmatic adaptation.

Transliteration and transcription were used to retain the external form of culture-specific items such as “шолпы” and “арғымақ”, although inconsistent or inaccurate transcription occasionally resulted in semantic distortion.

Explication proved particularly effective for culturally dense units, allowing translators to supplement the meaning through clarifying details that are not explicit in the original.

Generalization appeared in cases where the specific cultural form could not be preserved, enabling translators to maintain the core meaning while simplifying the culturally bound element.

Functional analogy and descriptive translation were applied to retain the functional and symbolic role of the realia (e.g., “шамбай”, metaphorical expressions), even when their exact form was difficult to render.

Omission occurred when translators sought to reduce cultural density or avoid overburdening the target reader, though such omissions sometimes resulted in the loss of significant ethnocultural nuance.

The method of pragmatic adaptation ensured that the emotional and communicative impact of the original text was preserved, especially in the translation of idioms and metaphorical expressions where literal transfer was impossible.

Taken together, these findings highlight the complexity of translating culturally significant units and the necessity of applying multiple strategies to achieve pragmatic and communicative adequacy. The distribution and frequency of these transformation types are summarized in the diagram (Fig. 1), illustrating their relative prominence across the analyzed corpus. Future research may explore new cognitive and pragmatic approaches to translation that take deeper account of national and cultural context.

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КӨРКЕМ МӘТІН – ҰЛТТЫҚ-МӘДЕНИ АҚПАРАТ КӨЗІ ЖӘНЕ ОНЫ АУДАРУДЫҢ ЕРЕКШЕЛІКТЕРІ

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Аңдатпа. Мақалада көркем мәтін ұлттық-мәдени ақпаратты жеткізу құралы ретінде қарастырылып, оны аударудың ерекшеліктері талданады. Әдеби шығармалардағы мәдени компоненттердің маңыздылығы ерекше атап өтіліп, оларды аудару жөніндегі әдістемелік тәсілдер келтіріледі.

Зерттеудің мақсаты – көркем мәтінді ұлттық-мәдени ақпарат көзі ретінде қарастыру және оның мағыналық әрі стильдік ерекшеліктерін орыс

және ағылшын тілдеріндегі аудармаларда жеткізу барысында туындайтын негізгі қиындықтарды анықтау. Мақсатқа қол жеткізу барсында мынадай әдістер қолданылды: Семантикалық-стилистикалық талдау – түпнұсқа мен аударма мәтіндеріндегі лексикалық, бейнелі және стильдік ерекшеліктердің сәйкестігін зерттеу үшін; Салыстырмалы әдіс – орыс және ағылшын тілдеріндегі аудармалардың түпнұсқаға сәйкестігін талдау үшін; Контент-талдау – аударма барысында сақталған немесе жоғалған ұлттық-мәдени компоненттерді анықтау үшін.

Зерттеу нысаны ретінде қазақ жазушыларының романдары алынды, атап айтқанда: Ә. Нұрпейісовтің “Ымырт”, С. Елубайдың “Ақ боз үй” және М. Жұмабаевтың «Шолпанның күнәсі» шығармалары мен олардың орыс және ағылшын тілдеріне аудармалары.

Зерттеу нәтижелері аудармада, әсіресе орыс тілі арқылы аударылған ағылшын нұсқаларында, мәдени элементтердің едәуір дәрежеде жоғалатынын және түрленетінін көрсетеді. Сөзбе-сөз аударма көбінесе түпнұсқаның эмоциялық және символдық реңктерін жеткізе алмайды, ал бейімдеуші тәсілдер мәдени мағынаны сақтауда анағұрлым тиімді болып табылады.

Мақаланың теориялық маңыздылығы зерттеуде ұсынылған тұжырымдардың аударматану мен мәдениетаралық коммуникация салаларының дамуына үлес қосуымен, сондай-ақ көркем әдеби шығармаларды мәдени ерекшеліктерін ескере отырып аудару мәселелерін тереңірек зерттеуге негіз бола алатындығымен айқындалады. Зерттеудің практикалық маңыздылығы – көркем мәтінді аудару барысында мәдени ерекшеліктерді жеткізуге қатысты мәселелерді шешуде алынған нәтижелерді аудармашылардың кәсіби тәжірибесінде қолдану мүмкіндігінде.

Тірек сөздер: көркем мәтін, ұлттық-мәдени ақпарат, мәдени маркер, экстралингвистикалық ақпарат, экспликация, генерализация, транслитерация, форенизация, доместикация

ХУДОЖЕСТВЕННЫЙ ТЕКСТ КАК ИСТОЧНИК НАЦИОНАЛЬНО-КУЛЬТУРНОЙ ИНФОРМАЦИИ И ОСОБЕННОСТИ ЕГО ПЕРЕВОДА

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Аннотация. В данной статье художественный текст рассматривается как средство передачи национально-культурной информации, а также анализируются особенности его перевода. Подчеркивается значимость культурных компонентов в литературных произведениях и предлагаются методологические подходы к их переводу.

Целью исследования является рассмотрение художественного текста как источника национально-культурной информации и выявление основных трудностей, возникающих при передаче его семантических и стилистических особенностей в русских и английских переводах. Для достижения данной цели были использованы следующие методы: семантико-стилистический анализ – для сопоставления лексических и стилистических особенностей оригинала и переводов; сравнительный анализ – для оценки эквивалентности русской и английской версий; контент-анализ – для выявления сохраненных или утраченных национально-культурных элементов.

Объектом исследования стали романы казахских писателей: А. Нурпеисова “Ымырт” (Сумерки), “Сергелдең” (Мытарства), С. Елубая “Ақ боз үй” (Одинокая юрта) и М. Жумабаева “Шолпанның күнәсі” (Грех Шолпан), а также их переводы на русский и английский языки.

Результаты исследования показывают значительную степень утраты и трансформации этнокультурных элементов в переводе, особенно в английских переводах, опосредованных русским языком. Буквальный перевод часто не способен передать эмоциональные и символические нюансы оригинала, тогда как приемы адаптации оказываются более эффективными в сохранении культурного смысла.

Теоретическая значимость статьи заключается в том, что представленные в исследовании выводы вносят вклад в развитие переводоведения и межкультурной коммуникации, а также могут послужить основой для углублённого изучения проблем перевода художественных произведений. Практическая значимость состоит в возможности применения результатов в профессиональной деятельности переводчиков при решении задач, связанных с передачей культурных особенностей в процессе перевода художественных произведений.

Ключевые слова: художественный текст, национальная и культурная информация, культурный маркер, экстралингвистическая информация, экспликация, генерализация, транслитерация, форенизация, доместикация

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