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## **ETHNOCULTURAL IDENTITY IN LITERARY TEXT**

**Annotation.** Structural and also other formal differences between the translated text and the original work are analyzed in the article. Contradiction in meaning has been revealed due to the impossibility of translating individual elements of the original text which is recognized as inevitable in the conditions of ethnocultural specificity, differences in the sets of expressive means peculiar in different languages. More over the personality of a translator, his experience and skills also affect the completeness and accuracy of the translation of the original work. The relevance of the study consists in the fact that since ancient times, translation has been a source of necessary knowledge and the foundations of culture. The role of the translation lies in mediation between different cultures and languages. Meaning of translation of prosaic text is constantly growing. This procedure that involves translating into another language what is contained in the text of the original language is a complex operation and requires suitable skills. At translation of prosaic texts one should be guided, firstly, by the principle of communication. It is necessary to emphasize three most important rules which are should be followed when translating ethno-markers in prosaic texts: information must be transmitted clearly and in a responsible manner; the target-oriented text should be adopted for recipients; it is important that the translation can fulfill its role, to convey information with respect to ethnical realities of the language being studied. Aim of the study is to consider the role of ethnical aspects and challenges in translation of prosaic texts. This type of translation requires thematic linguistic and cultural competency.

**Key words:** ethnocultural identity; translation; text; ethnos; ethnomarkers.

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## **Этнокультурная идентичность в художественном тексте**

**Аннотация.** В статье анализируются структурные, а также иные формальные отличия переводного текста от оригинального произведения. Выявлено расхождение в смысловом отношении за счет невозможности перевода отдельных элементов оригинального текста, что признается неизбежным в условиях этнокультурной специфики, различия наборов выразительных средств, присущих различным языкам. Кроме того, личность переводчика, его опыт и умения так же оказывают влияние на полноту и точность перевода оригинального произведения. Актуальность исследования состоит в том, что с давних времен перевод является источником необходимых знаний и основ культуры. Роль перевода заключается в посредничестве между разными культурами и языками. Значение перевода прозаического текста постоянно возрастает. Данная процедура, заключающаяся в переводе на другой язык того, что содержится в тексте на языке оригинала, несомненно, является сложной операцией и требует соответствующих навыков. При переводе прозаических текстов следует руководствоваться, в первую очередь,

принципом коммуникации. Необходимо выделить три важнейших правила, которых следует придерживаться при переводе этномаркеров прозаических текстов: информация должна передаваться четко и ответственно; целевой текст должен быть адаптирован для получателей; важно, чтобы перевод мог выполнять свою роль, то есть передавать информацию, учитывая этнические реалии изучаемого языка. Цель исследования – рассмотреть роль этнических аспектов и проблем в переводе прозаических текстов. Данный тип перевода требует предметной языковой и культурной компетенции.

**Ключевые слова:** этнокультурная идентичность, перевод; текст; этнос, этномаркеры.

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## **Көркем мәтіндегі этномәдени бірегейлік**

**Аннотация.** Мақалада аударылған мәтіннің түпнұсқа шығармадан құрылымдық, сондай-ақ басқа да ресми айырмашылықтары талданады. Этномәдени ерекшелік жағдайында сөзсіз деп танылатын түпнұсқа мәтіннің жекелеген элементтерін аударудың мүмкін еместігі, әртүрлі тілдерге тән экспрессивті құралдар жиынтығының айырмашылығы есебінен семантикалық тұрғыдан алшақтық анықталды. Сонымен қатар, аудармашының жеке басы, оның тәжірибесі мен дағдылары түпнұсқа шығарманың аудармасының толықтығы мен дәлдігіне әсер етеді. Зерттеудің өзектілігі – ежелден бері аударма қажетті білім мен мәдениет негіздерінің қайнар көзі болып табылады. Аударманың рөлі әртүрлі мәдениеттер мен тілдер арасындағы делдалдықта жатыр. Прозалық мәтінді аударудың мәні үнемі артып келеді. Түпнұсқа тіліндегі мәтінде қамтылған нәрсені басқа тілге аударудан тұратын бұл процедура сөзсіз күрделі операция болып табылады және тиісті дағдыларды қажет етеді. Прозалық мәтіндерді аудару кезінде, ең алдымен, қарым-қатынас принципінен басшылыққа алу керек. Прозалық мәтіндердің этномаркерлерін аудару кезінде ұстанатын үш маңызды ережені бөліп көрсету қажет: ақпарат нақты және жауапкершілікпен берілуі керек; мақсатты мәтін алушыларға бейімделуі керек; аударма өз рөлін атқара алуы, яғни зерттелетін тілдің этникалық шындығын ескере отырып, ақпарат беруі маңызды. Зерттеудің мақсаты – прозалық мәтіндерді аударудағы этникалық аспектілер мен мәселелердің рөлін қарастыру. Аударманың бұл түрі пәндік тілдік және мәдени құзыреттілікті қажет етеді.

**Түйінді сөздер:** этномәдени бірегейлік, аударма; мәтін; этнос; этномаркерлер.

### **1 Introduction. (Ternavskaya M.M., Bogdanova Yu.V.)**

Ethnocultural identity is an extremely complex social and psychological phenomenon. This phenomenon is understood as the identification of an individual with an ethnic society. Ethnocultural identity is based on the set of defined symbols that awaken a sense of community with ethnical environment, on the awareness of the group unity, psychological experience of this community, and also on individual and collective forms of its demonstration.

When analyzing this definition, we inevitably notice the intersection of the following concepts: social identity, ethnic identity and cultural identity. In connection with the indisputable semantic closeness and subordination of these concepts, it is very important to distinguish between these terms in order to understand their essence and not be confused.

The term “ethnicity” (from the Greek ethnos - tribe, people) is defined as a group phenomenon, a form of social organization of cultural differences. V.A. Maslova notes, that

«ethnic affiliation is not chosen, but inherited, i.e. it is determined by birth in a certain ethnic environment» (Maslova, 2010). According to G.U. Soldatova, «ethnic identity is a result of cognitive and emotional process of self-awareness as a representative of an ethnic group, a certain degree of identification of yourself with it and individualization from other ethnic groups» (Soldatova, 1998). Ethnic identity, being an important characteristic of an ethnic group, is certainly one of the aspects, an integral part of social identity. One of the methods of formation of social identity is identification by ethnic characteristics. A significant place in the system of ethnic identity is the identification of the individual with others in the sense of social status. Consequently, ethnic and social identity are in subordination. In regard to the items "ethnic" and "cultural" identity there are different opinions. A number of scientists, in particular, S.A. Arutyunov notes that culture always exists only in ethnic forms (Arutyunov, 1995), that provides evidence of sameness of such concepts as "cultural" and "ethnic" (Lurye, 1994).

Nevertheless, under conditions of globalization of the social and cultural space the statements that all cultural forms are connected with one or another ethnic origin conflict with reality: the items "cultural identity" and "ethnic identity" are totally opposed. This theory is based on biologically given factors of ethnic identity. It lies in the fact that a person cannot change his ethnic heritage, but he can change his culture. People change faith, master different languages, reconsider values and beliefs, adapt to a new way of life. The cultural representations of today's youth are largely different from the culture of previous generations. Cultural identity undergoes changes: it is transformable, while ethnic identity is not subject to change. It is for this reason that these concepts should be distinguished (Huntington, 2004).

## **2 Materials and methods.** (*Ternavskaya M.M., Bogdanova Yu.V.*)

Imaginative literature takes an important place in the modern world. It affects not only the souls of people, but also their ideology and culture. The details and markers reflected in literary texts, reflecting and conveying ethnocultural features, including features of speech behavior and mentality, form the national image of the described ethnos and act as an ethnocultural identifier. We can say that a literary text is a mirror, on the pages of which the spiritual development of the society of different eras is reflected and the mentality of a certain ethnic group, its cultural traditions, everyday realities, customs, etc. are embodied.

The text of literary writing is a historical fact, logical unit in overall development of oral – literary art of the ethnos. In general, specific ethnocultural stereotypes and samples of definite time are reflected in any text of literature, but the text itself acts as an work of culture. Many researchers speak about this, in particular, L.I. Komarova considers that the sense of cultural fullness of the literary text is made by motives, plots, characters (Komarova, 2010). Writers records in it traditions, customs, rituals, everyday patterns of the people, their national personality and worldview, norms of verbal behavior, myths, non-verbal means of communication and peculiarities in mentality (Komarova, 2010).

The peculiarity of each work is determined by the range of ideas and images that draw their origin in history and in modern times, in the traditions and customs of a certain people. Each national literature contains its own themes; it is characterized by its own ideo-

logical and figurative system, coinciding or not coinciding with the themes and ideological and figurative background of other literatures. Therefore, we can say with full confidence that literary prose is a deep cultural and linguistic phenomenon, the integrity of understanding of which depends on the degree of culture of the individual and his extralinguistic, background knowledge. Specific features of the literary prosaic text lie in the individual feature of creation of a writer that is expressed in the system of linguistic categories which determine national and cultural distinction. Distinctive feature of national literature is the widespread use by writers of nationally marked vocabulary and a vivid reflection in the texts of the ethnocultural identity of a certain people.

O.A. Kornilov notes, that a literary text is «...a model of literary cultural space, which is in a field of cultural space and forms specific cultural space around its author» (Kornilov, 2003). According to L.A. Novikova's hypothesis the specificity of the literary text lies in its functioning, namely: in the aesthetic impact on the reader, and also in the fact that *"a work of art bears the imprint of the worldview, poetic vision of reality, language, style of its creator"* (Kornilov, 2003). The national and cultural specificity of a work in most cases depends on the peculiarities of the worldview of its author, who, like the reader, is a representative of a certain sociocultural environment that determines his worldview. O.I. Syromyatnikova suggests a very interesting idea according to this issue: *"It is obvious that an artist is truly great precisely when he is most national, because his national-cultural component of the worldview determines the content of his works. The author, who has a colorless worldview from the point of view of national culture, at best, with great talent, is forced to follow the path of improving the same empty form"* (Syromyatnikova, 2007).

### **3 Results and discussions.** (Ternavskaya M.M., Bogdanova Yu.V.)

So, one of the important aspects of a literary text as an object of culture is that it contains spiritual content. It is the result of the writer's reflection and shows the course of the formation of human thought. A.D. Deikina considers the text in her works as a means with the aid of which historical and cultural perceptions of a certain people are discovered (Deikina, 2013). In any literary text cultural and historical data are fixed, collected during the long period of time. It is a means of transferring spiritual and practical, socio-historical and artistic and aesthetic experience.

As a rule, an individual, appropriating the experience of any culture, introduces it into his consciousness. Mastering the norms, he himself becomes the bearer of this culture. In some way, prose texts are "transmission channels" of socio-historical and artistic-aesthetic experience, which, in turn, contributes to the stable development of human culture and ensures the preservation of civilization (Syromyatnikova, 2007).

According to Yu.M. Lotman texts of literature have "cultural memory" (Lotman, 1997). Due to this fact a reader acts as a participant of a dialogue between different cultures, and specifically by way of the texts intercultural communication is realized: readers get acquainted with cultures of other people, join the world culture and discover it. For this reason it is important to mention opinion of G.I. Fazylyanova that "...the true goal of a literary text is the indirect development of the linguistic personality of the recipient through the expansion of his understanding of cultural and historical experience and the identifica-

tion of his own experience with the experience of mankind in the field of culture" (Fazylzyanova, 2009).

Imaginative literature, capturing the differences in the language and culture of ethnic groups, acts as an exponent of national specificity, a certain linguistic culture, and each work, as an exponent of the national mentality of ethnic groups, includes not only linguistic, but also extralinguistic factors that determine the national originality of literatures, that is, the text is one of the main sources for the reconstruction of the national mentality and understanding of the cognitive and linguistic pictures of the world. According to Yu.A. Karassayeva "in an imaginative writing, the picture of the world is created by linguistic means, while it reflects the individual author's vision. The picture of the world is embodied by selecting elements of the content of a work of art, in the individual use of figurative means by the authors. In the picture of the world, in addition to the concepts inherent in the perception of individual authors, national features are reflected, for example, national symbols, national-specific concepts. In this case, a special imaginative world of the text arises, reflecting the imaginative picture of the world, characteristic of a certain linguistic culture" (Karassayeva, 2012).

Literary text being a bearer of the culture of ethnos, has "a great national and cultural potential". This potential is a "set of linguistic and extralinguistic resources", expressing the conceptual picture of the author's world and reflecting the specifics of national reality. All three levels of a literary text (ideological and aesthetic, genre-compositional and linguistic) contribute to the reconstruction of a holistic imaginative sight of the world inherent in a particular linguocultural community" (Karassayeva, 2012).

The internal organization (composition) of literary texts includes various types of descriptions. It contains information of an ethnocultural nature, such as portraits of heroes, landscapes, descriptions of everyday life, and features of speech behavior. Here you can also consider interstitial episodes, various digressions that carry information of a country-specific nature.

The subject of literary texts, as a rule, is closely related to the national specifics of the described ethnic group. The plot of the work has a national-cultural potential and socio-historical meaning. In determining the national-cultural potential, an important role is given to the linguistic level of the imaginative prose text.

An imaginative prose text not only reflects the personality of its creator, but is also a material that objectively represents the system of the language in which it is created. The language of an imaginative prose text, in its essence, is a certain imaginative model of the world and carries relevant information. The word in the text is semantically transformed and may include an additional meaning. Thus, the text reveals the hidden meaning inherent in the work, which in turn creates its ideological and aesthetic basis. The most important component of a literary text is precisely the verbalized nationally marked and culturally conditioned representations of an ethnos; they are also an integral part of the mentality and linguistic picture of the world (Nurgali, Siryachenko, Khamidova, 2022).

According to L.P. Krysin, the cultural specificity of a word can characterize various aspects of the way of life of a certain ethnic community: traditions, customs and rituals, social and political structure of society, spheres of religion, genres of national art. In all

these cases, the corresponding words, in addition to the nominative function, also have the function of "cultural" (Krysin, 2007).

Nationally marked lexical units act as a national verbal image in an imaginative prose text. National verbal images in an imaginative prose text are created using various linguistic means. Such means include units of phonetic and morphological levels, phrases and phraseological units. The totality of specific, national verbal images and other linguistic means plays a significant role in expressing the meanings of a national character and constitutes the national and cultural potential of the language of an imaginative prose text, which includes "cognitive-aesthetic, emotional-aesthetic, characterological, chronological and emotional-expressive aspects" (Karassayeva, 2012).

The cognitive-aesthetic aspect plays an important role in the transmission of cultural information, such as geographical location, custom, traditions, living conditions, etc. The function of this aspect is realized through objects or phenomena of material culture (everyday, ethnographic, flora and fauna realities, onomastic - toponyms and anthroponyms).

The function of the characterological aspect is the embodiment of the social characters of people of different eras and various social strata in the personalities of fictional characters. Literature expresses the national linguistic personality in its various manifestations, and also recreates the artistic image of the language that is used by that part of society, of which these characters are typical representatives.

Within the framework of the chronological aspect of the national and cultural potential of the language of an imaginative prose text, the reader is introduced to the stages of development of the national culture of a certain ethnic group, the picture of the life of the society of the depicted time is reproduced, and the ideology of a certain era is reflected. In this regard, literary prose texts should be studied not only in synchronic, but also in diachronic terms.

The emotional-expressive aspect is aimed at revealing the value-semantic dominants of the content of an imaginative prose text. As a result, the reader gets an idea of the national character, the peoples of different eras described by the author. The means of recreating the world of emotions of ethnic groups can be words-symbols, comparisons, metaphorical transfers, connotative vocabulary, expressive interjections and phraseological units.

Researchers of the problems of ethnocultural identity noted that the formation of national literature in the Soviet republics took place in conditions when, due to the language policy of that time, there was a problem of preserving the Kazakh ethnos, when the native language was not the state language. It is known that one of the important ethno-differentiating features is the one that ensures the stability of identity. The first and main sign is the language, and the second, no less important, is the heritage of the people, historical memory and tradition, including the mythological events of the historical past of their people. This is the memory of the native land, myths about ancestors, national character, rituals and signs, folk and professional creativity. Another equally important property of culture and mentality is associated with faith. And although in Soviet times writers did not write about Allah and Tengri, nevertheless implicitly, in the subtext, this was felt and played a decisive role in the preservation of their ethnic identity by the Kazakhs. On the other hand, the process of formation of national and ethno-cultural identity is influenced by the dialogue of lit-



eratures, creative interaction and mutual influence, the process of communication between writers and readers of different nationalities. Writers represent the world of their people in the way of thinking, signs of the national character, their worldview, while relying on eternal universal values, that is, the national is encoded in the way of their thinking. History and everyday life form the ethno-spiritual culture and literature of a particular people, reflect national self-consciousness.

The national identity of a writer's work is determined by how he expresses what is in his genetic memory. The main thing at the same time is to express the internal state of the ethnic group, the originality of the national picture of the world, and not the exoticism and coloring of the life and life of the people.

Researchers believe that the study for ethno-national identity in literature is an urgent problem for many national writers of the modern literary process.

When deciding on the issue of national and ethno-cultural identity in literature, one must keep in mind not just the life of a particular people, but also the constants of being, natural universals, that is, the ontological principle of art. First of all, the ethno-national identity of Kazakh authors' creativity is reflected in their attitude to the chronotope, that is, to spatio-temporal coordinates. The world of existence of nomads is unlimited: steppe, horse, grass, feather grass. Wormwood (zhusan (in Kazakh)), mound, saiga, etc., which are "worldview constants" and act as archetypes of nomadic space, where a person exists in harmony with nature. The macrocosm of being also includes the microcosm of a person with the main symbol (home), a bearer of nomadic culture, national psychology and attitude, an exponent of the philosophy of his people, a keeper of national culture, traditions, and customs. This organic interrelation between a human being and nature is one of the basis of ethnocultural identity of the Kazakh people. In imaginative literature the main focus is on the archetype of the steppe in the context of "home, aul (village), small homeland, homeland", which are connected with earth/zherana (in Kazakh). The steppe in the prose of Kazakh writers is inspired and attributed a soul: it is a symbol of all alive on earth, steppe perception of environment is a warrantor of inviolacy of the global peace.

Another function of the steppe is a sacredness: remarkable forces are hidden in it, and it provides the epic hero with a sense of belonging not only with the outside world, but with the entire Universe.

The explanatory translation dictionary interprets the concept of a literary text as follows: "A separate, highly individual work of literary speech written in a given language, as well as an integral unit in a system of similar texts" (Fazylyzhanova, 2009).

From the standpoint of many scientists, in particular, Yu.M. Lotman, Katharina Reiss, P.M. Topper, I.R. Galperin, S.V. Tyulenev and V.V. Alimov the aesthetic status is a specific feature of works of the imaginative literature.

According to a foreign translologist Katharina Reiss when translating of literary texts for a translator "the highest commandment must be pursuance of achieving of equal aesthetic influence" [15, p. 205;]. The same opinion is shared by V.V. Alimov: "A distinctive feature of a work of the imaginative literature is its figurative and emotional impact on the reader, which is achieved through the use of a huge number of various linguistic means ..." (Alimov, 2005).

Definitely, a literary text as a whole is multifunctional: it performs both the function of communication between the author and the reader (listener), and a cognitive (informative) function, often helping us to learn and cognize the reality depicted in it much better than special scientific research. However, the specificity of a work of imaginative literature is appeared, first of all, in its aesthetic impact on the recipient (Alimov, 2005)

It is no coincidence that in recent years there has been a heightened interest in the study of a literary text as a unit of culture, in which individual authorial and semiotic codes make it possible not only to understand the uniqueness of the national mentality of the people native to the writer. The perception of the information embedded in such a literary text is directly dependent on the level of culture of both the author and the reader, on their background knowledge.

Actually, the literary text still presents an objective difficulty for researchers due to its multidimensionality, multistructural properties. Therefore, until now, neither linguists nor literary critics can come to a consensus when determining the essence of this phrase and are trying to find the necessary interpretations of the term out of 250, focusing on the subject and object of their hypotheses.

For V.G. Kostomarov it is—“any verbal work, any outcome of communication” (Kostomarov, 2005). The researcher considers that a text is an outcome of any discourse, reflecting verbal and cogitative activity of an author. Specifically from the text the researcher extracts the language system that is manifested, used, and realized in it. This interpretation applies more to any kind of texts, and a literary text has its own characteristics: firstly, it is an informative and aesthetic whole, reflects the national identity of the reality of a particular people.

Another feature of a literary text is the author's position, that is, a literary text is the objectification of his creative plans, design, the embodiment of his stream of consciousness at all levels of the text. A.B. Koshlyak believes that “... the image of the author is the subject of the narration, which itself creates the reality of the work, it is the position deliberately chosen by the writer, being in which he gets the best opportunities to embody the ideological intent of his work, this is a certain point of view that creates the unity of the original moral attitude of the writer to the subject” (Koshlyak, 1989), i.e. an author is a force which unite all components in the text into a whole. L.A. Novikov singles out in an work of imaginative literature “content space, semantic space and space of means of expression”.

But, on the other hand, the imaginative world created by the author in a specific literary text is wider, deeper and more diverse than the text itself as its material shell.

The cultural space (or, in another interpretation, the imaginative world) of an literary text is created by the author, therefore, the features of life and customs reproduced by him are determined by the worldview, worldview of the writer, a native of a particular socio-cultural environment, who conveys to readers the national picture of his people in the most reliable and most accurate way.

Ethnocultural identity in a literary text influences its genre and architectonics, plot and composition, idea and problems, figurative system and narrative structure. The reporting point in the literary text is the plot of the work, because it is the events and ups and downs of their development that make it possible to understand the author's attitude to the reality



depicted, which, in turn, testifies to the results of his aesthetic development of the life and life of his people. It can be said with confidence that the plot, which helps to understand the uniqueness of the life of a certain ethnic group, is a "relay" of national and cultural information about the ethno-cultural identity of the people.

In the plot of any work, "its own" unique world is created, therefore, one of the components of such a plot is the recreation in detail and details of nature, lifestyle, life features, traditions and signs, beliefs and superstitions of the characters. The author must show the national identity and fully reflect the mentality, show the distinctive national and cultural features of the representatives of a particular people (Mukhametshina, Nurgali, Ananyeva, 2020). A detailed description of everyday life makes it possible to understand the spirit of national life, therefore, in such works, the national specificity of the culture of the people about which the writer speaks can be traced both in the construction of the plot, and at the poetic level, and in the depiction of everyday elements. The researchers note that it is the plot, which reflects the multidimensional model of the world, that is the bearer of cultural knowledge, reworked by the author.

According to Yu.M. Lotman, the translation of a literary text is not an easy task, since "... imaginative literature speaks a special language that is built on top of natural language as a secondary system ..." (Lotman, 1997).

A.V. Fedorov emphasized that "... the goal of literary, and, in particular, poetic translation can be achieved by choosing such means that would evoke the same impression, the same emotions that are evoked by the original" (Fedorov, 2002).

In the texts of the literary direction, combinations of all styles are used, and all these style units are combined into a kind of literary system and acquire a new, aesthetic function..

Any writer in his works tries to be an individual. Using certain means of literary expression, such as metaphors, metonymy, synecdoches, comparisons and neologisms, the artist of the word seeks to draw the reader's attention to the events described in the text. R.K. Minyar-Beloruhev states that the above-mentioned means have temporary semasiological connections, in other words, lexical units built on the basis of these means can be used in a figurative or direct sense, in an unusual situation or context, as a result of which they acquire new images, a new sound. With the help of these means, the author's vision of the world becomes brighter, non-standard, individualizes it (Minyar-Beloruhev, 1996).

The issues of the originality of the language of a literary text, from the point of view of its ethnocultural conditionality, were considered in the works of many scholars dealing with the issues of literary translation. Scholars in the field of translation theory in a varying degree note the differences between cultures and their influence on the translation process. It should be noted that cultural aspects of translation, in contrast to linguistic ones, are considered from different positions. Most of the linguistic difficulties of translation depend on cultural differences, but in specific cases, cultural problems of translation can be reformulated in linguistic terms. Thus, we can come to the conclusion that the distinction between linguistic and cultural factors of translation is to some extent conditional.

From the point of view of the Scottish linguist John Katford, a specialist in the field of linguistic theory of translation, translation difficulties associated with cultural differences between the original text (OT) and the Translated Text (TT) can be reduced to difficulties of

a purely linguistic nature. In general, the scientist's translation concept of untranslatability is based on both linguistic and cultural aspects. According to the scientist, in most cases "cultural untranslatability" occurs for the simple reason that the use of the most appropriate equivalent in the TT can give a combination that may not be characteristic of the target language (TL) (Katford, 1978).

The researcher gives a definition of translation and considers its problems to a greater extent from linguistic positions. He defines translation as "*the replacement of textual material in the original language (OL) with equivalent textual material in the target language*" (Katford, 1978). The scientist uses the term "textual material", since some elements of the source text can be directly transferred to the target text (due to untranslatability or to give local flavor).

In this case, the point of view of Joseph Casagrande can be cited as an example. According to the theory of the scientist, not languages are translated, but cultures (Casagrande, 1974). However, V.N. Komissarov believes that this theory does not take into account the nature of the relationship between language and culture. Differences of a culturological nature are primarily reflected in the language, and cultural characteristics have a significant impact on the meaning and use of language units. According to V.N. Komissarov, "translation from language to language always involves translation from one culture to another" (Komissarov, 1991).

The German linguist and translator Albrecht Neubert offers a socio-cultural model of translation. It is based on the fact that all texts are created in the "socially determined and historically established matrix" of a certain culture (Neubert, 2000). Any culture is unique and inimitable, and in the process of translation, the source text is reproduced in a different socio-cultural environment. The main idea of the sociocultural model of translation is that the recipients of the translated text may receive different impressions than the recipients of the original work due to inappropriate sociocultural contexts. From the point of view of V.N. Komissarov the pragmatic influence is an integral part of this or that communication. It is important to realize the communicative effect on the recipient of information. In translation studies, the pragmatics of a text means its communicative effect, that is, the impact of the text on the recipient of the translation or the recipient's reaction to the content of the text (Komissarov, 2009). So, in translation, cultural and ethnographic details and factors acquire special significance, because the communicative effect often depends on the receptor's belonging to a certain socio-cultural community. It should be noted that cultural and ethnographic factors largely determine the possibility of correct interpretation of the transmitted information.

An interesting idea is put forward by L.K. Latyshev, according to which productive bilingual communication includes not only interlingual, but also intercultural communication. Productive bilingual communication is understood as an adequate mutual understanding of two representatives of different national cultures (Latyshev, 2003).

In the process of analyzing texts with a high ethnocultural identity, questions often arise related to the preservation of components of a foreign culture in translation or their replacement with components of one's own culture that perform similar functions. In this case, it is worth mentioning the experience and point of view of Eugene Albert Nida. As already noted, the translation theorist was engaged in Bible translations, and many years of experience in this

area led the scientist to turn his attention to the problem of transferring the communicative impact of the source text during translation. The researcher has been translating biblical texts into the languages of ethnic communities for many years. To achieve a pragmatic effect, he had to take into account the socio-cultural differences reflected in the language. Taking into account the background knowledge of the recipients of the text was no less important. Even in his first works, he noted that the required impact on the recipient of information can only be exerted by eliminating facts that are alien to his culture. So, he proposed a cultural adaptation of the text, where images unfamiliar to the recipient were replaced by images accepted in this culture. Thus, in a theoretical concept, he proposed two types of translation equivalence:

- 1) formal equivalence;
- 2) dynamic equivalence.

With formal equivalence, the form and content of the original text is transferred in full, without any obvious changes. With dynamic equivalence, the translation is completely oriented to the reaction of the recipient, that is, the translator, changing the form of the work, adapts it to the recipient of information and achieves the same reaction that the recipient of the original receives. (Nida, 1993).

V.N. Komissarov is skeptical about of such a theory and gives his own critical assessment of the latter. According to the specialist, only a narrow range of translations should be applied to a methodology focused on the translation receptor. Texts of this nature always have specific goals and conditions. The scientist emphasizes that as a result of this approach, the translation receptor may come to the erroneous conclusion that its culture does not differ from the culture of the original text language.

In his subsequent works, Yu. Naida comes to the conclusion that the method of dynamic equivalence should be used taking into account the peculiarities and goals of translation. His works on translation were dominated by linguistic theories, but nevertheless, the cultural and ethnographic aspects of translation were not leveled by him. He noted that the language of the Bible is fundamentally different from the language of a work of art in its figurativeness and that the meaning of what is said in the Bible is always ambiguous, sometimes mysteriously inexplicable. The main purpose of Bible translations is, first of all, to familiarize people with religious values. When translating a text of a religious nature, it is important to get the desired reaction, and not to convey an esoteric message. The scientist believed that when translating literary texts, special notes explaining certain features of culture contribute to the understanding of cultural differences. Nida emphasized the effectiveness of ethnolinguistic methods in solving the semantic problems of language. When working with text, it is very important to understand the relationship between culture and language, since words cannot be perceived correctly without understanding cultural features (Nida, 1993).

#### **4 Conclusions.** (*Ternavskaya M.M., Bogdanova Yu.V.*)

Thus, the diversity of what is being discussed gives an idea of the complexity of the process of translating prose works, which allows us to come to the following conclusions. Ethnocultural identity is the individual's identification of himself with an ethnic community living in the same territory, having the same way of life, a single culture and language, that is, it is the awareness by members of an ethnic group of their group similarity, unity

and their difference from other similar entities. The ethno-identification of this or that ethnos is carried out, first of all, by culture, which preserves traditions, rituals, national crafts, myths, folklore in its genetic memory.

Language is one of the main criteria of ethno-cultural identity. The peculiarity of the ethno-cultural space of any ethnic group is reflected in the structure of the language it speaks. And imaginative literature is one of the main sources for studying the phenomenon of ethnocultural identity.

Ethnic and national, including the features of speech behavior and mentality, are a building block in the work for creating ethno-cultural information. They form the national image of the ethnic group and act as an ethno-cultural identifier: the text of the work reflects the mentality inherent in the people, its cultural traditions, everyday realities, customs, etc. For an adequate interpretation of the content of ethno-cultural components in a literary text, it is necessary to pay special attention to the means of expressing the content of the national mentality of the Kazakh people, which was formed in the conditions of a nomadic lifestyle.

Knowledge of the characteristics of cultural and ethnographic factors is a prerequisite for successful translation. The translation process involves overcoming not only linguistic, but also cultural barriers. Communicators of the speech process cannot always understand each other, even with a virtuoso command of languages, due to the discrepancy between national cultural characteristics. It is important to understand that cultural differences between two different language communities affect not only the translation process, but also its result.

In a literary text, the national and cultural peculiarity of a certain ethnic group is fixed. In the process of translating texts with a high ethno-cultural identity, the translator must by all means prevent the national-cultural assimilation of the translation in order to preserve the features of the national-cultural identity of the original. Recipients should not be given the false impression that a foreign culture is no different from their own.

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