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Problems of translating ethnic markers in a prose text (based on the material of O. Bokeev's prose)

Kadisha Nurgali*

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Madina Ternavskaya

L.N. Gumilyov Eurasian National University
010008, 2 Satpayev Str., Astana, Republic of Kazakhstan

Abstract

Relevance. The relevance of the research lies in the fact that since ancient times translation has been a source of necessary knowledge and the foundations of culture. The role of translation is to mediate between different cultures and languages. The value of translating a prose text is constantly increasing. This procedure, namely the translation into another language of what is contained in the source text, is undoubtedly a complex operation and requires appropriate skills.

Purpose. The purpose of the study is to consider the role of ethnic aspects and problems in the translation of prose texts using the example of O. Bokeev's materials. This type of translation requires subject, language, and cultural competence. This procedure creates special difficulties associated with various translation features.

Methodology. The methodological basis of the study consisted of the following approaches to this subject: cognitive, component-structural, anthropocentric.

Results. The diverse material discussed and the considerable number of drafts illustrate the complexity involved in translating O. Bokeev's prose. This highlights the multifaceted challenges of conveying ethnic markers in translation. Cultural rapprochement through translation is not achieved with a single text; rather, it requires numerous translated works to gradually depict an image that encapsulates various national cultural characteristics.

Conclusions. The process of departure from the perception of translation as an interlanguage system to culturally oriented aspects underlies the prosaic analysis of text translation. The absolute position of the source text as a transmitter of meanings extracted from the language should focus on equivalence. The structuralism of prose translation assumes that the main task is to determine the essence and conditions that generalise the behavioural characteristics of an ethnic group, the context of the use of terms of its representatives.

Keywords: prose translation; ethnic markers; culture; text; prose writer; problems; ethnics; national markers.

Introduction

Prose translation is conditioned by certain features in accordance with distinctive aspects, which are represented by specific elements: stylistic devices, strophe, rhythms, rhymes, cadences. Regardless of the transmission of these mechanisms, it is important to consider the lexical, grammatical, phonetic, and syntactic tools of the source

text, which are reflected in the prose material [1]. Prose carries the life and spirit of the ethnos, which are expressed in the text by nationally intense terms and concepts. Ethnic markers characterise the corresponding units of vocabulary that represent culture and have no equivalents in other languages. Such mechanisms of national identity have no direct analogues for building a cultural and national

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*Corresponding author



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background and view. They determine the cognitive consciousness and features of an ethnic group, which is characterised by fundamental differences.

The high-quality translation is a multi-sided type of applied activity that abides by the source text to preserve and correctly convey ethnic markers and national characteristics. Translation of ethnic markers is one of the main problems of modern translation. Convertibility is usually considered the possibility of transferring some meanings from one language to another without giving them additional meaning.

Ethnic markers, or otherwise called "national markers", are lexical units that are known only to representatives of a certain culture and have no equivalents in other languages. L. I. Grishaeva gives the following definition regarding national markers: "the components of phraseology/paroemia that reflect the national identity and may not have direct analogues in another language" [2]. The cultural elements defined this way include most proper names and phrases related to the organisation of life in the country of the original culture, customs and habits, quotations and references closely related to the literature of the Kazakh state, references to history and other spheres.

Translation, as a participant and intermediary, is part of the culture. In prose text, it acts as an interpreter of symbols, signs, and cultural codes. It is a set of intellectual, aesthetic, social, economic values, norms, and models that promote and introduce people to the ethos of a particular social group, strengthening and awakening relevant interests and needs. In close contact, namely economic exchanges, mutual long-term contacts, or just geographical proximity, mutual understanding of symbols and cultural values contained in texts can be very high.

The character of the translation process directs ethnic considerations to the relations that arise between the author of the source text, the translator and the recipient. Including paradigms, associations evoked by the text among its recipients occupy a special place, and the identity of these reactions is established as one of the criteria for establishing a functional prose translation of ethnic markers. Problems of prose translation are very common even within one language, for example, when its modern users cannot understand and distinguish categories related to ethnic characteristics in the text [3; 4].

The translation appeared out of natural human curiosity and the need to learn something new, foreign, crossing borders, and going beyond the conventional cultural circle, using this language. This is a complex phenomenon where awareness of the importance of ethnic transference is needed, despite linguistic and cultural differences. Its main function is mediation between peoples, epochs, and spaces.

This enriches knowledge, allowing one to use the achievements of ethnic markers of other nations. National prose markers are conditioned by the equivalence of translation, which raises the problem of translating phraseological units that act as one of the elements of stylisation of specific ethnic functions that affect the stylistic and emotional character of the work [5; 6].

The concept of a verbose unit as a connection of national terms with a stabilised lexical and syntactic form is complex and multifaceted, therefore it should be remembered that the question of establishing the boundaries of phraseological relations is particularly

important in linguistic translations of prose and causes many groups of verbal connections and numerous interpretations. Each such use is a procedure of conscious reproduction, which is repeated in a form that allows identifying patterns of deviations and updates of national modifications because ethnic markers are an internally diversified resource [7; 8].

The purpose of the study is to consider the role of ethnic aspects and problems in the translation of prose texts using the example of O. Bokeev's materials.

Materials and Methods

The methodological basis of the study consisted of the following approaches to this subject: cognitive, component-structural, anthropocentric. The cognitive method considers assumptions in a prose text to preserve the necessary cultural shift in the field of translation, which emphasises efforts to identify interlanguage equivalents of translation for verbose units.

The selected terms in the context of translation focus on issues that formulate the characteristics and components of compounds. In addition, ethnic and cultural features represent a theoretical aspect to the equivalence and translation of ethnic markers. Terminological differences prove the need for consistent differentiation of terms that are placed depending on the quality of translation.

The cognitive approach focuses on the influence of the author's style and the source text in the prose translation. The origin of the research material, explaining the criteria for its selection, analyses the translation strategies and techniques used during the translation of ethnic markers consisting of several words broken down into groups of equivalents. Cognitive components of prose translation are a necessary link in the chain of constant communication between the author of the output text and the recipient of the target text.

The component-structural method is an introduction to the strategies and techniques for translating verbose relations, representing key problems related to the adequacy of translation. The influence of cultural factors on the translator's work and the importance of interpretation form holistic maintenance of the functionality of the current process. It identifies and discusses ethnic problems in O. Bokeev's work, guided by the desire to present the personality, creativity, and his views, the specific features of the cultivated literary genre based on the analysis of the ethnic consequences of the scientific and technological revolution.

Since the essence of ethnic markers is being forgotten and escapes the consciousness of today's recipients, deepening the increasingly shallow, superficial reality that surrounds them. This is due to the problems of translation development when relativity boils down to the fact that duplicity is intertwined with authenticity. The translation fully verbalises the meaning at the stage of interpretation of the source text and creation of the translation text.

The essence of the current approach is not to impose strictly defined frameworks on it, but to allow the space of ethnicity and culture to penetrate the prose material. The component-structural methodology partially restricts its own research areas not for comparing languages or linguistic structures, but for perceiving the translation of ethnic markers as an integral process or activity.

In modern translation studies, more attention is paid to the anthropocentric approach, which is based on the concept of man and the theory of translation as a complex science lying at the boundary of general linguistics, semiotics, and literary theory. The cultural anthropocentric method is characterised by a specific pluralism, the main purpose of which is to describe and explain the translation systems of national and ethnic characteristics, including applied translation, within which activities are performed aimed at preparing or answering a question to improve the functioning of the translation system and the translator as the main link in the system.

In this paradigm, where translation is perceived as the process of translating languages or prose texts, the connection between the output and the target text takes the first place. Two languages collide, two different linguistic and stylistic systems that contain consistent pacts with general linguistics and confrontational linguistics. Including textual studies, the independence of the methodology ensures interdisciplinarity, considering the transfer of knowledge and research tools initiated by other sciences, which can enrich this field and allow expanding the research prospects of ethnic markers in prose material.

Results and Discussion

In the modern translation of prose materials, there is an urgent problem in the language – text – culture paradigm. A good translation does not consist in finding exact verbal equivalents, but it is a promising start to translation work since a decent translator should know the culture of a given country, its history and, above all, its being and linguistic customs. To achieve this goal, it is often necessary to sacrifice the actual identity of culture presented by the writer.

Translation changes depending on the communicative and intercultural needs and opportunities, so it should be emphasised that its role is constantly increasing. The reasons for this condition include mass culture, the development of means of communication, spatial and mental aspects, and the need for contact with foreign cultures [9; 10]. Curiosity is certainly an important factor on the way to progress, but the complexity of human nature makes it simply a vital sense of motivation for the most effective and optimal translation of prose material, considering ethnic markers. To reflect the complexity of this phenomenon in a few words, it is necessary to emphasise that translation is a set of actions that allow one to express means that were previously expressed in another language.

Ethnic markers are included in the sphere of comparative aspects, which consider the role of translations and act as intermediaries, going beyond genetic relations. Since prose translation goes far beyond language, the entire intellectual experience of the author and translator is in the interlanguage light and the particular literary conceptualisation of expression [11; 12].

Ethnic and cultural features of literary images often cause different associations among bearers of different languages and cultures, they are perceived differently, so the translator should not look for a similar word as an association, meaning, or notion.

An example is the ethnic features of the images in the work of Oralkhan Bokeev "Snow Girl". In particular, "Ata!

He called loudly, and his own voice seemed strange to him. – Tell us who you are? Fat man Bakytzhan, who again managed to doze off, shuddered at the sound of a voice and woke up. The old man sat on a low bunk, not answering. And Amanjan, looking at him with hatred, repeated the question."

Proper names build an accurate picture and associative background, which have a cultural and national tone and act as ethnic markers. In this regard, it is important to focus on the problem of translating ethnic-cultural meanings related to the issue of national identity from the standpoint of its relation to language as the embodiment of character, the translation of ethnic markers, which are conditioned by the historical and geopolitical situation, and the traditions of translation. In this case, the conceptual structures of the writer's work should be considered. It refers to basic and fundamental constructions bearing the presented national marker, understood in their semantics and interactions, which can facilitate providing correct translation [13; 14].

The reconstruction of the cultural context is a problem associated with untranslatability, which is not linguistic, but a cultural phenomenon. According to a comparative approach to research, in translating a specific literary work, the author's ethnic dominants, correlating with ideas about national culture must first be discovered. O. Bokeev's work "Deer-Man" highlights own names and components that reflect the national identity and have no direct analogues in other languages.

The proof can be an excerpt from the material under consideration: "After all, they rode from Karashoky all the way to Shýbaragash on horses and returned back! It is true they say that if you are drawn to someone else's food, you will try it. Just think – the road to Katon-Karagay has already been paved!"

Therefore, a new approach to the evaluation of translation is important, which requires a shift of emphasis in the text in accordance with the original cultural context and the situation in which the translation was performed. Otherwise, it is impossible to carry out a comprehensive translation of the source text, since the cultural and historical experience of peoples differs.

When solving problems related to the linguistic and cultural proximity of translation in the field of the interpenetration of literature, it should be remembered that not only grammatical relations are affected, but also a worldview. Therefore, each grammar is a separate system, which determines semantic differences and cultural shifts.

The author's description emphasises the features related to the native language. Moreover, there are many complex and hidden ethnic characters disclosing their origins. O. Bokeev's excerpt "A Snow girl entered the white yurt where Nurzhan was lying. She approached him, helplessly sprawled on the torah" in the work "Snow Girl" includes the ethnic marker "yurt", marked in this context by the connotation of the names of things related solely to the Kazakh culture and household items [15; 16].

A consistent analysis of verbal connections shows one of the dominants of everyday life, correlating with the cultural concept of its component. In general, this dominant is present in translations, but the level of its correspondence to the source varies. The reason for this may be the conservatism of translation and its opposition, which distorts the presence of one of the dominants of the

ethnic world, weakens and undermines an important motive associated with speech, which, in turn, acts as a tool for learning and promoting culture.

Untranslatable meanings and linguistic elements related to historical and cultural conditions are compensated in various ways. Stylistic and expressive properties and possibilities of language consciously introduce elements of phraseological units into the works. Despite these expressions, ethnic markers give the impression of chaos and confuse the reader not only in relation to the ethnic-cultural identity of the characters but also to the content of the work.

The need to give priority to translocation technologies ensures a high level of reliability and integrity of the translation, its main functions. As a result, an adequate image is created that corresponds to the cultural tradition – the reader understands the social and semantic meanings of the ethnic markers in the prose work.

The problem of the untranslatability of culture in the text is a remarkably interesting subject of comparative activity, which allows evaluating the availability of prose material for the reader. The most difficult thing in the translation is the transfer of national markers, which leads to the elimination of the role or meaning of an ethnic stereotype.

Prose translation is usually more confusing in various socio-political, moral, and ethnic systems, especially in the works of O. Bokeev. He often suggests that the meaning of the material by its nature refers to systems that exist outside the text. Such material is sometimes perceived as a less convenient field for interfering with the ideological elite environment with a lower level of exposure to a wider audience and a greater level of complexity of transmission.

The process indicates a more personal value of translation, therefore, as a rule, in the case of prose translation, restrictions related to systemic differences in the languages of the source and the translation are just as important as restrictions on liberal translation, that is, differences in ideological and ethnic systems [17; 18].

O. Bokeev's prose material, due to its narrative, makes it possible to conduct a kind of manipulation during translation. Such a phenomenon is the fragmentation of the plot of texts. In this regard, it is worth recalling the important role that this unique literary genre plays and devotes to translation. Fragmentary perception of literature is characteristic of the translation, while its first feature is the choice of the text for translation and for the author – the choice may be conditioned by the personal preferences of the translator or the result of the dominance of imposed standards in the culture in relation to the subject.

The consequences of such measures in the most superficial artistic layer of the text differ from the original image of the work in the perception of readers. Translation allows exploring what is not in this system, although it can exist in a broader historical context. The above processes by which literary texts are translated prove the need to pay attention to the ethnic markers of culture in a given historical period to establish an ideological framework, which often limits the thematic volume of acquired literature or gives preference to this problem.

Fragmentation of the source text allows highlighting the corresponding subject matter of the work, blurring

undesirable areas from the standpoint of ethnic and ideological factors.

In O. Bokeev's works "Trail of Lightning", "Legend of Mother Dinara", "When the Pleiades leave", and "Kerbugu – grey Deer", the prosaic material indicates that the source text is interpreted as an object that can be subjected to any cutting and fragmentation. Observing the changes that occur as a result of similar methods of translation, both large and microscopic, allows through the prism of translation to identify a source of reflection on the national characteristics of people at a certain time in the culture in which the translation was made.

Deformation resulting from incomplete translation of the material can lead to considerable changes in its content and in the final image for the recipient. It is necessary to understand similar deformations and their consequences at the level of the plot of the work because although the analysis is superficial from the standpoint of the translation of a literary work, it is extremely important for the reader's perception [19; 20].

Notably, the study of the influence of ethnic markers due to context in translation is very relevant. Since the more obvious activity in the case of systems in which an active cultural apparatus operates is often distorted in relation to the translation due to the target context of the original message. Thus, it is important to discard all binary oppositions that oppose languages, societies, and social classes. This means that the translation must be strictly intercultural, and the translation process cannot be reduced to the confrontation of two ethnic cultures.

The role of ethnic markers is directly related to the influence on the development of the recipient's cultural image based on translated texts. The viability of a translation is determined by its relation to the cultural and social conditions in which it is created and in which it is read. This ratio shows which change is suitable for translation. The reconstruction of a foreign text in accordance with the meanings, beliefs, and ideas that already exist in the language being studied is always coordinated in a certain hierarchy and marginalisation, determining the development, dissemination, and reception of texts [21; 22].

The translation is required to replace linguistic and cultural differences inscribed in a source text with a text that can be read in the target language. This dissimilarity never completely disappears, but it is always subject to the reduction and exclusion of certain possibilities, the inclusion of many other ethnic possibilities inherent in the target language.

Translation activity on the examples of O. Bokeev's prose materials shows the gap between the dominant cultures and the ethnic groups. The differences between the hegemonic languages-cultures and the dominant languages-cultures, explain, referring to the translation of literature, that the relations between the two countries often determine the solutions used. Despite the cultural and mental distance, ethnic markers allow readers to show any special desire to learn about the works of Kazakh authors [23; 24].

The publication of each translated prose work can be considered as an essential element that provides the possibility of enriching or modifying the ethnic image of a particular social nationality. Translation inevitably leads to

the domestication of foreign texts, the introduction of linguistic and cultural ethnic markers into them that are understandable for specific communities of the target culture.

This process begins when a foreign text is selected for translation, which always means excluding other foreign texts and literature in accordance with the specific interests of the recipient's national markers. The choice of a text and the deletion of other texts with a meaning equal to or greater than the untranslated one does not necessarily occur because of its place in one's own culture, but rather because of the recipient's value system or ethnic aspirations in accordance with the stereotypical images of foreign culture existing in the target community [25].

Thus, in O. Bokeev's work "Deer-Man" there is a representation of the area where the events occur with these words: "The Kazakh land ends with the Arshaly aul, then foreign countries, unknown lands. A jigit was born and raised here, whom the people called the Deer-Man." The national marker here is a lexical unit – "Arshaly aul" since this meaning corresponds to its name. Thus, the ethnic marker determines the area described by the author to use stylistic techniques to create an aesthetic effect.

In the work "Deer-Man" there are also ethnic markers that represent the names of things, tribes, localities, proper names, and concepts that relate only to the current specific culture.

An example is an excerpt from this material: "In ancient times, in the old days, a tribe of Kazakhs lived here, who rode on short amblers horses. They lived in peace, wealth, grazed cattle, hunted to their heart's content, in short, lived happily. But one day, when no one was waiting and the valleys near Tamirkoimas were full of horses, cows, and sheep, the Dzungars attacked and plundered the horde. After all, the evil enemies were banished, and the people did not go anywhere. They argued over land with Russian merchants. Then there was a war between the reds and the whites.

And, as if engulfed by fire from all sides, the tribe still did not leave their native land, although it was possible to get on carts and go somewhere far away, into the sands. Yet, thank the creator, this did not happen, and we are all sitting here now, at our native stones, each of which holds an untold fairy tale or story. And if there is someone among you with a talent for writing and telling, then do not bridle later, like some who write about singing roosters and screaming donkeys, but tell everyone about the glory of our tribe, about the high peaks and bottomless argali pits of our mountainous country."

A passage of prose material is a particularly important element for the translation since translation transformations can be used to comply with all the standards of adequate translation [26].

The character of Kazakh prose and its dependence on non-literary factors well shows the possibilities of reading materials that largely depend on political, cultural, and ethnic factors that arose for artistic reasons [27].

The component influencing the ethnic markers of literature may be the character of publication and its placement in a certain series. Not only the selection of national characteristics can determine the attractiveness of translated literature, but also the quality of translations as a crucial element. If the first encounter with foreign

literature occurs through inept translation, this can cause prejudice and aversion to further reading. Admittedly, cultural factors play a considerable role in this issue, but the most important thing is the work of a translator [28-29].

Consideration of specific properties and inclinations of O. Bokeev's prose works is a task of enormous complexity. His prose suggests the need to transform the components of the real world since a literary work – especially epic and realistic – can be considered as a kind of evidence of reality. The reader may be aware of this context in which it functions, due to personal experience or knowledge. This creates a fundamental problem for the translator, to disclose fragments of the source text through the translation.

Numerous deformations in relation to the source image are identified. Some of them are the natural influence of factors related to the translation process and redirection of the recipient – a change in language and a change in the cultural circle [30; 31]. The absence of connecting elements of languages between their grammatical, lexical structures, and stylistic means causes dissimilarity and partial incompatibility of the extralinguistic knowledge of the recipient of the translation. Such distortions mainly depend on the personality of the translator, their cultural knowledge and skills.

The specificity of national reality is the source of the main difficulties and the presence of many categories of elements of material culture that have no analogues. Therefore, it is necessary to use various explication techniques, borrowings, translator's footnotes, and references to existing stereotypes of the recipient's ethnic culture with all its characteristic richness of styles, meanings, and shades, thereby introducing certain varieties of language into prose.

Problems with the translation of the names of realities can appear in the translation of any texts deeply engrained in the culture. Characteristic phenomena, manipulations, and cyphers related to the rich and profound features of the text allow the translation to be used as a literary dialogue with the authors, the same for the views preached outside of literary appeal, which are a problem for translation [32; 33].

The spatial arrangement of events using allusions, ethnic markers, and language elements allows one to read the set of meanings embedded in it. In translational reflection, it is customary to distinguish between two main attitudes to the translation in the face of the cultural specific features of the source text: naturalisation and exotisation.

Conventionally, the translator introduces the reader to the author's country, which, despite attempts to explain, remains alien, often incomprehensible or gloomy. The influence of the translator on the form of the translated work is obvious. The result of his work, and, consequently, what form the image of culture will take, depends on both the skill of the author and the decisions on the translation, which are related to personality, choice, and worldview.

The importance of these decisions can be presented by the example and activity of the novelist R. Seisenbayev, who was the first to translate the work "Kamshiger" into Russian. The material he translated largely contributes to the cognition of Kazakh literature, ethnos, and culture in general. The choice of translation and strategy of Rollan

Seisenbayev may be questionable today, but they become clearer in the historical context.

The translator's decisions have a clear justification in philosophical and ethical beliefs. Translation, thus, can perform cleaning, removing those ethnic markers that can harm a beautiful image, cutting out whole fragments that describe reality.

The novelist and translator Anatoly Kim, after reading the voluminous manuscript of the writer O. Bokeev, translated the following works: "Deer-Man", "When the Pleiades leave", "Oliara", "Trail of Lightning", "Ardak", "Snow Girl". Choice of A. Kim can be explained by ideological reasons.

Yet there are translations with technical solutions that are doubtful. Such observations draw attention to problems of a broader scale and meaning. Quite a large number of distortions could have been provided for when translating prose if the stage of language translation was preceded each time by a thorough analysis of the text, and readers would be spared from unpleasant riddles if the stage of re-expression was associated with real work on the language.

Adaptation to a new language and a new cultural environment is associated with the changes made by translation. Interpretive ethnic markers largely depend on the changes resulting from incorrect analysis of the source text or its careless editing. The readers, whose cognitive baggage is considerably different, also interpret ethnic reading zones differently. Sometimes they perceive it as a generalising metaphor of what is happening. Regarding the role of translation as an intermediary between cultures, distortion inevitably fits into the translation system [34; 35].

Conclusions

Thus, the variety of the material discussed, and a relatively large number of drafts give an idea of the complexity of the translation process of O. Bokeev's prose works, which allows understanding the multifaceted problems of translating ethnic markers. The rapprochement of cultures through translation, admittedly, does not occur through a single text, so it takes a lot of translated texts to gradually describe a certain image that determines various national cultural characteristics.

However, for the ethnics to be identified and cultures to converge, it is also necessary that translated texts exist not only in bookstores or libraries, but also occupy a place in the minds of readers.

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Knowledge of the features of ethnic and cultural markers is a prerequisite for achieving an adequate and successful translation, which should include overcoming cultural and linguistic aspects. Due to the discrepancy of national factors, speech elements do not always agree. It is impossible to reflect the specific features of the ethnic and cultural identity of the Kazakhs without understanding the national mentality. Based on the ethnic markers presented by fragments of works that are difficult to translate, it is possible to optimally consider the linguistic worldview presented by the author.

Effective communication between cultures in the modern world is especially important since translation entails communication of at least two languages. Since the irreplaceable structures of modern translation are cultural values, the exchange of knowledge and skills, and progress, which together contribute to the development and comprehension of various literary works.

The problems of translating ethnic markers in a prose text based on the material of O. Bokeev's works are caused by the challenging task of finding the right attitudes and transmitting national characteristics, which are the main reflection of the features of the culture of an ethnic group.

Deformations resulting from incomplete or incorrect translation of work can lead to considerable changes in its content and in the final image for the recipient.

It seems important to know about similar deformations and their consequences at the level of the plot of the work and at the surface level, from the standpoint of the analysis of the translation of literary material. It is essential for the reader's perception to note the study of the influence of ideological ethnic markers conditioned in the context of translation, which are truly relevant sources of the source context.

In the prose works under discussion, the source text is interpreted as an object that undergoes fragmentation, which allows finding a source of reflections on the ethnic characteristics of the people through translation.

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Conflict of Interest

None

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Проблеми перекладу етнічних маркерів у прозовому тексті (на основі матеріалу прози О. Бокеєва)

Кадіша Нургалі

Євразійський національний університет ім. Л.Н. Гумільова
010008, вул. Сатпаєва, 2, Астана, Республіка Казахстан

Мадіна Тернавська

Євразійський національний університет ім. Л.Н. Гумільова
010008, вул. Сатпаєва, 2, Астана, Республіка Казахстан

Анотація

Актуальність. Актуальність дослідження полягає в тому, що з давніх часів переклад виступав джерелом необхідних знань та основ культури. Роль перекладу полягає у посередництві між різними культурами та мовами. Значення перекладу прозового тексту постійно зростає. Ця процедура, а саме переклад у іншу мову того, що міститься у джерелі, безсумнівно, є складною операцією та вимагає відповідних навичок.

Мета. Метою дослідження є розгляд ролі етнічних аспектів та проблем у перекладі прозових текстів на прикладі матеріалів О. Бокеєва. Цей вид перекладу вимагає предметної, мовної та культурної компетентності. Ця процедура створює особливі складнощі, пов'язані з різними особливостями перекладу.

Методологія. Методологічною основою дослідження були такі підходи до даної теми: когнітивний, компонентно-структурний, антропоцентричний.

Результати. Різноманітний матеріал, що обговорюється, та значна кількість чернеток ілюструють складність перекладу прози О. Бокеєва. Це підкреслює багатогранні виклики передачі етнічних маркерів у перекладі. Культурне наближення через переклад не досягається за одним текстом; воно вимагає численних перекладених творів, щоб поступово відтворити образ, що охоплює різні національно-культурні характеристики.

Висновки. Процес відходу від уявлення про переклад як міжмовну систему до культурно орієнтованих аспектів лежить в основі прозового аналізу перекладу тексту. Абсолютне положення джерела тексту як передавача значень, видобутих із мови, повинне зосереджуватися на еквівалентності. Структуралізм перекладу прози передбачає, що головним завданням є визначення сутності та умов, які узагальнюють поведінкові характеристики етнічної групи, контекст використання термінів її представників.

Ключові слова: переклад прози; етнічні маркери; культура; текст; прозаїк; проблеми; етніка; національні маркери.