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### TRANSLATION FORMAT AS CROSS-CULTURAL CODE

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The literary text modeling is the way to interpret the literary format of knowledge as the unit of some thematical subformats which are translated in different ways. This study aims to identify the tendency of translation format as cross-cultural code. The translation format is the unity of both cognitive-hermeneutic analysis of the original context and cognitive-comparative analysis of the both original and translated contexts. So, cognitive-hermeneutic analysis of original text discovers the specific feature of text structure and the cognitive-comparative analysis of literary discourse dynamics in both original and translated text structures identifies the whole adaptation of original literary discourse dynamics under the influence of cognitive base of translator to the perception of foreign readers. The original text model consists of different thematical types of literary knowledge, such as literary space, literary time, cultural text space, plot knowledge. It was found that markers of literary space occur with high frequency among other textual markers in the novel "L'île mystérieuse" by the French writer Jules Verne. Literary space is represented by proxemes, which are classified into four types: nouns with spatial semantics, verbs of motion, landscape units, and place names.

The analysis shows that landscape units are the most frequent in the novel, followed by other types of proxemes. It was also established that, in the process of intercultural recoding of the novel from French into English, landscape units are rendered using various strategies, including symmetric translation, asymmetric translation, and combinations of both approaches. In symmetric translation, the structures of the source text correspond directly to those of the target text. Conversely, in asymmetric translation, the structures of the source text do not correspond directly to those of the target text. It has been demonstrated that a high-frequency correlation between symmetric and asymmetric translation strategies is observed in the rendering of landscape-related units in the novel "L'île mystérieuse". The results obtained contribute to the further development of contemporary translation theory.

**Key words:** literary translation, text, cross-cultural code, symmetrical text model, asymmetrical text model.

### АУДАРМА ФОРМАТЫ МӘДЕНИЕТАРАЛЫҚ КОД РЕТІНДЕ

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Шығармашылық мәтінді модельдеу – әдеби білімнің тематикалық ішкі форматтарынан тұратын бірлігі ретінде түсіну, олардың әртүрлі тәсілдермен аударылатынын көрсетеді. Бұл зерттеудің мақсаты – аударма форматын көпмәдениеттік код ретінде қолдану тенденциясын анықтау болып табылады. Аударма форматы – шығарманың контекстеріне қатысты когнитивті-герменевтикалық талдау мен шығарма мен оның аудармасының контекстерін салыстыруға негізделген когнитивті-салыстырмалы талдаудың бірлігі ретінде қарастырылады. Шығарманың когнитивті-герменевтикалық талдауы мәтін құрылымының ерекшеліктерін анықтауға бағытталса, когнитивті-салыстырмалы талдау шетел оқырмандарының қабылдауына лайықталған шығарма контекстерінің динамикасын толықтай бейімдеуді анықтайды; бұл бейімдеу аудармашының когнитивтік базасының ықпалымен жүзеге асады.

Зерттеу барысында шығарма мәтінінің әртүрлі тематикалық әдеби білім түрлерінен тұратыны анықталды: (1) әдеби кеңістік, (2) әдеби уақыт, (3) мәтіннің мәдени кеңістігі, (4) сюжет туралы білім. Француз жазушысы Жюль Верннің «Таңғажайып арал» романында әдеби кеңістіктің маркерлерінің басқа мәтіндік маркерлерге қарағанда жиілігі жоғары екені көрсетілді. Әдеби кеңістік проксемалар арқылы беріледі. Проксемалардың төрт түрі ажыратылады: (1) кеңістіктік семантикасы бар зат есімдер, (2) қозғалыс етістері, (3) пейзаждық бірліктер, (4) топонимдер. «Таңғажайып арал» романында пейзаждық бірліктер ең жиі кездесетін проксемалар болып табылады, одан кейін басқа проксемалар келеді.

Француз тілінен ағылшын тіліне «Таңғажайып арал» романын көпмәдениеттік қайта кодтау процесінде пейзаждық бірліктердің әртүрлі тәсілдермен аударылатыны анықталды: (1) симметриялық аударма тәсілі, (2) асимметриялық аударма тәсілі және (3) симметриялық пен асимметриялық тәсілдердің арақатынасы. Симметриялық аударма кезінде шығарма мәтінінің құрылымдары аударма мәтінінің құрылымдарына сәйкес келеді. Асимметриялық аударма кезінде шығарма

мәтінінің құрылымдары аударма мәтінінің құрылымдарына сәйкес келмейді. Пейзаждық бірліктерді «Таңғажайып арал» романын аударғанда симметриялық және асимметриялық тәсілдердің арасындағы корреляцияның жоғары екені дәлелденді. Алынған нәтижелер қазіргі аударма теориясын тереңдетеді.

**Түйінді сөздер:** әдеби аударма; мәтін; көпмәдениеттік код; симметриялық мәтіндік модель; асимметриялық мәтіндік модель.

### ФОРМАТ ПЕРЕВОДА КАК КРОСС-КУЛЬТУРНЫЙ КОД

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Моделирование художественного текста – это способ интерпретации литературного формата знания как единицы тематических подформатов, которые переводятся по-разному. Цель данного исследования – выявить тенденцию использования формата перевода как межкультурного кода. Формат перевода рассматривается как единство когнитивно-герменевтического анализа контекстов оригинала и когнитивно-сопоставительный анализ оригинального и переведенного контекстов. Когнитивно-герменевтический анализ текста оригинала нацелен на выявление специфики структуры текста, а когнитивно-сопоставительный анализ определяет полную адаптацию динамики оригинальных контекстов к восприятию иностранных читателей под влиянием когнитивной базы переводчика. Установлено, что оригинальная текстовая модель состоит из различных тематических типов литературных знаний, таких как: литературное пространство, литературное время, культурное пространство текста, знание сюжета. Выявлено, что маркеры литературного пространства имеют высокую частотность среди других текстовых маркеров в романе французского писателя Жюль Верна «Таинственный остров». Литературное пространство представлено проксемами. Различают четыре типа проксем, таких как: существительные с пространственной семантикой, глаголы движения, пейзажные единицы, топонимы. Определено, что в романе «Таинственный остров» наиболее часто встречаются пейзажные единицы, затем следуют другие проксеми. Выявлено, что в процессе межкультурной перекодировки этого романа с французского на английский язык пейзажные единицы переводятся различными способами, такими как: симметричный способ перевода, асимметричный способ перевода и соотношение между симметричным и асимметричным способами перевода. При симметричном переводе конструкции оригинального текста равны конструкциям переведенного текста. При асимметричном переводе конструкции оригинального текста не равны конструкциям переведенного текста. Доказано, что корреляция между симметричными и асимметричными способами перевода высокочастотна при переводе пейзажных единиц в романе «Таинственный остров». Полученные результаты углубляют современную теорию перевода.

**Ключевые слова:** художественный перевод; текст; кросс-культурный код; симметричная текстовая модель; асимметричная текстовая модель.

**Introduction.** Literary translation is the complicated process of transcoding author's model into the perception of foreign readers. This process of text transcoding has many steps of interpretation. These interpreted steps are caused of research purpose (Balcerzan, 1970, Newmark, 2001; Levý, 2011; Wæraas, Nielsen 2016; Davier, Schaffrer, Dooslaer, 2018). The interpreted steps form the text research algorithm. This research algorithm consists of some parts, such as text reading, text analysing, text understanding. These three parts of research algorithm form the process of text transcoding and text perception (Scott, 2012a, 2012b; Fecioru, 2019).

The translator uses this research algorithm to transform the original text by foreign lingual signs. The lingual personality of translator influences onto the choice of foreign lingual signs as the signs of another lingual culture (Komissarov, 1991; Baer, 2011; Marinetti, 2011).

**The aim of the study** is to identify and theoretically substantiate the specifics of the translation format as a cross-cultural code, as well as to determine the fundamental tendencies in the transformation of the literary space model during the interlingual transcoding of a literary text.

**To achieve this aim, the following objectives were set:**

- to define the concept of translation format as an integrative research method that synthesizes a cognitive-hermeneutic analysis of the original text with a cognitive-comparative analysis of both the source and target contexts;

- to typologize the markers of literary space (proxemes) based on Jules Verne's novel The Mysterious Island and to identify the most frequent elements that constitute the spatial model of the work;

- to identify and describe the methods of cross-cultural transcoding of landscape units from French into English, determining the correlation between symmetrical and asymmetrical translation strategies.

**Text parameters in the translation point of view.** The translator as the reader of original text tries to pay attention on different text parameters to analyse them, because the transcoding of literary text based on adaptation these text parameters for foreign readers' understanding. These text parameters should be studied completely as the unity of different components. These components compose the textual format as the form of knowledge representation at the conceptual and language levels (Boldyrev, 2018, pp. 82-89). In this article the textual format is interpreted as the systematic and semiotic projection of knowledge. In such way the text is meant as "complicated unit consisting of different codes to accept, keep, and present new knowledge" (Lotman, 2018, p. 121).

The text code is caused of text categories. According to I.R. Galperin there are some text categories such as: division into text units; cohesion of text units; continuum of text events; text informativeness; retrospective as the unit of literary time markers, correlated with past literary events; prospective as the unit of literary time markers, correlated with future literary events; author's modality, integration of all textual parts, and text completeness (Galperin, 2018, pp. 26-125).

**Text cultural-marked lexis in the translation point of view.** The text categories influence onto the components of text code which consists of some kind of lexical units. These lexical units can be divided onto two groups.

The first group of text lexical units includes usual lexis.

The second group of text lexical units includes cultural-marked lexis, such as:

(1) markers of nonverbal communicative code, i.e. (a) kenemes (the lingual markers of gestures), (b) takemes (the lingual markers of contacts), (c) proxemes (the markers of text space), (d) chronemes (the markers of text time), (e) sensesemes (the informative units of human senses); (2) coloratives; (3) landscape units; (4) food names; (5) emotive lexis; (6) linguo-culturemes.

All named lexical units are represented by signs having content level, formal level, and stylistic level. Such complicated literary architectonics is caused by the fact that "literary language has been assigned a special character since antiquity" (Ghazala, 2015, p.125).

**Literary text model.** Literary text is the unity of author's models of real world or unreal ones. In this point of view a model is "a research construct of reality represents a research way for the study of the nature of the phenomenon on its system and functional connections with both phenomena of a general order and equal phenomena" (Karasik, 2013).

Text world is the correlation between the author's projection of real world or unreal ones and the text form of readers perception. In such point of view, "literariness is <...> the product of the overlap of the different levels of the language of texts and the effects of that overlap" (Ghazala, 2015, p. 129). This overlap is the base of text model forming.

Some of these text models have cultural-marked status which is based on the idea that "linguacultural knowledge provides extensive range of information is the basis for interpretation of the deep relationship of kernel-periphery components at the architectonics" (Ogneva et al., 2015).

**Linguo-cultural text transformation as the cultural transcoding process.** Cultural marked models of literary text world are transformed at the translation as the cultural transcoding process, because "the translator's knowledge of the cultures concerned is based, consciously or unconsciously, on a comparative study of them" (Liu 2012, p. 2358).

The degree of this linguo-cultural transformation depends on the language correlation between the structure of original text and translated ones, i. e. "translingualism means the penetrability of languages, their interaction providing with a new quality of the enriched linguoculture" (Khukhuni, Valuitseva, 2019, p. 46).

The literary text model's transformation degree can be identified at the comparative process (Koster, 2011, Malmkjoer, 2011, Volskaya et al., 2018) as the part of literary translation process (Levik, 1970; Koster, 2014; Parks, 2014). Such process based on signal nature of two text lexical units. Both text usual lexical units and the text cultural-marked lexis compose the unique text model.

The literary text model consists of some thematical models which are the projection of author's point of view, i. e. the projection of author's world conception. The text models as the format of author's world have different subformats which are interpreted as thematical types of literary knowledge, such as: (1) literary space, (2) literary time, (3) cultural text space, (4) plot knowledge.

At the text translation the author's world conception is transformed by translator's model of point of view. In this way the literary translation is the replacing of author's world conception by translator's world conception, i.e. the literary translation is re-conception of comparative literary texts in the different languages (Scott, 2018). In such point of view "the pivotal role of translation in the process of multicultural communication is undeniable" (Volskaya, et al., 2018, p. 148), that is why "literary translation is the way of cultural isolationism's overcoming" (Girova, Tzjakan, 2020, pp. 139-141).

The structure of author's models plays so important role in the literary translation process. The models' structure consists of some contexts which are caused by the plot. The translation of any context is the step of general text's translation process (Jin, 2003).

This process is the way to create the translated text with new parameters which is caused by the structure of translation language.

**Method.** The translation transcoding process is complicated multi-steps process. The interpretation of this translation process has many ways such as equivalent identification, adequate identification, cross-cultural identification and so on.

There is hermeneutic translation way which includes three levels such as: grammatical interpretation, stylistic interpretation, and historical interpretation.

In contemporary cognitive paradigm of literary hermeneutic translation process there is the cognitive-hermeneutic method of literary concepts' interpretation (Ogneva, 2013, p.10). This method is the unit of several types of analysis such as:

(1) comparative analysis of both translated text constructions and invariant original constructions into the literary concepts' nominative fields to interpret the stylistic architectonics of constructions in both original and translated texts;

(2) context analysis of both translated constructions and original constructions into the literary concepts' nominative fields to interpret heuristic transcoding results of literary concepts;

(3) analysis of literary discourse dynamics as a result of interpretation and comparative modeling of both original and translated text structures under the influence of cognitive base of translator to identify the specific features of literary discourse dynamics;

(4) conceptual analysis of cognitive-communicative space components in both original and translated texts to identify the reasons of hermeneutic interpreting of text dynamics;

(5) semantic and cognitive analysis of text constructions forming the nominative field of literary concepts in both original and translated texts to discover the type of translation. There are three types of original text constructions' translation such as: (a) symmetrical translation way (ST), (b) asymmetrical translation (AsT) way, (c) the correlation between symmetrical and asymmetrical translation ways (ST+AsT).

The result of the cognitive-hermeneutic method of literary concepts' interpretation is the base for using of the method named "*cognitive-comparative modeling of literary conceptual domain*" which is the both lingual and graphic modeling of literary concepts' nominative fields.

Such kind of text modeling is based on the results of cognitive-comparative analysis of text constructions. At the cognitive-comparative analysis both meaning level and forming level of both translated constructions and original constructions are analysed by linguists.

The analysed text constructions are the components into the literary concepts' nominative fields forming literary conceptual domain. According to this method there are two kind of the comparison results such as both symmetrical and asymmetrical cross-cultural transcoding of original text constructions.

In the point of view of cross-cultural text transcoding process the method of cognitive-comparative modeling of literary conceptual domain represents the complex results of original literary conceptual domain's adaptation to the foreign readers' perception.

**Results.** Firstly, research of the novel "L'île mystérieuse" which is written by French writer Jules Verne and its English translated text using comparative analysis of both translated text constructions and invariant original constructions into the literary concepts' nominative fields discovered the equivalence of stylistic constructions' architectonics in both original and translated texts of the novel.

Secondly, the context analysis of both translated constructions and original constructions in the literary concepts' nominative fields identified the high heuristic transcoding results of literary concepts.

Thirdly, analysis of literary discourse dynamics in both original and translated text structures showed the whole adaptation of original literary discourse dynamics under the influence of cognitive base of translator to the perception of foreign readers, i. e. English readers.

Fourthly, according to cognitive-hermeneutic analysis of literary conceptual domain in the novel "L'île mystérieuse" it is identified two basic cultural-marked literary concepts such as: the concept named "literary space" and the concept named "literary time". The components of nominative field in the concept named "literary space" is high frequency that is why it is researched in detailed.

Fifthly, the concept named "literary space" is the unit of proxemes which are meant the text constructions represented literary space.

In literary conceptual domain in the novel "L'île mystérieuse" it was distinguished four types of proxemes such as: (1) the nouns / construction with space semantics, (2) verbs of movement, (3) landscape units, (4) place names.

The research of the concept named "literary space" in the literary conceptual domain in the novel "L'île mystérieuse" identified the high frequency of landscape units among the proxemes.

Table 1 – The frequency of text proxemes

	<b>Types of proxemes</b>	<b>frequency</b>
1.	The nouns / construction with space semantics	140
2.	Verbs of movement	120
3.	Landscape units	189
4.	Place names	45

Sixthly, the landscape units represented in the literary conceptual domain in the novel “L’île mystérieuse” are translated from French into English by both types as symmetrical translation (ST) way, as asymmetrical translation (AsT) ones.

In symmetrical translation way of the original text the proxemic constructions are equal to the translated proxemic text constructions. In asymmetrical translation way of the original text the proxemic constructions are not equal to the translated text proxemic constructions.

Seventhly, it is identified the correlation between symmetrical and asymmetrical translation ways (ST+AsT). This way of translation of the original text constructions is more frequent in the comparative literary conceptual domain of the novel “L’île mystérieuse” on both languages French and English, than symmetrical translation way or asymmetrical translation way.

Table 2 – The frequency of translation types

	Types of translation	frequency
1.	Symmetrical translation (ST)	92
2.	Asymmetrical translation (AsT)	78
	Symmetrical and asymmetrical translation ways (ST+AsT)	150

Then, there are some contexts to illustrate the identified tendencies of proxemes’ translation in the literary conceptual domain in the novel “L’île mystérieuse” on both languages French and English.

**1. Symmetrical translated contexts**

There are some proxemic contexts which are transcoded according to symmetrical translation tendency.

These contexts are numerated by double ways, i. e. 1.1. or 2.1. These contexts are marked by two abbreviations such as: **Fr.** that is meant “the original context in French”, and **Engl.** that is meant “the translated context into English”.

Context 1.1.

**Fr.** – the original context: *La colline, couverte d’arbres disposés par étages, formait un rideau qui masquait le regard. Sur cette rive droite, la marche eût été difficile, car les déclivités s’y abaissaient brusquement, et les arbres, courbés sur l’eau, ne se maintenaient que par la puissance de leurs racines* (Verne, http).

**Engl.** – the translated context: *The hill, covered with trees disposed in terraces, intercepted the view. On the right bank walking would have been difficult, for the declivities fell suddenly, and the trees bending over the water were only sustained by the strength of their roots* (Verne, http).

According to cognitive-hermeneutic analysis of the original context 1.1. there are four proxemic words and constructions such as: (1) landscape unit “*la colline*”, (2) the construction with space semantics “*d’arbres disposés par étages*”, (3) the construction with space semantics “*sur cette rive droite*”, (4) landscape unit “*les arbres, courbés sur l’eau*”.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that four proxemic constructions, i. e. four landscape units are translated symmetrically from French into English such as: (1) landscape unit “*la colline*” is translated by landscape unit “*the hill*”, (2) the construction with space semantics “*d’arbres disposés par étages*” is translated by the construction with space semantics “*trees disposed in terraces*”, (3) the construction with space semantics “*sur cette rive droite*” is translated by the construction with space semantics “*on the right bank*”, (4) landscape unit “*les arbres, courbés sur l’eau*” is translated by landscape unit “*the trees bending over the water*”.

So, it is proved the landscape original text model is equal to the landscape translated text model.

Context 1.2.

**Fr.** – the original context: **Ces arbres avaient conservé leur verdure, malgré la saison avancée, car ils appartenaient à cette famille des conifères qui se propage sur toutes les régions du globe, depuis les climats septentrionaux jusqu’aux contrées tropicales** (Verne, http).

**Engl.** – the translated context: **These trees still retained their verdure, not with standing the advanced season, for they belonged to the family of “coniferae”, which is spread over all the regions of the globe, from northern climates to the tropics** (Verne, http).

According to cognitive-hermeneutic analysis of the original context 1.2. the original construction “*ces arbres avaient conservé leur verdure*” is a phytonym. This phytonym is the landscape unit which is interpreted as the proxeme, because the words “*ces arbres*” are identified as the territory. Such kind of proxemes is named “implicit proxemes”.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that this phytonym “*ces arbres avaient conservé leur verdure*” is translated symmetrically from French into English by the construction “*these trees still retained their verdure*”.

Context 1.3.

**Fr.** – the original context: *Le jeune naturaliste reconnu plus particulièrement des «dédodars», essences très nombreuses dans la zone himalayenne, et qui répandaient un agréable arôme* (Verne, http).

**Engl.** – the translated context: *The young naturalist recognized especially the “deedara”, which are very numerous in the Himalayan zone, and which spread around them a most agreeable odor (Verne, http).*

According to cognitive-hermeneutic analysis of the original context 1.3. it is identified one proxeme, i. e. place name “dans la zone himalayenne”.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that this place name “dans la zone himalayenne” is translated symmetrically from French into English by the construction “in the Himalayan zone”.

So, it is evident that different types of proxemes such as landscape units, phytonyms, place names are translated symmetrically from French into English at the cross-cultural transcoding process.

## 2. Asymmetrical translated contexts

There are some contexts to illustrate the asymmetrical translation’s tendency in the comparative literary conceptual domain of the novel “L’île mystérieuse” on both languages French and English.

Context 2.1.

**Fr.** – the original context: *Sur cette rive gauche, le sol était plat et remontait insensiblement vers l’intérieur (Verne, http).*

**Engl.** – the translated context: *On the left bank, the ground, which was flat and **marshy**, rose imperceptibly towards the interior (Verne, http).*

According to cognitive-hermeneutic analysis of the original context 2.1. it is identified this context “sur cette rive gauche, le sol était plat et remontait insensiblement vers l’intérieur” is one landscape unit.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that the landscape unit is translated asymmetrically, because in the English context the word “marshy” is discovered. This word is absent in original context. The adding of the word “marshy” into English translated context changes the landscape unit’s description of original text.

Context 2.2.

**Fr.** – the original context: *Sur le plateau supérieur de la côte, aucun arbre (Verne, http).*

**Engl.** – the translated context: *On the upper plateau of the coast not a tree **appeared** (Verne, http)*

According to cognitive-hermeneutic analysis of the original context 2.2. it is identified a landscape unit “sur le plateau supérieur de la côte, aucun arbre”.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that the landscape unit is translated asymmetrically, because the English words “appeared” changes the form of landscape unit’s description of original text.

So, it is identified that different types of proxemes are translated asymmetrically from French into English at the cross-cultural transcoding process.

## 3. Contexts of symmetrical and asymmetrical translation ways’ correlation

Cognitive-comparative analysis of the both original and translated contexts is identified many contexts having the correlation of both symmetrical and asymmetrical translation ways.

Context 3.1.

**Fr.** – the original context: *Après avoir marché pendant un quart d’heure, le marin et le jeune garçon **arrivèrent au brusque coude que faisait la rivière en s’enfonçant vers la gauche** (Verne, http).*

**Engl.** – the translated context: *After having waked for a quarter of an hour, the sailor and the boy **arrived at the angle which the river made in turning towards the left** (Verne, http)*

According to cognitive-hermeneutic analysis of the original context 3.1. there are two kinds of proxemes: (1) the verb of movement “arrivèrent”, (2) the landscape unit “au brusque coude que faisait la rivière en s’enfonçant vers la gauche”.

One of these proxemes is translated symmetrically from French into English, i. e. the verb of movement “arrivèrent” is translated by the word “arrived”, but another proxeme is translated asymmetrically from French into English, i. e. the landscape unit “au brusque coude que faisait la rivière en s’enfonçant vers la gauche” is translated by the construction “at the angle which the river made in turning towards the left”.

The word-combination “au brusque coude” in French landscape unit description is translated asymmetrically by the word-combination “at the angle”.

Context 3.2.

**Fr.** – the original context: *À partir de ce point, **son cours se poursuivait à travers une forêt d’arbres magnifiques**. Ces arbres avaient conservé leur verdure, malgré la saison avancée, car ils appartenaient à cette famille des conifères qui se propage sur toutes les régions du globe, depuis les climats septentrionaux jusqu’aux contrées tropicales (Verne, http).*

**Engl.** – the translated context: *From this point **its course was pursued through a forest of magnificent trees**. These trees still retained their verdure, not with standing the advanced season, for they belonged to the family of “coniferae”, which is spread over all the regions of the globe, from northern climates to the tropics (Verne, http).*

According to cognitive-hermeneutic analysis of the original context construction “son cours se poursuivait à travers une forêt d’arbres magnifiques” there is the correlation of three types of prexemes such as: (1) the nouns with space semantics “son cours”, (2) the verb of movement “se poursuivait à travers”, (3)

the landscape unit *“une forêt d’arbres magnifique”*.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that two proxemes are translated symmetrically from French into English such as: (1) *“son cours”* – *“its course”* (2) *“une forêt d’arbres magnifique”* – *“a forest of magnificent trees”*, but one proxeme *“se poursuivait à travers”* is translated asymmetrically by the word-combination *“was pursued through”*.

Context 3.3.

**Fr.** – the original context: *Entre ces beaux arbres poussaient des bouquets de pins, dont l’opaque parasol s’ouvrait largement* (Verne, http).

**Engl.** – the translated context: *Between these beautiful trees sprang up clusters of firs, whose opaque open parasol boughs spread wide around* (Verne, http).

According to cognitive-hermeneutic analysis of the original context 3.3. there are two proxemes such as: (1) landscape unit *“entre ces beaux arbres”*, and (2) text structure with space semantics *“l’opaque parasol s’ouvrait largement”*.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that in the context 3.3. the landscape unit *“entre ces beaux arbres”* is translated symmetrically from French into English by the word-combination *“between these beautiful trees”*, but the text structure with space semantics *“l’opaque parasol s’ouvrait largement”* is translated asymmetrically from French into English by the word-combination *“opaque open parasol boughs spread wide around”*, because in the translated construction two words were added such as the word *“open”* and the word *“boughs”*. These two words changed the description of original text construction *“parasol des arbres”* in translated context.

Context 3.4.

**Fr.** – the original context: *La rive opposée paraissait être plus accidentée, et la vallée, dont la rivière occupait le talweg, s’y dessinait plus nettement* (Verne, http).

**Engl.** – the translated context: *The opposite shore appeared to be more uneven, and the valley of which the river occupied the bottom was more clearly visible* (Verne, http).

According to cognitive-hermeneutic analysis of the original context 3.4. there are three proxemes such as: (1) landscape unit *“la rive opposée paraissait être plus accidentée”*, (2) landscape unit *“la vallée”*, (3) landscape unit *“le talweg”*.

According to cognitive-comparative analysis of the both original and translated contexts it is identified that two proxemes are translated symmetrically, such as: (1) landscape unit *“la rive opposée paraissait être plus accidentée”* is translated by the construction *“the opposite shore appeared to be more uneven”*, (2) landscape unit *“la vallée”* is translated by the word *“the valley”*.

One proxeme, i. e. the landscape unit *“le talweg”* is translated asymmetrically, because the word *“le talweg”* is meant one kind of river bottom, i. e. *“the descending bottom”*, but in the translated context the word *“bottom”* does not mean *“the descending bottom”*. That is why the description of river bottom is transformed at the translation process.

So, the high frequency of contexts which are translated according to symmetrical and asymmetrical translation ways’ correlation is the base to cross-cultural transcoding process.

**Conclusion.** The literary translation as literary cross-cultural transcoding process is multi-factors way to recreate the literary text using the translated language rules to the foreign readers’ perception.

During the cross-cultural transcoding process, the different parameters of original text’s models, such as linguistics, pragmatics, cognitive and communicative ones are adapted to the cultural perception of foreign readers.

The original text’s models have different thematical types as subformat of literary knowledge, such as: (1) literary space, (2) literary time, (3) cultural text space, (4) plot knowledge.

The model of literary space composing of basic cultural-marked literary concepts is one of the high frequency literary models.

It is proved that cultural-marked literary space composed of four types of proxemes such as: (1) the nouns / constructions with space semantics, (2) verbs of movement, (3) landscape units, (4) place names.

As usual the nouns / constructions with space semantics are high frequent proxemes in the cultural-marked literary space model. But the research of literary conceptual domain in the novel *“L’île mystérieuse”* which is written by French writer Jules Verne is identified the high frequency of landscape units among the proxemes of this novel’s literary space.

According to cognitive-comparative analysis of the both original and translated contexts of landscape units in the studying novel it is identified that there are three types of translation, such as:

- (1) symmetrical translation way of landscape units,
- (2) asymmetrical translation way of landscape units,
- (3) the correlation of symmetrical and asymmetrical translation ways of landscape units.

It is proved that the correlation of symmetrical and asymmetrical translation ways of landscape units is high frequent as the result of transcoding of literary conceptual domain which is presented in the novel *“L’île mystérieuse”* from French into English.

The high frequency of the correlation of symmetrical and asymmetrical translation ways of landscape units is the base to create the English literary space model as the result of cross-cultural transcoding process. This English transcoded literary space model is equal to original literary space text model.

The equivalence of both original and translated literary space models in the novel "L'île mystérieuse" written in French and translated into English shows that literary space world of French writer Jules Verne was adopted to the English readers' perception.

It is proved that the correlation of two types of text analysis such as cognitive-hermeneutic analysis of the original contexts and cognitive-comparative analysis of the both original and translated contexts is the way to identify the results of cross-cultural literary transcoding process.

So, the research of translation format as the multi-factors' process of cross-cultural transcoding of original text model into translated text model, especially literary space model into translated literary space model, identifies the different tendencies of translated text world recreation which is equal to original text world.

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#### ЫБЫРАЙ АЛТЫНСАРИННИҢ ЖАНТАНУ ІЛІМІНЕ ҚОСҚАН ҮЛЕСІ

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*Қасиетті Құранда адам алғаш қалай жаратылса, екінші рет те солай жаратылады. «Оны сондай алғаш жаратқан тірілмеді»[36, Ясин, 78-79]; «Сендерге уәкіл етілген өлім періштесі жандарыңды алады. Сосын Раббыларыңа қайтасыңдар»[32. Сәжде сүресі, 10-11 аят .]; «Сендерді тірілмеді, өлтіреді және күндіз түннің ауысуы Оған тән. Ал ойлайсыңдар ма?»[23. Муминұн сүресі, 80 аят], -делінеді.*

*Барлық өркениетті діндер жанның бар екендігі жөнінде үш мың жылдан бері айтып келеді. Алайда, материалистік байлыққа қол жеткізген сайын рухани дүниеміз тоқырап, дүниетаным да өзгере бастады. Медицина да Алла тағаланың берген жанын мойындамай, материалистік көзқарастан арыла алмай келеді.*

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#### ВКЛАД ЫБЫРАЯ АЛТЫНСАРИНА В ПСИХОЛОГИЧЕСКУЮ ДОКТРИНУ

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