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## CONVEYING LINGUISTIC INTERFERENCE IN AMERICAN MULTICULTURAL LITERATURE TRANSLATION

The present paper explores the understudied area of translating texts that reflect cultural and linguistic pluralism. The article examines how linguistic interference such as code-switching, code-mixing, and contaminated speech manifests in American multicultural literature and how these elements are conveyed in literary translation. The methodological framework of the study involves linguacultural analysis, complex sampling, and translation analysis, which together facilitate the identification of interference types and the assessment of the adequacy of various translation strategies in preserving the authenticity of characters and the original structure of the text. A key focus is the linguacultural analysis of the pragmatic and stylistic functions of interference as expressive devices in the source multicultural text and their translation equivalents in the target text. The results emphasize the significance of adaptive translation solutions, such as transliteration with parallel translation, contextual adaptation, and other techniques that strike a balance between preserving foreign cultural elements and adapting them for the target linguaculture. The paper contributes to the study of linguacultural aspects of fiction translation and the development of approaches that ensure the preservation of cultural diversity and textual authenticity during translation, that is especially relevant in the context of cultural globalization.

**Key words:** linguacultural translation, American multicultural literature, linguistic interference, code-switching, bilingualism, foreignization, domestication.

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### Америкалық мультимәдени әдебиетті аударуда лингвистикалық интерференцияның берілуі

Зерттеу мәдени және тілдік плюрализмді көрсететін мәтіндерді аударудың аз зерттелген саласына бағытталған. Мақалада америкалық мультимәдени әдебиетіндегі кодтарды алмастыру, кодтарды араластыру және сөйлеудегі контаминация сынды лингвистикалық интерференцияларды көркем аудармада беру сияқты тәсілдері қарастырылады. Зерттеудің әдіснамалық негізі интерференция түрлерін анықтауға және кейіпкерлердің түпнұсқалығын және мәтіннің бастапқы құрылымын сақтау үшін әртүрлі аударма стратегияларының сәйкестігін анықтауға мүмкіндік беретін лингвомәдени талдау, кешенді іріктеу, аударма талдауы болып табылады. Тұтастай мәтіндегі аударма сәйкестіктері мен бастапқы мультимәдени туындыларда экспрессивті құрал ретінде интерференциялардың прагматикалық және стилистикалық функцияларында лингвомәдени талдау маңызды орын алады. Зерттеу нәтижелері параллельді аударма транслитерациясы, контекстік бейімдеу және өзгемәдениет элементтерін сақтау мен олардың мақсатты лингвомәдениетке бейімделуі арасындағы тепе-теңдікті қамтамасыз ететін басқа әдістер сияқты адаптивті аударма шешімдерінің маңыздылығын көрсетеді. Зерттеу нәтижелері көрсеткендей, тілді мәдениетпен ажырамас байланыста қарастыратын және лингвомәдени детерминацияланған элементтердің прагматикалық және стилистикалық қызметтерін лингвомәдениеттік талдауға негізделген аудармаға лингвомәдени көзқарас шет тілі мен мәдениеті сақталуы арасындағы теңгерімді көзқарасты ұсынады және оны аударма тілінің тілі мен мәдениетіне бейімдейді. Мақала көркем аударманың лингвомәдени аспектілерін саралауға және мәтінді аудару кезінде мәдени әртүрлілік пен шынайылықты сақтауға мүмкіндік беретін тәсілдерді әзірлеуге ықпал етеді, бұл әсіресе мәдени кеңістіктің жаһандануы жағдайында маңызды.

**Түйін сөздер:** лингвомәдени аударма, америкалық мультимәдени әдебиет, лингвистикалық

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### Передача лингвистической интерференции при переводе американской мультикультурной литературы

Настоящая статья направлена на изучение области перевода текстов, отражающих культурный и языковой плюрализм в американской мультикультурной литературе. В статье рассматривается переключение кодов, смешение кодов и контаминированная речь как лингвистическая интерференция и средство создания образности отражающей лингвокультурную специфику мультикультурной литературы, а также способы их передачи в художественном переводе. Методологической основой исследования являются лингвокультурологический анализ, комплексная выборка, переводческий анализ, которые позволяют выявить типы интерференции и определить адекватность различных переводческих стратегий для сохранения аутентичности персонажей и оригинальной структуры текста. Важное место занимает лингвокультурологический анализ прагматических и стилистических функций интерференции как выразительного средства в исходном мультикультурном произведении, и переводческих соответствий в целевом тексте. Результаты переводческого анализа подчеркивают значимость адаптивных переводческих решений, как транслитерация с параллельным переводом, контекстуальная адаптация и других приемов, обеспечивающих баланс между сохранением инокультурных элементов и их адаптацией для целевой лингвокультуры. Статья вносит вклад в изучение лингвокультурологических аспектов художественного перевода и разработку подходов, которые позволяют сохранять культурное многообразие и аутентичность текста при его переводе, что особенно актуально в условиях глобализации культурного пространства.

**Ключевые слова:** лингвокультурологический перевод, американская мультикультурная литература, лингвистическая интерференция, смена языкового кода, билингвизм, форенизация, доместикация.

#### Introduction

Diversity has become a discursive phenomenon in contemporary public and academic narrative, particularly as global migration and integration have led to an increasing number of multicultural and multilingual communities in many countries. As a reflection of this reality multicultural literature illustrates the complex social dynamics marked by cultural and linguistic pluralism and diffusion. This category of literature serves as a mirror to modern social processes, capturing the interactions and intersections of diverse cultural identities and languages.

*American multicultural literature* is an umbrella term encompassing the literary works of the various ethnocultural groups represented in American society. Despite the diversity of their linguistic and cultural backgrounds multicultural writers exhibit universal patterns and traits that are evident in shared themes, character and plot development, as well as in the similar ways they incorporate linguacultural diversity in their use of expressive language. These features transcend the boundaries of mainstream American language and culture offering a more inclusive narrative landscape.

It is widely acknowledged that cultural referents, or linguacultures, serve as key markers of cultural identity. However, American multicultural literature is a complex, multilayered phenomenon where various linguistic dimensions also intersect. Language interference, employed as a stylistic device through the strategic use of code-switching, plays an equally significant role in constructing authentic narratives that represent multicultural spaces. This interaction between linguistic and cultural elements contributes to the richness and authenticity of the literary portrayal of diverse cultural identities.

At the same time, the high degree of cultural and linguistic integration demands a comprehensive linguacultural analysis, which involves an adaptive system of translation strategies grounded in the identification and in-depth understanding of the functional and stylistic features of linguacultural elements manifested through multilingual interaction. Translating instances of linguistic interference in the source text requires a refined approach that carefully balances preserving the text's foreignness with making it accessible to the target-language audience.

The integration of cultural translation and linguacultural analysis provides a framework for ad-

addressing the unique characteristics of multicultural and multilingual texts. This approach facilitates both linguistic and cultural congruence in translation, which is crucial for maintaining the multicultural authenticity of the source text and ensuring its appropriate reception by the target audience.

The paper aims to identify effective strategies for conveying various forms of linguistic interference that reflect character identity and cultural diversity in American multicultural literature. Accordingly, the objectives of the study include categorizing different types of linguistic interference, conducting a translational analysis of the strategic techniques employed, and evaluating the adequacy of translation in relation to the functional purpose of each specific type of interference. The relevance of the conducted analysis lies in its exploration of American multicultural literature translated into various languages worldwide, that allows for the identification of common strategies for expressing multilingualism and multiculturalism. Furthermore, the study seeks to uncover effective methods for conveying these linguacultural features within the contemporary cultural context of Kazakhstan.

### Materials and methods

In this research, we draw upon linguacultural and translation analysis of multicultural prose, which, as noted by A. Lee and other scholars, is written in English by American authors who are first- or second-generation immigrants. This prose vividly reflects the cultural and ethnic heritage of the authors through both content, linguistic and cultural elements (Lee, 2009).

For this analysis, three authors were selected from five cultural and geographical regions—South-east Asia, the Middle East, Latin America, Africa, and Eastern Europe—which represent the most prominent immigrant groups in American society (Batalova, 2024). This selection ensures sufficient diversity among the authors and works, covering a broad spectrum of the American multicultural literary landscape. The analyzed works, all written in the 21st century, are widely recognized for their aesthetic value, as demonstrated by their multiple editions, prestigious literary awards, and translations into more than 10 languages, including Russian. For instance, *The Brief Wondrous Life of Oscar Wao* (2007) by J.Díaz has been translated into 36 languages and has received numerous awards, including the Pulitzer Prize (2008) and the National Book Critics Circle Award (2008). The careful se-

lection and significant number of representative literary works in the corpus confirm the validity and reliability of our analysis.

It is important to note that American multicultural literature has not previously been the subject of comprehensive philological and translation studies. Furthermore, the linguacultural aspect of translating linguistic interference has yet to be thoroughly examined. To address the research objectives, a step-by-step approach was employed, incorporating the following methods: linguacultural analysis and comprehensive sampling to identify the types of linguistic interference used as expressive devices to depict the multiculturalism within the literary context; translation and statistical analysis to determine the strategies and techniques necessary for effectively conveying the multilingual specificity of the text in the target language; and the descriptive translation method to analyze how linguistic interference is rendered in American multicultural literature within the target language.

### Literature review

In line with the objectives of this study, we identify three primary research areas: American multicultural literature, linguacultural features manifested through linguistic interference, and the translation of linguistic interference reflecting multicultural creative contexts. A review of existing scholarship in these areas reveals that previous studies have traditionally approached American multicultural literature from literary or sociocultural perspectives, often concentrating on specific aspects such as race in American literature, ethnic literatures like Latino and Asian American literature or other dimensions such as gender, genre, etc as well as the verbal traditions and sociocultural dynamics of different ethnic communities represented in American multicultural literature. Linguacultural analysis suggests that, regardless of the writer's cultural affiliation, a certain uniformity exists in the methods of expressing multicultural specificity (Kozhbayeva, 2020) at the level of linguistically and culturally marked units, reflecting the overall integrity of linguocultures. However, current translation studies tend to focus on specific issues, such as the translation challenges posed by code-mixing and multilingualism in Spanglish literature or the translation of gender identity in works by American women writers of Chinese descent. As a result, the literary translation of American multicultural literature as a vehicle for conveying linguoculture remains insufficiently examined. Likewise,

the universal linguacultural features based on linguistic and/or cultural interference, which must be effectively rendered in translation to fulfill the pragmatic intent of a multicultural literary text, have not been adequately addressed.

The linguacultural approach has been extensively studied in the context of translating various forms of creative texts, including literary works, film scripts, and media content. These media contain a substantial number of socioculturally marked elements that effectively convey cultural rhetoric and receptive aesthetics, thereby necessitating an adapted translation for a foreign-language audience. However, it is important to note that much of the focus tends to be on the translation of distinctly culturally marked units, often referred to as linguocultures, typically represented by specific linguaculturally marked lexical or stylistic units within a single culture. Recent examples include studies focused on Kazakh cultural realia (Manapbaeva, 2022), phraseology (Alshinbaeva, 2022), and, frequently, the works of a particular author or specific literary works (Alpysbaeva, 2022; Zhumabekova, 2019), among others.

Although previous studies did not directly investigate the linguacultural features of translating American multicultural literature, they have laid the foundation for understanding certain aspects of the expression and transmission of multilingual determinacy. The findings of numerous works by both domestic and international scholars in the field of literary translation (Altybaeva & Madanova, 2000; Zhaksylykov, 2013; Kazybek, 2009), as well as in linguacultural studies (A. Islam, 2004; Vorobiev, 2006; Maslova, 2010) and linguacultural translation (Aldasheva, 1998; Abaghan, 2018; Głaz, 2019), have been adaptively applied in the comprehensive study of the linguacultural aspect of translating linguistic interference in a diverse corpus of American multicultural fiction prose.

## Results and discussion

A fundamental factor in preserving ethnic or multicultural identity within the U.S. context is bilingualism, which effectively enables individuals to navigate between cultures, retaining the essence of their native heritage while participating in the broader American English-speaking environment. This process **facilitates** two languages and two cultures to be integrated into their personal identity. Such individuals can be described as bicultural or multicultural (Benet-Martínez, 2002).

The findings of our study indicate that the linguistically determined features of American multicultural literature result from both linguistic and cultural interference of non-American linguocultures on the language and structure of the source text. In this regard, we fully concur with U. Zhupova's assertion that neutralizing or assimilating the national-cultural identity of the source text in the target culture is inadmissible. Linguistic omissions or additions can lead to a distortion of the author's linguacultural identity (Zhupova, 2020), which, in the context of our research, is manifested through linguistic influences and borrowings from the author's native linguoculture. An adequate translation should remain visible, preserving and even emphasizing the foreignness of the source text or its elements (Venuti, 2017). The analysis reveals that linguistic interference, as an intentional stylistic technique employed by multicultural authors, is expressed through the inclusion of *code-switching* (or bilingualism), *code-mixing*, and *interlanguage* (non-standard or contaminated English), all of which pose specific translation challenges; thus, a distinct analysis for each type is necessary.

In its applied sense, *code-switching* refers to the integration of one language into the communicative domain of another without impacting the structural systems of either language, **enabling** them to function in parallel without syntactic blending. B. Hasanov defines literary bilingualism as a unique stylistic technique, where the native linguistic and ethnocultural worldview of the author inevitably influences the language of writing and is reflected in the figurative system of a work composed in a second language (Hasanov, 1990). From this perspective, all American multicultural authors, even those who do not explicitly use their native languages in their narratives, can be considered bilingual writers, as bilingualism is expressed through a distinct composite worldview shaped by linguacultural interaction.

The functional use of code-switching can be categorized into several purposes: the expression of self-identity, the reinforcement of cultural and familial ties, and the conveyance of situational inclusivity or exclusivity in typical communicative contexts. In analyzing the strategies and techniques for translating the bilingualism characteristic of linguacultural specificity, it is important to note that original authors frequently employ various methods that intentionally highlight the foreignness of the text as a stylistic device, often alongside the explicit clarification of meaning in translation into

English. Let us compare the source text *Americanah* (2013) by Adichie C.N, where the author incorporates non-English sentences followed by repetitions in English, with its translation *Американха* by S.Martynova (2017) into Russian:

Eng.: “Ah, you want to try me? she asked, laughing. Acho afu adi ako n’akpa dibla. The medicine man’s bag has all kinds of things”.

Rus.: “Ха, ты меня проверяешь, что ли? – переспросила она, смеясь. Ачо афу ади ако н’акпа диблиа. Чего только нет в мешке у шамана”.

It is important to clarify that the entire segment of the quoted source text is imbued with Nigerian proverbs, as the dialogue intentionally emphasizes the characters’ Nigerian cultural identity. In this context, code-switching functions as a tool to reinforce linguistic identity, aiding in the comprehension and assimilation of the community’s norms, values, and ethical standards. Therefore, this functional aspect of bilingualism should be preserved in translation, as intended by the original author. Additionally, since the non-English phrases are accompanied by translations provided by the author, the Russian translation consistently replicates this technique, using transliteration for the non-English text and providing a parallel translation of the English content into Russian

Elimination technique is employed when conveying meaning and content takes precedence over preserving linguacultural specificity, particularly when the latter does not carry significant semantic or figurative weight, as demonstrated in the following segment from *Esperanza Rising* (2000) by Ryan P.M and its Russian translation by M. Prohorova (2008):

Eng.: “You see, this is only temporary. We will not be here for long. – ¿De veras?” asked Isabel. Yes, it is the truth, said Esperanza, staring at the ceiling...”.

Rus.: “Так что все это только временно. Мы не останемся здесь надолго. – Правда? – спросила Исабель. – Да, это правда, – сказала Эсперанса, уставившись в потолок...”.

“In such instances, it is feasible to transliterate ‘¿De veras?’ as ‘Де верас?’ since the subsequent sentence – ‘Yes, it is true’ – fully clarifies the meaning of the Spanish phrase.”

Although in this instance it would be possible to transliterate the phrase ‘¿De veras?’ as ‘De veras?’ or ‘Дэ верас?’ since the following sentence – ‘Yes, it is true’ – fully conveys the meaning of the phrase in Spanish, the elimination of linguacultural specificity are justified here by the need to adapt

the text to make it accessible and comprehensible for the target audience, aged 16 to 25. According to research by D. Manuel, many adolescents prefer texts that are easily understandable and free from foreign phrases, references, and footnotes, which can disrupt the reading flow, create a sense of fragmentation, and distract from the narrative or main arguments, thereby reducing reader engagement (Manuel, 2012). Therefore, the elimination and smoothing of linguacultural specificity in cases where it is not critical to defining the characters’ linguacultural identities can be considered appropriate. However, these techniques should be balanced with intentional foreignization and cultural accentuation of textual material where relevant.

Another common translation technique for handling code-switching is the full or partial preservation of foreign-language expressions through transliteration without providing a translation:

Eng.: “Konichi-wa, a Japanese man, fairly young by the look of it, greeted him in the doorway. Konichi-wa, Ototo-san?”.

Rus.: “– Коннитива, поприветствовал Генри в дверях фотограф-японец, совсем еще молодой – Коннитива, Отото-сан”.

In the following extract from *Hotel on the Corner of Bitter and Sweet* (2008) by J. Ford and its translation by M. Izvekova (2012), the transliteration of the Japanese greeting Konichi-wa is retained in the source text, emphasizing the cultural authenticity and appropriateness of the scene. In the translation, the absence of a parallel translation creates a sense of exoticism while also highlighting the cultural specificity of the characters’ interaction. This approach preserves the authentic atmosphere and style of the text, and ultimately contributes to fostering the reader’s interest in learning foreign languages and cultures.

An analysis of a substantial number of examples of bilingualism in various works by American multicultural authors and their translations into Russian reveals the following proportional distribution of translation techniques for rendering bilingual elements:

- Transliteration with parallel translation: 40%
- Elimination of linguacultural specificity: 35%
- Transliteration: 15%
- Retention of the original text: 10%

The choice of these strategies and techniques is largely determined by the specific translation goals, the key attributes of the author and/or characters in the source text, and the needs of the target audience. Techniques focused on linguacultural adapta-

tion and domestication, which involve the complete or partial elimination of linguacultural specificity, represent a less common approach in translating bilingualism in American multicultural literature, accounting for only 35% of the examples examined. The application of such techniques is typically used in cases where it is necessary to make the text more accessible to a broader audience. However, this approach can result in a loss of character authenticity, often leading to over-adaptation and a depersonalization of the narrative. When the primary goal of translation is to preserve the author's intent, along with the structural, stylistic, and content features of the work, it is advisable to prioritize foreignization techniques as the main strategy for conveying bilingualism in multicultural American texts. In this context, preserving and accentuating the characteristics of bilingualism emerges as the preferred approach. This is supported by the analysis, which revealed that various foreignization techniques were used in 65% of the examined examples, highlighting this linguacultural feature in multicultural texts.

*Code-mixing* refers to the process by which multilingual speakers utilize their languages as an integrated communication system. Unlike traditional bilingualism, code-mixing is not a mere alternation between languages, but rather a structural and semantic integration of elements from different languages into a unified form of communication. In this study, we use the term code-mixing to encompass various forms of occasional language mixing, such as pidginization, creolization, and translanguaging. This phenomenon naturally arises in multilingual environments, where speakers select linguistic units from different languages depending on the context, addressee, emotional state, or communicative goals. According to W. Liu, who extensively studied blends of Chinese and English, code-mixing is characterized by: a) hierarchical organization of linguistic elements, where the grammatical structure of English is filled with lexical items from a second language; b) simplification of grammar and vocabulary; and c) variation in word formation rules (Liu, 2008). These features of Chinglish are universal across other language pairs as well.

In this study, we define code-mixing as a linguistic system that incorporates words and expressions with English equivalents that do not carry specific culturally determined meanings. Nevertheless, even in such cases, code-mixing constructs a character's linguistic identity and moreover conveys cultural signals that are fully understood only within a specific community or by a knowledgeable

reader. Language naturally adapts to the communicative goals of the speaker, and in American multicultural literature, code-mixing is not simply an stylistic device but a reflection of the inner experiences of individuals from frontier cultures. Authors may employ code-mixing for various motivations, aiming to achieve particular effects in the text, such as expressing cultural identity, enhancing emotional depth and expressiveness, increasing authenticity and realism, and conceptualizing characters and relationships within a multicultural context.

An analysis of the translation techniques employed to convey this linguacultural feature in various multicultural works and their translations reveals that when the source text includes both language mixing and the author's explication of the meaning of foreign – language structures – either through translation into English or by providing contextual clues – various foreignization methods are commonly applied. These methods include transliteration or transcription of foreign-language units alongside parallel translation, often utilizing diverse transformations. The following extracts from *Unaccustomed Earth* (2008) by J.Lahiri and its Russian translation by A.Gall (2011) includes the footnote explaining the meaning of the transliterated phrase in the source text:

Eng.: “Pranab Kaku taught Deborah to say *khub bhalo* and *aacha* and to pick up certain foods with her fingers instead of with a fork”.

Rus.: “Пранаб – каку научил Дебору говорить кхуб бхало и дханьябад<sup>2</sup>, а также есть пальцами, а не вилкой”.

<sup>2</sup>Очень хорошо, спасибо (бенгали).

In the source text, the meanings of *khub bhalo* and *aacha* are neither explicitly stated nor implicitly conveyed, yet they clearly hold significant linguacultural value, as Uncle Pranab taught them to Deborah as an important element of the culture. Complete omission or direct translation from Bengali would strip the utterance of its linguacultural connotation, while appending a translation immediately after the expression would disrupt the sentence structure and complicate the flow.

Consider, in particular, examples of transliteration used to preserve the speaker's cultural identity and inclusion within an ethnocultural group through the use of kinship terms in the native language – a practice common across all ethnocultural groups represented by American multicultural authors. The deliberate use of foreign-language terms related to kinship carries distinct meanings and defines interpersonal relationships in more patriarchal and tradi-

tional Eastern, Asian, Latin American, and African cultures. Consequently, these terms often have much broader conceptual meanings in the source language than in English. For example, the Mexican *tío* and *tía* are not conceptually equivalent to the American ‘uncle’ and ‘aunt’. The author emphasizes this cultural distinction by preserving the foreign-language terms in the English text. Therefore, it is essential in translation to highlight the specific meanings of these terms, which are neither cultural realia nor lacunar expressions, in order to adequately convey the cultural mentality.

As part of the domestication strategy, the elimination of linguacultural specificity is also employed, primarily to maintain the style, overall tone, or emotional impact of the source text in translation:

Eng.: “Since her mother was una maldita borracha, Olga smelled on some days of ass”

Rus.: “А поскольку ее мать была чертова пропойца, от Ольги иногда плохо пахло”

The analysis of the extracts from J.Díaz’s *The Brief Wondrous Life of Oscar Wao* (2007) and its translation by A. Egorov-Afanasich (2014) reveals that the domestication strategy is employed by replacing the culturally specific Spanglish phrase *una maldita borracha* with the more neutral Russian expression *чертова пропойца*. This choice eliminates the linguistic interference present in the original, removing the direct reference to the characters’ bilingual and multicultural background. However, this alteration does not significantly impact the emotional tone of the sentence, as the harshness of the mother’s character and the resulting effect on Olga are preserved. Thus, the translation achieves readability and fluency for the target audience while sustaining the emotional resonance of the source text.

Certain foreign-language words and expressions, particularly those with minimal identifying significance, may be stylistically or culturally adapted, or even omitted entirely, to provide a smoother and more comprehensible reading experience/

Eng.: “The girl was giggling, and Sukhanov distinctly heard her say babochka – ‘Bow tie or butterfly – but the night swallowed the rest of the sentence and he tried to convince himself she was discussing lepidoptery rather than Belkin’s unfortunate neck decoration”.

Rus.: “Девчонка захихикала; Суханов явственно расслышал: ...и сбоку бантик, но остальные ее слова проглотила ночь, и он постарался себе внушить, что предметом обсуждения была некая модная дамская идея, а не дурацкая удавка на шее у Белкина”.

However, as the extracts above from *The Dream Life of Sukhanov* (2007) by O. Grushin and its Russian translation by E. Petrova (2011) demonstrate, a complete linguacultural adaptation of language mixing reduces the linguacultural specificity intentionally embedded by the American author in the original work, regardless of the background languages employed in the multicultural text.

Translation analysis focused on the rendering of linguistic and cultural translanguaging reveals the following proportional distribution of techniques employed to either highlight a non-American linguistic culture in the Russian translation or to adapt the text to the linguistic and cultural norms of the target audience:

- Transliteration: 27%
- Transliteration with parallel translation: 18%
- Transliteration with explication of meaning: 7%
- Transliteration with explanatory footnote: 11%
- Elimination of linguistic and cultural specificity: 14%
- Explication of meaning: 7%
- Retention of the original text: 5%
- Linguistic and cultural adaptation: 6%
- Omission: 5%

The application of domestication as a translation strategy yielded an overall result of 32%. This approach consistently involves adapting the text to align with the linguistic and cultural norms of the target audience, which often results in the loss of the original author’s stylistic features and the depersonalization of characters.

The percentage of translation techniques employed to preserve the foreign cultural elements of the source text is 68%. The analysis indicates that a translation strategy which maintains the foreignness of the original text, including its stylistic and linguistic features, is preferable to one that domesticates the text according to the norms of the target culture. This aligns with A. Berman’s critique of the conventional translation practice, which prioritizes fluency and readability at the expense of cultural and linguistic diversity. It is crucial to consider the ethical and political dimensions of translation and to adopt a more **refined** and culturally sensitive approach that respects the autonomy and integrity of the source text. Such an approach should also promote an inclusive and dynamic understanding of linguistic and cultural differences (Berman, 2012).

*Interlanguage*, or contaminated speech, represents the third category of linguistic features in multicultural literature. This stylized form of foreignization is used to mimic the speech of individuals who

are not fully proficient in English by deliberately violating various phonetic, lexical, syntactic, and stylistic norms. In fiction the contaminated speech of a character serves as an effective literary device for constructing the image of a subject situated outside of the standard social group. Similarly, H.L. Gates Jr. contends that African-American writers engage in a linguistic practice known as ‘signifyin(g)’ which involves manipulating conventional language structures to convey multiple layers of meaning and cultural identities (Gates, 1988).

In K. Henríquez’s *Quicksilver*, the grandmother’s speech is deliberately marked as insufficiently ‘American’: “You want oransh joose?” she asks, laughing at her own English. The accent is conveyed through deliberate spelling variations, which effectively transcribe the subtleties of spoken language. This technique enables the audience to virtually “hear” the authentic conversation of an immigrant character.

Similarly, in the short story collection *Who’s Irish?* (2000) by D. Gish employs foreignization to intentionally construct the idiolect of a migrant character. This is achieved through the use of simplified or distorted language within a fictional context, reflecting the complexities of linguistic adaptation in immigrant experiences:

Eng.: “Still Sophie take off her clothes, until one day I spank her. Not too hard, but she cry and cry, and when I tell her if she doesn’t put her clothes back on I’ll spank her again, she put her clothes back on. Then I tell her she is good girl, and give her some food to eat. The next day we go to the park and, like a nice Chinese girl, she does not take off her clothes. She stop taking off her clothes, I report. Finally! How did you do it? my daughter ask. After twenty – eight years experience with you, I guess I learn something, I say”.

Rus.: “Раздевания продолжались, и однажды я Софи отшлепала. Несильно, но она ревела не переставая, и когда я пригрозила, что опять дам ей шлепка, если она не оденется, она оделась. Вот хорошая девочка, сказала я и покормила ее. На другой день мы пошли в парк, и, как примерный китайский ребенок, она раздеваться даже не пробовала. Она перестала раздеваться, сообщила я. Наконец – то! «Как тебе это удалось?» – спросила дочь. За двадцать восемь лет, говорю, что я с тобой прожила, думаю, чему – то я научилась”.

The Russian translation of the extract made by A. Vlasova (2002) shows that the primary translation technique employed in this context is linguistic adaptation, characterized by the complete

omission of lexical and grammatical errors present in the source text. Grammatical errors explicitly highlighted in the original are not retained in the translation; instead, illiterate speech is rendered as colloquial speech without a foreign accent. Regarding linguostylistic features, the language of the text is notably expressive, exhibiting a variety of linguistic techniques and emotional intensity.

Let us now consider examples of linguistic adaptation within the framework of foreignization. The creative recreation of spelling in the target language aims to enable the reader of J. Diaz’s *The Brief Wondrous Life of Oscar Wao* (2007) to ‘hear’ the character’s speech while preserving the distinctiveness of specific errors in its Russian translation:

Eng.: “...my abuela locked us out of the house she turned to me in frustration and said, Hija, just kicki the door open”.

Rus.: “...когда абуэла случайно заперла дверь дома, оставшись без ключей, она обратилась ко мне и сказала, Доча, просто пини-ка дверь, чтобы открылась”.

In this example, the addition of the sound (i) to the word ending ‘kicki’ in the original text is mirrored in the Russian translation by similarly introducing an additional (i), resulting in ‘пини-ка’.

It should be specifically emphasized that in the contexts where one character corrects another’s speech as in the extract from *Shanghai girls* (2010) by L. See, it is crucial to accurately convey the contaminated language:

Eng.: “Chinese girls never keep promise. They lie in heart. Promises. Their hearts, I correct”.

Rus.: “– Китайки никогда не выполняют обещание. Их сердце лгут. – Обещания. Сердца, – поправляю его я”.

Linguistic adaptation through the compensation of grammatical errors in the character’s English speech (e.g., the omission of ‘their’ and incorrect pluralization) is achieved in Russian translation by A. Gorianina (2019) by introducing a discrepancy in number between the subject ‘сердце’ and the verb ‘лгут’. This compensation demonstrates how a stylistic feature can be preserved in both the original and translated texts through different means.

In the examples provided, both foreignization and domestication strategies were employed, and in each case, linguistic adaptation techniques were applied. The ratio of linguacultural adaptation for foreignization was 70%, while that for domestication was 30%. In cases of domestication, the text is adjusted to conform to the norms of the target language, often involving additional stylization to rep-



resent colloquial or illiterate speech. This approach is justified when contaminated speech does not carry significant linguacultural value, sometimes supplemented by explanatory phrases in Russian, such as ‘he said in broken language’ or ‘she has a problem with tenses’ In foreignization, linguistic transformations are also applied to intentionally violate language conventions. Semantic, phonetic, grammatical, and stylistic errors, if crucial to the imagery and character portrayal, require equivalent solutions in the target language to maintain the original effect.

### Conclusion

The study of translation within the linguaculturally determined multicultural narratives of American literature reveals that achieving an adequate translation requires the implementation of adaptive linguacultural strategies. Preserving cultural identity, thematic coherence, and structural integrity is crucial for ensuring the target audience’s accurate reception of these works. A linguacultural approach to translation enables a more **precise** understanding and effective conveyance of the unique cultural and linguistic contexts characteristic of American multicultural literature. Based on the analysis of a representative corpus of texts, key linguistically determined features such as bilingualism, code-mixing, and interlanguage were identified as linguistic markers of ethnocultural identity within multicultural narratives.

The translation analysis of linguacultural features shaped by the influence of the author’s linguaculture on the American text has highlighted bilingualism as a defining characteristic of American multicultural literature. Bilingualism plays an integral role in the depiction of realistic characters and in addressing themes of migration, assimilation, and cultural synthesis. For the accurate translation of bilingual elements, it is crucial to preserve the original phrases alongside their parallel translation into Russian, thereby maintaining the characters’ cultural identity and facilitating their effective reception by target-language readers. The analysis of translation techniques revealed that transliteration accompanied by parallel translation is the most frequently employed strategy (40%), highlighting the importance of retaining original language elements to preserve the cultural identity of the characters.

Additionally, code-mixing, where languages are blended within a single utterance, emerges as another significant linguacultural feature, enhancing the accuracy and expressiveness of a character’s speech. Translating code-mixing often involves a

combination of transliteration and parallel translation, which preserves both the linguistic and cultural authenticity of the text while ensuring accessibility for Russian-speaking readers. The findings indicate that transliteration with parallel translation is the predominant technique (18%) used to convey code-mixing. This method effectively preserves linguistic and cultural specificity while ensuring that the target audience can fully comprehend the text.

Interlanguage, or contaminated speech, characterized by lexical and grammatical errors, serves as a means of constructing characters that belong to diverse social and cultural groups. In translating such texts, it is crucial to preserve the original stylistic features and errors, as this maintains the authenticity and stylistic integrity of the text. An analysis of the proportional use of translation strategies for rendering interlanguage revealed that linguacultural adaptation oriented toward foreignization accounts for 70%, underscoring the importance of preserving the characters’ distinctive linguistic traits to ensure their authenticity.

The translation analysis demonstrated that translating American multicultural literature into Russian necessitates the application of various adaptive strategies and techniques designed to preserve the cultural and linguistic authenticity of the original texts. Accurate translation of the elements such as bilingualism, code-mixing, and interlanguage is essential for effectively conveying the realism of the characters and their ethnocultural identities. The adaptive linguacultural approach constitutes a system of translation strategies grounded in a thorough understanding of the functional and stylistic properties of linguacultural features. This approach ensures the linguistic and cultural congruence of the translation critical for preserving the multicultural authenticity of the text and facilitating its appropriate reception by the target audience.

Although this study focused on the analysis of American multicultural literature, the findings are applicable and relevant to the translation of other examples of multilingual and multicultural fiction, the volume of which has been steadily increasing in the context of global integration and digitalization. In relation to Kazakhstani content, considering the nation’s rich cultural and historical heritage, all types of linguistic interference identified in this study are widely present in contemporary literary and audiovisual works, as they reflect key aspects of Kazakhstan’s modern linguaculture. Comparative studies of Kazakh and American literature highlight multiculturalism as a central unifying factor, structuring a space characterized by close contact-genetic

and typological ties, which in turn shape the multicultural and multilingual rhetoric of both countries (Ananeva, Madanova, 2004). Therefore, the formal similarities between American multicultural literature and contemporary Kazakhstani fiction discourse make it possible to apply the research findings on the translation of fiction, particularly in the transmission of linguistic interference, to the translation of both literatures.

The study results indicate that a linguacultural approach to translation, which views language as

inseparably linked to culture and is grounded in a linguacultural analysis of the pragmatic and stylistic functions of linguistically and culturally determined elements, offers a balanced approach between preserving foreign-language and foreign-cultural details and adapting it to the target linguaculture. This approach is essential not only for the effective translation of American multicultural literature into Kazakh and Russian but also for the high-quality cultural export of Kazakhstani creative works to the international arena.

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