

Discourse Analysis of Translated Works from a “Third Language” (Based on Works Produced by Translation Students)

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Abstract

Over centuries of development, the Mongolian language, its dialectal variation, and linguistic issues have increasingly drawn the attention of translators, interpreters, and linguists, particularly in relation to lexical challenges in translating foreign languages. This issue commonly arises when translating texts from Mongolian into foreign languages. However, this study focuses on the reverse process—examining common errors that occur when translating foreign texts, particularly translated works, back into Mongolian.

The study identifies frequent errors related to native Mongolian vocabulary, as well as loanwords and internationally shared universal lexical items. These issues reflect not only linguistic concerns but also broader cross-cultural influences and interrelations. Achieving an adequate translation equivalent requires not only lexical substitution but also syntactic and stylistic correspondence, as well as accurate representation of denotation and the full conceptual and discourse-level meaning of the source text. It is indisputable that this process demands extensive research and considerable effort.

Therefore, in accordance with discourse analysis—often referred to as “speech beyond speech”—this study emphasizes that rendering the actual concepts, events, and their interrelationships in literary translation extends beyond linguistic competence alone. It is closely connected to the cultural system of a given society and its various modes of linguistic expression.

Among literary genres, this article specifically examines folktales and oral literature, focusing on three aspects encountered in their translation: genre-specific characteristics, lexical usage, and cultural influence. A lexical analysis is conducted based on these dimensions. Issues such as indirect translation (equivalence), loanword usage, and semantic shift in lexical choice are discussed as phenomena arising from cultural and linguistic differences. These observations are supported by empirical analysis of more than 20 translation works produced by translation students.

The main argument of this article is to demonstrate how discourse-level conceptual meaning is expressed in translation from a purely linguistic perspective within translated literary works.

Keywords: *translation errors, discourse concept, critical thinking, denotation, equivalence, culture, globalization, universalism*

THEORETICAL ISSUES

Translation is not merely a linguistic issue; it inevitably engages broader questions such as a nation’s historical trajectory, cultural traditions, national identity, and patterns of linguistic cognition, particularly in the process of literary translation. As society changes and evolves, language likewise transforms, and this linguistic change reflects the cultural development of the speech community.

In addition to the use of the native Mongolian language, contemporary social development and the Fourth Industrial Revolution have increased the necessity of using foreign lexical items and borrowing words from other languages. Alongside this technological development, the issue of machine translation must also be addressed. This is particularly relevant in literary texts, which are characterized by a high density of rhetorical and stylistic devices.

Although many scholars argue that technical and professional texts can be adequately handled through machine translation, studies have shown that literary thought, stylistic orientation, and cognitive aspects of meaning cannot be directly and sufficiently rendered through technological translation systems. (Abalbeascoa, Patrick, 1994). In this sense, the work of a true translator remains indispensable.

Since ancient times, literary works, oral literature, and folktales have been primarily used in early and adolescent education. This practice is based on the assumption that children learn moral distinctions—such as good and bad, right and wrong—through storytelling, thereby developing a foundational ethical and cognitive framework. In the contemporary context, with the rise of digitalization and technological advancement, reading habits are also changing. However, printed texts continue to offer significant advantages for children, including the development of reading speed, comprehension, and critical thinking skills, as emphasized in student research and previous studies (Armstrong, N., 2005).

In addition to interpersonal socialization, children tend to learn more effectively from the materials they actively engage with. Examples include world classical folktales such as those of the Brothers Grimm, Charles Perrault, Hans Christian Andersen, Vedic wisdom narratives, “Old Woman,” and “Beautiful Vasilisa,” along with their Mongolian translations. Furthermore, Mongolian oral literature, folktales, and epics, as well as translated works such as Alexander Pushkin’s *The Tale of the Fisherman and the Fish*, translated by Ts. Damdinsuren in 1938, can be highlighted as significant examples.

In translating such works, careful consideration must be given to the linguistic structure, cultural values, worldview, and cognitive characteristics of the Mongolian people and nation. In this sense, there is no doubt that translation serves as an essential means of cultural transmission through language.

It has also been stated by Distinguished Teacher, PhD Professor S. Galsan that language is a communicative tool grounded in the practical needs of human life. In this sense, language, as a social phenomenon, implies that when translating works from foreign languages into Mongolian (and vice versa), issues such as social development, cultural evolution, cognition, and tradition inevitably come into play at a deeper level than purely linguistic translation methods and errors.

It is essential that the full conceptual structure of a text, including its discourse propositions, is preserved in translation without losing the tonal and semantic nuances expressed in the source language. In this regard, achieving equivalence at the level of implicature is of crucial importance (Bassnett, S. & Lefevere, A. (Eds.)).

From a linguistic-historical perspective, although the world’s languages differ in terms of language systems and dialects, the underlying conceptual structures embedded in expressive meaning should not lose their original semantic essence.

This study adopts a text-based ex-post facto research design and employs both primary and secondary data collection methods to gather relevant theoretical information and data. The researcher conducted qualitative analysis based on the collected material (House, J., 2002).

The study is grounded in cultural studies theory within the broader framework of cultural science. Cultural studies originated in Russia in the late 19th and early 20th centuries, with key representatives including Mikhail Bakhtin, Alexei Losev, Sergei Averintsev, Georgy Gachev, Yuri Lotman, and Vladimir Toporov.

The concept of cultural studies is also defined by American anthropologist Leslie White as an integrated field that examines culture as a system composed of sociology, economics, politics, and history. Thus, cultural studies can be understood as the comprehensive scientific study of culture and its influence on human behavior (E. Hung, 2005).

It is a multidisciplinary field that investigates cultural diversity and the modes of interaction among cultures, encompassing philosophy, history, literature, and the arts. According to Berdyaev and Epstein (1999), culture unites peoples and extends beyond social, national, political, and historical boundaries.

Therefore, cultural studies concern humanity as an inseparable part of culture rooted in human nature, addressing issues such as the language, cognition, education, knowledge, character, and worldview of a given people. (Hamilton, 2009)

Translation, in terms of typology, is generally classified into two main categories: literary translation and informative (or non-literary) translation.

Literary translation includes works characterized by expressive and aesthetic language use, such as folktales, myths, epics, oral narratives, songs, poetry, lyrical compositions, novels, novellas, and short stories (Soile, 1998). Since literature has a positive influence on human psychology and attitudes toward life, it contributes to the development of more responsible and well-rounded individuals. Literary texts, by their very nature, are associated with artistic expression and aesthetic sensitivity; therefore, they impose requirements that are fundamentally different from those of informational texts from a translational perspective (Touy, 1987).

In particular, literary works—especially folktales and epics—often involve the creation of artistic, fictional, or semi-real mythological characters and narratives, which in turn generate a certain degree of aesthetic and emotional impact on readers. Informative translation, by contrast, is primarily aimed at conveying factual information. It is based more on evidence and includes a wide range of domains such as scientific, official, social, political, and everyday communication (Dube, 2017). Literature itself can be regarded as an expression of a nation’s people and culture.

Based on translation studies, documentary evidence, and empirical research, various contemporary translated works have been examined in order to identify levels of equivalence that reflect semantic content, tonal quality, and national cognitive characteristics. Literary translation is considered more

complex because it cannot rely solely on literal translation methods; instead, it is grounded in freer translation principles and strategies (Jacquemond, Richard, 1992).

In literary translation, a word-for-word or idea-for-idea direct transfer between languages is often inadequate. It is essential to preserve the tone and stylistic qualities of the original work without distorting its meaning. For this reason, simplification and transliteration techniques are generally unsuitable for this type of translation. Instead, discourse must be translated into discourse, ensuring equivalence at both stylistic and grammatical levels in the target text.

The present study is distinctive in that it examines not only differences in customs between two cultures, but also the specific features, errors, and critical issues that arise when translating works rendered into a secondary (third) language back into Mongolian. From the perspective of translation theory, this study addresses what Baker terms “translation universals,” highlighting linguistic tendencies and recurrent features that emerge in translated texts regardless of the source and target languages.

In this sense, the study emphasizes that translation must be approached with careful consideration of several factors: the language of the source text, the target language, the sociolinguistic usage of the target audience, the identity of the readership, and their cognitive and cultural characteristics. These elements form the basis for analyzing and rendering each individual proposition within the text.

Accordingly, this study proposes that translation should avoid the direct and uncritical rendering of terms—for example, translating the word “literature” simply as “уран зохиол.” Instead, it is necessary to first examine the etymology, semantic scope, and contextual usage of the lexical item from a linguistic perspective before selecting an equivalent that adequately reflects its meaning in the target language.

This position aligns with Baker’s framework, which identifies three principal translation strategies: omission or condensation of meaning, expansion through explicitation (including the addition of implicit content), and adaptation through achieving equivalence. Within the scope of this study, particular emphasis is placed on lexical-level strategies such as condensation, expansion, and cultural adaptation—selecting equivalents that align with the linguistic, cultural, and cognitive characteristics of the target language.

From this perspective, translation should not be limited to word-for-word substitution; rather, it should focus on conveying meaning, structure, and what is referred to as propositions—both general and nuanced conceptual units (Jettmarová, 2006). Therefore, translators should avoid rigid literalism when rendering foreign terms. Instead, translation should proceed creatively and systematically across multiple levels: word, phrase, idiomatic expression, sentence, and larger textual units.

This process requires attention not only to lexical form but also to etymology and contextual meaning, examining how a given term functions within a specific discourse. Translation thus becomes a matter of linguistic cognition and interpretive understanding rather than mere lexical replacement. Since words are inherently polysemous and subject to change, each lexical unit must be analyzed within its contextual framework in order to accurately reflect the stylistic and conceptual features of the original work.

In this regard, it is common across many cultures and nations for literature to serve as a medium for expressing cultural values, traditions, customs, and inherited wisdom. Research on the transmission of culture through folktales further demonstrates that literary translation is not merely the transfer of text but a complex process of intercultural communication. It involves negotiating the differences between two languages and addressing issues that arise at their boundaries (Rommel, 1999).

RESEARCH SECTION

Folktales and literary works, while grounded in imaginative thinking, serve as a bridge connecting the past with the present. Through the use of imagination and narrative representation, they reconstruct images and meanings that transmit historical knowledge and experience into contemporary contexts, thereby disseminating cultural heritage and offering insights into human aspirations and emotions.

Through history and storytelling, they create a continuous and expansive temporal narrative that transcends time, fostering connections across global, national, and social contexts. At the same time, they convey fundamental concepts of human existence—such as family, hope, profession, and life itself—in an accessible and engaging manner. Moreover, literature provides a medium through which cultural and linguistic development, as well as processes of transformation and evolution, can be observed.

Literature reflects commonly shared themes and contributes to cultural globalization, while folktales in particular function as a means of conveying moral values, distinguishing right from wrong, and instilling ethical behavior. In this respect, it is no coincidence that Mongolian tradition has long relied on storytelling as a primary method of moral education.

From early childhood, literature—especially folktales and myths—plays a crucial role in shaping an individual’s self-awareness, worldview, personal identity, and aspirations. Numerous studies have demonstrated that folktales significantly contribute to the development of children’s language skills, cognitive abilities, and moral education. Reading and listening to stories from an early age enables children to acquire valuable lessons and experiential knowledge, which explains the widespread international practice of educating children through storytelling.

For example, folktales often function as an engaging pedagogical tool by fostering imagination, guiding behavior, and teaching moral lessons. Reading and learning through stories allow children to develop foundational skills such as open communication, self-expression, and the ability to articulate their thoughts freely. Furthermore, reading and discussing texts enhances both cognitive processes and moral development.

Typically, folktales conclude with positive outcomes: characters who commit wrongdoings come to recognize their mistakes and reform. This narrative pattern encourages children to believe in the possibility of personal growth and positive change, fostering optimism and the conviction that they, too, can achieve their dreams and act virtuously.

By developing an aversion to negative actions depicted in folktales and internalizing positive values, children learn to distinguish between good and bad, which in turn stabilizes their attitudes and reduces the likelihood of engaging in undesirable behavior. When a story is selected in accordance with a child’s own interests, it can become a “desk book,” one that the child not only values personally but also shares and discusses with peers. In this way, a culture of reading is cultivated. Through listening to and reading stories, children begin to perceive themselves as agents of good deeds, develop the ability to evaluate the actions of friends and family members, and gain a foundation for achieving their goals and aspirations.

Although it is undeniable that machine translation has significantly advanced—with improvements in lexical databases, algorithmic development, and human-centered artificial intelligence—its strengths remain primarily in specialized domains where lexical precision is paramount. However, it remains limited in its capacity to adequately translate literary texts, oral traditions, and folktales, which rely heavily on expressive and stylistic devices.

For instance, in literary translation, translation students often employ free translation strategies to achieve equivalence of meaning. Consider the phrase “Excited and sweaty, the fox ...”, which is rendered in a folktale context as “хөөрч догдлон хөлс нь цувсан үнэг ...” (“the fox, thrilled and drenched in sweat...”), reflecting an attempt to preserve emotional intensity and stylistic nuance.

Similarly, when translating a larger propositional unit such as:

“All right, pick one,” William sighed. “But remember, Francis, it was just a dream. City residents enjoy boating and swimming here—and that’s much more important than your grand plans.” The mayor began to tear the papers into little slips.

translation students may produce an adapted version along the lines of:

“За яах вэ, нэгийг нь аваад үлд. Гэхдээ санаж яваарай, энэ чинь зүгээр л хийсвэр, бүтэшгүй зүйл байсан шүү дээ,” гэж Виллиам санаа алдав. Хотын оршин суугчид завиар зугаалж, эрэг дээр сэлэх дуртай—энэ бүхэн чиний агуу төлөвлөгөөнөөс илүү чухал. Ингээд тэр гэрээг хэдэн хэсэг болгон урж хаялаа.”

In this example, adjustments are made for readability (e.g., phonetic rendering of “William” for child readers) and for preserving narrative tone and coherence.

However, when the same passage is translated using machine translation tools (e.g., Google Translate), the result tends to be:

“William sighed. But remember, Francis, this was just a dream. City residents enjoy boating and swimming here, and this is much more important than your grand plans. The mayor began to tear the papers into small pieces.”

This version, while grammatically correct, fails to convey the emotional nuance, contextual tone, and underlying implicature of the original discourse. It illustrates how machine translation often neglects deeper discourse-level meaning, resulting in the loss of stylistic richness and communicative intent embedded in the source text.

Table 1. Comparative Analysis of Human Translation vs. Machine Translation (MT)

Source Text	Target Text (Human Translation)	Machine Translation (MT)	Commentary
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The mild winds of spring were replaced by the scorching summer sun, and bit by bit, the autumn rains gave way to the fierce storms of winter.	Хаврын салхитай өдрүүдийг зуны нарлаг өдрүүд солигдсоор, удалгүй намрын бороотой өдрүүд улирч өвлийн жихүүн шуургатай золгов.	Хаврын зөөлөн салхи зуны халуун нараар солигдож, намрын бороо бага багаар өвлийн ширүүн шуурганд оров.	The phrase “fierce storms” is rendered as “жихүүн шуурга” (“chilling storm”) instead of a literal equivalent such as “ширүүн” (“harsh”), as the former better aligns with Mongolian cultural imagery and sensory perception.
At first, the other animal children tried to resist him, but little by little, they submitted to his will...	...аажмаар түүний мэхэнд нь унажээ...	...бага багаар түүний хүсэлд захирагдаж байв...	The MT output reflects a literal rendering of “submitted to his will,” whereas the human translation employs “мэхэнд нь унах” (“to fall for his trick”), which better conveys the implied meaning and narrative nuance.
Francis privately sneered at this...	...дотроо ихэд ёжлонгуй инээж...	...нууцаар шоолж байв...	The phrase “privately sneered” implies subtle mockery; the human translation renders it as “ёжлонгуй инээх” (“to smirk ironically”), capturing tone and implicature more effectively than the direct MT equivalent.
The van loaded with the mayor’s luggage...	...ачааг ачсан хөсөг...	...ачааг ачсан фургон...	The word “van” has multiple meanings. MT uses the loanword “фургон,” whereas the human translation selects “хөсөг,” a culturally appropriate term suited to the folktale setting and readership (children).
The clippings Francis sent...	...илгээсэн ... зургууд...	...илгээсэн хайчилбарууд...	While “clippings” literally refers to cuttings, in this context it denotes images sent with letters. The human translation adapts the meaning contextually, whereas MT retains a literal but misleading interpretation.
...talked the old badger into his scheme.	...төлөвлөгөөгөө ... танилцуулаад ... ажиллахаар болов.	...яриа өрнүүлжээ...	The phrase “talked into his scheme” implies persuasion. MT reduces it to “had a conversation,” whereas the human translation captures the

			persuasive intent and narrative function.
If the fox's grand plan went through...	...далайн эргийн бүх зүйлсийг нурааж... үнэгний ордон баригдахаар...	...завиар зави... зайрмагны тавиур...	The MT output shows lexical repetition, mistranslation, and incoherence, indicating limitations in handling discourse-level meaning and culturally embedded concepts.

Analytical Summary: the comparative analysis above demonstrates that machine translation, while capable of producing grammatically acceptable output, frequently fails to preserve discourse-level meaning, cultural nuance, and stylistic coherence. In contrast, human translation applies adaptive strategies—such as contextualization, cultural substitution, and implicature-based equivalence—to achieve a more accurate and natural rendering.

In particular, the findings highlight several recurring issues in MT:

- Literalism leading to semantic distortion
- Failure to capture implicature and tone
- Inadequate handling of polysemous lexical items
- Cultural mismatch in lexical choice
- Breakdown at the propositional/discourse level

These observations reinforce the argument that literary translation requires not only linguistic competence but also cultural awareness, interpretive skill, and discourse sensitivity—areas in which current MT systems remain limited.

Prepared in accordance with the model proposed by Patrick Zabalbeascoa (1994).

Translation purpose may be understood as a guiding priority. As Patrick Zabalbeascoa (1999: 161) argues, “in translating a text, it is necessary to interpret both its explicit and implicit meanings from the perspective of the user and the reader.” Furthermore, translation should meet the criteria of equivalence while taking into account socio-historical factors, socio-cultural context, and professional knowledge (Jorge Díaz Cintas, 2001: 23).

From this theoretical standpoint, the following example from a series of folktales may be considered:

“If anyone tried to go up against him, he easily broke them down. His opponents were in for unpleasant surprises, like a mysteriously deflated bike tire or a damaged tree house. Sometimes castles in the sandbox were trampled down by someone wearing big boots. The footprints were exactly the same size as the playgroup leader’s shoes, but no one could accuse her, could they?”

This passage is rendered in Mongolian as:

“Өөртэй нь сөргөцөлдсөн хэн бүхэнд Франни тэр дор нь л хариуг нь барьж байв. Эсрэг багийнханд нь гэнэтийн таагүй явдлууд ар араасаа тохионо. Дугуйных нь хий гарсан байх эсвэл элсэн дээр урласан байшингуудыг нь нураахаас явдал энүүхэнд... Заримдаа элсээр барьсан байшинг нь том ултай гутлаар дэвсэлсэн мөр үлдсэн байдаг байлаа. Мэдээж тэр мөр нь эсрэг багийн ахлагчийн хийсэн хэрэг. Гэвч хэн түүнийг буруутгаж чадах билээ дээ.”

In contrast, a machine translation renders the same passage as:

“If anyone tried to oppose him, he easily broke them. His opponents faced unpleasant surprises such as a mysteriously deflated bicycle tire or a damaged wooden house. Sometimes castles in a confined environment were trampled by someone wearing large boots. The footprints were exactly the same size as the playgroup leader’s shoes, but no one could accuse her, could they?”

This comparison demonstrates that machine translation fails to adequately convey attitude, emotional tone, and implicit meaning. In other words, it does not achieve denotative or discourse-level equivalence. Such translation issues are conceptualized in linguistics under the notion of discourse, encompassing cognitive meaning, implicit implicature, denotation, communicative attitude, stylistic register, tone, and sentiment. The analysis indicates that current machine translation systems remain limited in their ability to fully process and reproduce these dimensions of meaning.

For example, in terms of denotative equivalence, when the term computer (or the brand Pentium) was first introduced into Mongolian, it was initially translated descriptively as “цахим тооцоолуурын

машин” (electronic calculating machine). Over time, however, the international term computer was adopted into common usage. Although this may appear to concern only a single lexical item, it illustrates a broader issue: denotative equivalence is essential, particularly in literary translation, where discourse must be rendered as discourse.

A translation can only be considered accurate when the translated lexical unit conveys the same conceptual meaning as in the source text. In cases where direct equivalence is not possible, strategies such as transliteration or adaptation may be employed. This is especially common in the translation of technical terms, proper names, and terminological expressions.

For example, when translating the titles of Tuula Pere’s works such as Fox’s Palace and Fox’s City, it is necessary to consider what the story conveys, its thematic focus, and its underlying message and moral implications. Likewise, when examining the main character—the fox—it is important to note that the name Francis is of European (Latin) origin and appears in various forms such as Franny, Fran, Frannie, Frances, Frank, and Francine. It is a masculine name meaning “Frenchman” or “free man.”

Direct transliteration of such a name into Mongolian may be inadequate. Therefore, it is essential to consider both the etymology of the term and its reception in the target language, particularly from the perspective of the intended readership. In this study, the name Frannie (rendered as “Франни”) is considered to achieve a more appropriate level of denotative equivalence and readability, and it is thus consistently adopted in translation.

Although proper names are used here as illustrative examples, the same principle applies to scientific terminology and culturally specific lexical items. Rather than relying solely on direct transliteration, it is advisable to consider how such terms can be effectively integrated into the target language in a way that aligns with its cultural and cognitive framework. Where appropriate, creating accurate Mongolian equivalents and normalizing their usage is preferable.

For instance, in the translation works produced by translation students, a folktale originally written in Norwegian, translated into English, and subsequently rendered into Mongolian involves the mediation of three distinct cultural, cognitive, and emotional frameworks. Translating such a text at the discourse level requires substantial analytical effort in order to preserve tone, implicature, and conceptual meaning.

Similarly, when translating titles, literal translation is often avoided in favor of conveying the intended meaning and communicative effect. For example, Fox’s Palace is translated as “Франни үнэгний адал явдал” (“The Adventures of Frannie the Fox”), and Fox’s City as “Франни үнэг хотын дарга болсон нь” (“Frannie the Fox Becomes Mayor”). Although these renderings are not literal or purely descriptive, they reflect free translation strategies that achieve functional and conceptual equivalence with the source text.

At the same time, alongside the rapid development of technology and artificial intelligence, machine translation has become an increasingly viable tool for translating human language, even extending to applications that simulate human communicative functions. The emergence of machine translation itself represents a significant technological innovation.

Therefore, it is important to emphasize that machine translation can be effectively utilized in domains where ambiguity is minimal—such as scientific and technical translation, terminology, and short sentence structures. In such contexts, machine translation can provide efficient and reliable results.

Implications of *The Fox’s City / Palace*

Youth and inexperience:

The narrative reflects the vitality of youth alongside the lack of experience characteristic of early life stages. Through the adventures and portrayal of Frannie the Fox, the story illustrates the pace of young life and the nature of youthful choices.

Foundational knowledge of animals:

By introducing a variety of animal characters—such as wolves and foxes—the tale provides basic knowledge about their characteristics while highlighting differences among them.

Honesty and perseverance:

The story emphasizes integrity and determination, illustrated through Frannie the Fox’s efforts to achieve his goals and fulfill his aspirations.

Power, authority, and dominance:

The narrative conveys underlying concepts of power and authority, often framed through political analogies and social hierarchy.

Based on the observations derived from the folktales used by the students in this study, a further discourse-semantic analysis reveals that the narrative depicts the adventures, life trajectory, and step-by-step pursuit of aspirations of a young fox filled with ambition and dreams.

Frannie the Fox, as the central character, is portrayed as having grand ambitions, and his path toward achieving them reflects many of the archetypal traits associated with fox figures in Mongolian folklore. These include cunning, impulsiveness, optimism, naivety, impractical idealism, innocence, and ambition. Notably, the character embodies both positive and negative extremes, which contributes to the richness and complexity of the narrative.

The protagonist of the tale is not depicted as purely virtuous; rather, the story presents both the strengths and weaknesses inherent in the character. In doing so, it offers a broader range of moral and experiential lessons, highlighting not only binary oppositions of good and bad but also more nuanced insights into human behavior and decision-making.

CONCLUSION

Translation is emphasized as a creative and intellectually demanding form of labor. Translating any literary work requires more than bilingual competence; it necessitates a detailed examination of cultural, cognitive, social, and contextual factors that influence language use. At the same time, translation must not distort the meaning of the source text and should adhere to the principles of accuracy, truthfulness, and semantic integrity.

Machine translation, supported by modern MT, AI, and NLP-based algorithms, has undeniably facilitated translation processes in the contemporary era. However, it remains particularly limited in handling implicit meanings embedded in discourse, which are deeply shaped by cognition, culture, tradition, society, national identity, and moral or didactic functions. Such implicit implicature requires careful denotative and discourse-level equivalence, which is especially critical in the translation of literary texts, oral literature, and folktales—areas where machine translation is still insufficient.

Translation is fundamentally a cognitive and creative act. A translator must research, revise, select, and critically think in order to produce a linguistically accurate and stylistically appropriate rendering of meaning and proposition. While translation may be approached through different strategies—such as explicitation, adaptation, or literal rendering—the actual process of how meaning is reconstructed depends on analytical skill, linguistic knowledge, methodological competence, and practical experience.

When translation is approached merely at the surface level—focusing on grammatical correctness or direct lexical substitution without sufficient theoretical grounding or subject knowledge—translation quality inevitably suffers. This issue becomes particularly evident in the translation of foreign texts into Mongolian and Mongolian texts into foreign languages, where inadequate competence in the relevant domain leads to significant distortions in meaning and discourse structure.

Therefore, this study calls upon emerging translators, scholars, and researchers in translation studies to approach translation not only as a linguistic task, but as an intellectual and creative act grounded in theory, practice, and critical understanding.

Furthermore, literary translation is not limited solely to linguistic or language-transfer issues; rather, it is a field shaped by multiple interrelated factors, including culture, cognition, tradition, perception, intellectual frameworks, worldview, and differences in conceptual understanding. When cultural differences are represented in a text, the translator must decide how to render them into the target culture—whether through explanation, adaptation, substitution, or omission. These decisions are inseparably linked to translation strategies, principles, theoretical approaches, and practical considerations. In this regard, the cognitive dimension of a literary work originates from the cultural and conceptual framework of the source language. Therefore, it is necessary to study the underlying knowledge system of the source culture in relation to the linguistic and cultural differences of the target language, treating translation as an interdependent and comparative cultural process.

For example, in Mongolian cultural and translational practice, A. S. Pushkin's famous tale *The Fisherman and the Fish* was translated by Ts. Damdinsüren as *The Tale of the Golden Fish*. A careful reading of other versions, such as the Buryat translation by D. Tsedendamba, the Kalmyk "Clear Script" edition published by Pozdneev, and the 1937 Elista translation by S. Khasar, shows that although all these translations are based on the same source text, each reflects distinct interpretive and stylistic choices.

Literature and art serve as expressions of a people's culture, tradition, and way of life, and they function as a means of presenting cultural identity to the wider world. In this sense, literary works embody not only artistic value but also the cultural heritage and worldview of a nation.

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