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ETHNOCULTURAL MARKERS AND REALIA IN LITERARY TRANSLATION (The Case of Abai Kunanbaev's Poetic Legacy)

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ABSTRACT

In the contemporary globalized world, translation functions not only as a linguistic tool but also as a medium of intercultural communication. Languages carry unique ethnocultural markers and national specific values that require precise and context - aware transference in translation. This study explores the contextual challenges related to the translation of non - equivalent vocabulary, particularly realia and ethnocultural markers, in poetic texts. Using a cognitive - contextual approach, the research identifies major issues affecting translation quality and proposes strategies for preserving cultural specificity. The paper analyzes how the adequacy and equivalence of translated ethnocultural markers influence the overall interpretation of the literary work. Moreover, it offers a contextual model that includes effective strategies and tactics for transferring cultural elements in poetry translation. The study reveals common shortcomings in the rendering of ethnocultural markers and provides valuable recommendations for translators. The findings contribute to

both theoretical and practical dimensions of translation studies by enhancing the effectiveness of intercultural dialogue through improved translation methods.

KEYWORDS: Abai Kunanbyev, Ethnocultural Markers, Realia, Translation, Poetry, Contextual Analysis.

1. INTRODUCTION

The study of Abai Kunanbaev has grown significant attention from renowned researchers, scientists, poets, writers, and translators who explore Kazakh literature. This is because only Abai Kunanbaev, with his profound artistic mastery, could elevate the noble spirit of the Kazakh people to the pinnacle of literary expression. Kazakhs cannot be fully understood without recognizing the deep-thinking, literate and immensely talented poet the Abai Kunanbaev was (Maitanov, 2004). However, comprehensively analyzing Abai Kunanbaev's vast multifaceted creative legacy remains as an immense challenge. One of the crucial aspects of the study is the translation of Abai Kunanbaev's works, which requires thorough and in-depth analysis.

When seen as a cultural and cognitive phenomenon rather than a language one, the difficulty of translating cultural contexts is a kind of untranslatable. We need to look into the author's work and the dominant ethnic group in order to find out what they think about national culture and worldview—ideas that coincide with the cognitive method to translation. The poet's literary legacy reflect the essence of spiritual-cultural values and way of life of Kazakh people. And when translating his works into other languages, the accurate transference of ethnocultural markers and national-cultural realia becomes an important issue. It is essential to preserve these concepts or convey them in an alternative way so as not to distort the meaning of the literary work in translation process. However, the loss of national features or a change in meaning is observed in many translations as each language is a separate system which determines semantic differences cultural shifts. Therefore, the study of the translation of ethnomarkers and realia in Abai Kunanbaev's poetry is relevant today. In Abai Kunanbaev's works, his own names and components reflect national identity and have analogues in another language (Abdrakhmanov, 2008).

Therefore, a novel approach to analyzing the translation tactics is vital, which needs a change in focus in the text in conformable with the original cultural setting in which the translation was done. Otherwise, because the cultural and historical experience of every group differs, it is hard to translate the original text completely. Thus, in the field of interpenetration of Abai Kunanbaev's literature, the cognitive, componential-structural, anthropocentric methods have been the primary ones addressing issues of the language and cultural closeness of translation.

Emphasizing attempts to establish cross-lingual

translation counterparts for expressions, the cognitive technique evaluates assumptions in the ethnocultural markers to retain the required cultural alterations in the sphere of translation. Moreover, ethnocultural characteristics reflect a theoretical component of the equivalency and translocation of ethnocultural markers. The cognitive method stresses the need of the author's style and original text in the translating process. Examining the tactics and approaches of translocation used during the translation of ethnocultural markers helps to clarify the source of the study material, therefore explaining the rationale for its selection.

A required link in the chain of continuous communication between the author source text and the receiver is cognitive elements of translation. The character of translator's labor from the integral preservation of the functioning of translation is influenced by ethnocultural elements. The essence of the current approach is not to impose strictly defined frameworks on it, but to allow the ethnicity and culture to permeate the prosaic material. Abai Kunanbayev is a classic of Kazakh literature, his works are a vivid reflection of the national worldview and culture of Asian people. His works are an important reflection of Kazakh culture, worldview and national identity. The importance of the research lies in that it is devoted to the study of the translation of the works of the Kazakh outstanding poet, writer and philosopher.

Therefore, effective methods of preserving national features in translation are proposed by analyzing ethnocultural markers and national-cultural realia in Abai Kunanbayev's poems and literary works. The significance of the study is that this study will serve as a basis for suggesting optimal strategies for conveying ethnocultural features of translation which will contribute to the correct perception of Kazakh literature and culture at the international level. Thus, the study will contribute to improving the translation of Kazakh literary works and the correct transference of cultural heritage.

Translation of poetry is a very difficult as the creative activity demands a greater skill. In poetry translation, a word or a phrase can be translated in different ways, based on the preservation of the original meaning of the verses. (Gulzhazira Gabdkarimova et al, 2025).

The loss or alteration of ethnocultural markers in Abai Kunanbayev's works when translating them into English can hinder the international understanding of Kazakh literature. In this regard, one of the pressing issues is the adequate translation of Abai Kunanbayev's ethnocultural markers while

preserving its ethnocultural features. This study also aims to analyze how accurately the ethnocultural markers and realia in Abai Kunanbayev's poems are conveyed in English translations. In this connection, the following research questions focused to provide the main issue of translation of ethnomarkers

1. What are the main features of ethnocultural markers and national – cultural realia in Abai Kunanbayev's poems and how are they conveyed in translations into other languages?
2. How does the transformation of national – cultural units during translations affect and style of the original text?
3. What difficulties are encountered in conveying ethnocultural markers in translations of Abai Kunanbayev's poems and what are effective ways to solve them?

2. THEORETICAL FRAMEWORK

Ethnocultural markers are linguistic units that express the socio – cultural, and historical features of a particular nation or an ethnic group. These are special elements and lexical units that reflect the worldview and traditions of the whole nation. The realia, which are part of ethnocultural markers, are words and ideas derived from the traditional, way of life of people, traditions and culture, not directly translocated in other languages. Conveying ethnocultural markers and realia in translation by cultural discrepancies and language characteristics presents challenges. One of the key difficulties of current translating is translating ethnocultural markers. Lexical units known solely to the representatives of a certain culture and lacking parallels in other languages are ethnocultural markers, often known as "national markers". Those elements that mirror a national identity and may lack have parallels in another language are ethnocultural markers (Tazibayeva & Akimbekova, 2021). Defined cultural components therefore include the majority of appropriate names and phrases connected to the original culture, customs, and habits, quotations and allusions intimately associated to the literature of the Kazakh language, as well as history, norms, traditions and other areas. Even in one language, translation problems of ethnocultural markers are very widespread; for instance, when its current users cannot recognize and differentiate in the text categories connected to the ethnic aspects (Dzhuanishbekov, 2006). Natural human curiosity and the urge to learn something new, foreign, transcending boundaries and outside the traditional cultural circle, utilizing the language, born translators. This is a complicated phenomena that

calls for knowledge of the relevance of ethnic transference involving linguistic and cultural variations of a country, periods and locations (Nida, 1982.). Due to their equivalency, ethnocultural markers pose the issue of translating certain phrases, which operate as one of the aspects of stylization of distinct ethnic functions, therefore influencing the stylistic and emotional nature of the work. Every such usage is a deliberate replication process repeated in a way that enables the identification of patterns of deviations and updates of national alterations because ethnocultural markers are internally varied resources (Newmark, 1993). Translator is a cultural mediator and participant as well. An interpreter of symbols, signs, and cultural codes, a translator performs in the ethnocultural markers. These are intellectual, artistic, social, economic values, norms, as well as intertextual models that advance and expose individuals to the ethos of a particular social group and thus enhance and arouse the related interests and demands. The nature of the translating process guides ethnic concerns to the interaction between the translator and the receiver, the author of the original text, prose and poetry reflects the life and spirit of ethos, which the work uses via nationally colored terminology and ideas. Corresponding lexical items reflecting culture and having counterparts in other languages define ethnocultural markers. Such process of national identity does not have obvious equivalents for creating a cultural and national backdrop. They ascertain the cognitive awareness and traits of the ethnic group distinguished by basic distinctions (aimukhamet & Mirazova, 2021). In the language - text - cultural paradigm of the current translation of ethnocultural markers, there is great issue. It should be underlined that its importance is always growing as translating evolves relying on communicative intercultural demands and possibilities. Mass culture, the evolution of means of communication, geographical and psychological elements, as well as the demand for interaction with other cultures are among the factors causing this condition (Landers, 2001). Beyond genetic ties, ethnocultural markers fall under the category of comparative elements that consider the function of translators and act of mediators. The whole intellectual experience of the author and the translator is exposed in the interlinguistic light and concrete literary contextualization of the statement as translation of ethnocultural markers extends far beyond the boundaries of language. Literary pictures' ethnocultural elements might lead to distinct impressions and connections among speakers of

different languages and civilizations. Therefore, the translator should search for the contextual analysis in providing the suitable translation of realia unique for the language rather than for a comparable term as a connection, meaning, or idea. According to the dictionary definition, the word "realia" itself comes from the Latin adjective middle genitive plural *realis*, *realia* – "real", which turned into a noun under the influence of similar lexical categories. Realia is a subject, a thing, linguistic phenomenon materially existing "objects of material culture", such words and expressions which reveal the history and culture of a nation or "objects of material culture, serving as the basis for the nominative meaning of the world" (Akhmanova, 1966; Ozhegova, 1986).

The concept of "translation of realia" has two categories: The first – realia is not translated and the second – realia that is transferred (in context). There is no such word as realia that could be translated into another language, at least descriptively, i.e. the common combination of words of this language (Fedorov, 1986).

This term "realia" is based on the national chlorate, refers mainly to the field of science, created artificially, exclusively, for the name of a subject or phenomenon, with the spread of which it receives wide application. In this context, it is essential to concentrate on the problem of translating ethnocultural meanings in relation to the issue of national identity from the perspective of its relationship to language as the embodiment of character. This problem is concerned with the translation of ethnocultural markers, which is something that is determined by the historical and geopolitical situation, in addition to translation traditions. In this particular instance, it is important to take into account the contextual frameworks that are present in the writer's work. In this context, we are discussing fundamental and fundamental constructs that contain the provided national marker. These constructions, when understood in terms of their semantics and interactions, may provide the key to accurate translation (Tazibayeva & Akimbekova, 2021). There are certain characteristics that are necessary for the translation of ethnocultural markers. These characteristics are in accordance with distinguishing attributes, which are represented by certain components. These elements include stylistic figures, stanzas, rhythms, rhymes, and cadences. In the process of translation, it is essential to take into consideration the lexical, grammatical, phonetic, and syntactic methods of the original text, which are mirrored in the prose material (Zhanuzakova, 2022). This is true regardless of the transference of these

mechanisms.

In this regard, the analysis of translation of realia helps us to understand the national – cultural codes in Abai Kunanbayev's poetry. In particular, it provides an important theoretical basis for studying the role of ethnemarkers and realia in the poet's worldview. Through a deeper understanding of Abai Kunanbayev's poetic world, translation allows us to comprehensively consider the cultural transformations encountered in the translations of his poems. The analysis of the creative heritage of Abai Kunanbayev from a philosophical, aesthetic and worldview perspective. The author studies such main themes as national consciousness, moral values, problems of society and the individual in Abai Kunanbayev's poetry (Dadebaev, 2010).

In this direction, historical, cultural and social factors that influenced Abai Kunanbayev's creative evolution are considered as the foundations of the formation of his worldview. The content features of Abai Kunanbayev's works are characterized by the poet's philosophical views, thoughts about human and society through artistic means in his poems. The linguistic and stylistic features of Abai Kunanbayev's poems reveal the meaning of ethnocultural markers and national – cultural realia found in his works (Ismaqova, 2010).

Abai Kunanbayev's language is distinguished not only by their structural and stylistic features but its thematic scope is very wide. In addition, the manifestation of the idea of independence in Abai Kunanbayev's work and the study of this topic in modern Abai Kunanbayev studies. This is the concept that Abai expresses in his poems and short tales, which includes a demand for the awakening of the awareness of the people, for knowledge, for justice, and for spiritual liberation. the concepts of "good" and "bad," "right" and "wrong," "friendship" and "hostility," "love" and "hatred," "the constant price of everything" and "the constant criticism of the concept of change" are all in this category. According to Ibraev (2021), the character that is able to transit through society and mankind without undergoing any changes is able to come into touch with the same truth on occasion. For the purpose of comparative activity, the issue of the untranslatability of culture in the text is a highly fascinating topic. This makes it possible to evaluate the accessibility of ethnocultural markers for a receiver. It is the transference of ethnocultural markers that becomes the most difficult, which ultimately leads to the loss of the function or significance of the realia and the stereotypes of ethnic groups. Therefore, restrictions associated with systemic differences in the languages

of the original and translation are just as important as restrictions on freedom of translation, which are differences in worldview and ethnic systems (Wellwarth, 1988; Sapir, 1921).

This is because the process itself indicates that translators place a greater emphasis on their own personal values. There are a number of different methods in which untranslatable meanings and linguistic components of *realia* that are seen as ethnocultural identifiers related with historical and cultural contexts are compensated. Although the specified expressions that ethnocultural markers create an impression of chaos and confuse the translator and recipient not only in relation to the ethnocultural identity of the characters, but also in the content of the work, stylistic and expressive properties and possibilities of the language are purposefully introduced into the work. This is done through the use of the language. It is important for the translator to give attention to translocations that provide a high degree of dependability in translation. The end result is that an appropriate image that corresponds to cultural tradition is generated, and the receiver is able to comprehend the cognitive, social, and semantic implications of the ethnocultural markers that are present in the work. The impact that the translated texts have on the construction of a picture of the recipient's culture is directly tied to the function that ethnocultural markers play in the process.

Despite the fact that the analysis is shallow from the perspective of the translation of the literary work, it is vitally significant for the recipient's perception (Salzman, 1954). Therefore, it is crucial to have an understanding of comparable deformations and the repercussions that they have at the level of the plot of the work. It should be brought to your attention that the study of the effect of ethnocultural markers that are dictated by the context is very significant in the field of translation. In light of this, it is essential that the translation be conducted in a manner that is strictly multicultural, and the process of translation cannot be limited to the confrontation of two indigenous cultures.

When it comes to the cultural and social contexts under which a translation is generated and read, the viability of the translation is decided by its link to those conditions. According to this ratio, the change that is appropriate for the goal of the actual translation is what is necessary. According to Mandelbaum (1949), the reconstruction of a foreign text in accordance with the meanings, beliefs, and ideas that already exist in the language that is being studied is always agreed upon in a specific hierarchy

and marginalization. This is what determines the production, distribution, and reception of texts.

Translation is required to replace the linguistic and cultural differences in the foreign text into a text that the recipient can read in the target language. Translation activity on examples of prose materials Abai Kunanbayeva shows the gap between dominant culture and ethnos.

Despite the cultural and mental distance, ethnocultural markers allow recipient to show any special desire to learn about the works of Kazakh authors (Morgan, 1985). Translation inevitable leads to the domestication of foreign texts, introduction of linguistic and cultural ethnocultural markers into them, understandable for specific communities of the recipient culture. This process begins when a text is selected for translation, which always means the exclusion of texts and literature in foreign languages in accordance with the specific interests of the recipient's national markers.

The translation of literary style is crucial in understanding how rhetorical strategies are employed to shape public opinions and narratives. The analyzing these strategies can reveal how language influences on communication and perception of the people (Sadirova, 2024).

As a result, the poem "Summer" by Abai Kunanbayev contains a representation of the location where the events take place. The poem contains the following words: "Kok shalgyn, moldir ozen, biik taular." The national marker in this context is the lexical unit known as "Kok shalgyn," which translates to "Blue meadow."

This meaning is significant because it corresponds to the poem's name and reflects the traditional notion that the Kazakh people have about their indigenous environment. As a result, the ethnocultural markers are responsible for determining the region that the author has described. This is done with the intention of using stylistic metaphoric tools in order to produce an aesthetic impact that conveys an environment of peace and harmony with nature.

The nature of Kazakh literature and the fact that it is reliant on elements that are not related to literature is a good example of the possibilities of reading materials that are mostly dependent on political, cultural, and ethnic aspects that emerged for artistic reasons (Lyons, 1981).

The type of the publication itself and the position it holds within a certain series are two factors that might have an impact on the ethnocultural markers that are associated with a piece of literature. Not only may the selection of national features be a factor in determining the attraction of translated literature,

but the quality of translations is also an essential factor to consider. In the event that one's first experience with foreign literature is a translation that is not of sufficient quality, this might lead to bias and a reluctance to continue reading. The job of the translator is perhaps the most crucial aspect of this situation, despite the fact that cultural influences do play a considerable part in this topic. If we take into consideration the particular characteristics and tendencies of Abai Kunanbayev's works, then we are confronted with a job that is very difficult to do. Due to the fact that a literary work may be seen as a sort of proof of reality, his works imply the need of transforming the components of the actual world. It is possible for the receiver to be aware of the context in which it operates as a result of using their own personal experience and knowledge. A major challenge arises for the translator as a consequence of this, since it reveals bits of the original material that are the product of the translation. There are a great number of distortions that are shown in comparison to the initial picture. According to Lulua (1988), some of these aspects include the natural effect of factors connected to the translation process and the redirection of the receiver, which includes a change in language as well as a change in those who are in the cultural circle.

Any language has colossal possibilities that are invisible at first glance. A true virtuoso of artistry can make an absolute adequate translation of any masterfully woven lace of literature of the most elegant subtlety and tenderness. Moreover, many tasks in translation are determined by the study of the means that the translator uses in a specific form, for the maximum transference of various properties of the original ... (Kenjebaev, 1986).

A full - fledged translation with a similar set of lexical units and grammatical structure is usually impossible, and in the case of translating poetry, the translator's work is complicated by the limited framework in expressing translation options. Dissimilarities and partial incompatibilities of the recipient's extralinguistic information are brought about as a result of the lack of connecting components of languages between their grammatical structures, lexical structures, and stylistic methods. The personality of the translator, as well as his cultural understanding and abilities, are the primary factors that determine the degree to which such distortions occur. The uniqueness of national realities is the root cause of the most significant challenges, as well as the existence of several categories of components of material culture that do not have any

comparable counterparts. It is therefore necessary to make use of a variety of techniques for explication, borrowings, footnotes from the translator, and references to preexisting stereotypes of the recipient's ethnic culture, with all of its characteristics, richness of styles, meanings, and shades, in order to incorporate certain varieties of language into the translation process.

It is possible for the translation to function as a literary conversation with writers, as well as with perspectives that are not part of the literary circulation, which is a challenge for translation (Larson, 1984). This is made feasible by the presence of characteristic phenomena, manipulations, and codes that are associated with intricate and profound aspects of the text.

Moving on to be analysis of the translation of ethnocultural markers and realia in English translation of Abai Kunanbayev's works, it is necessary to note the lexical parallel observed in the translation.

The ethnocultural features of the Kazakhs may not be fully conveyed in English translations of Abai Kunanbayev's poems. This research paper analyzes ethnocultural markers and realia in translations and considers the methods of transference.

3. METHODOLOGY

3.1. *Corpus*

The translations, publications and distributions of Abai Kunanbayev's works in English by Cambridge University Press have been the subject of our research.

Many outstanding translators took part in the creation of interlinear translations of Abai Kunanbayev's works, as well as in the preparation of linguistic, ethnographic and historical commentaries. The research materials used in the study are the original poems and prose of Abai Kunanbayev and their translation into English by many translators such as (G. Merkel, 2000), (A. Gifford, 2018) and others.

Scientific research on Kazakh and foreign literary studies and translation studies, ethnolinguistics, translation theory and intercultural communication was considered. These methods and materials allow for a comprehensive study and full analysis of ethnocultural markers and realia in the translation of Abai Kunanbayev's works. The research was conducted under the specific conceptual frame work and design.

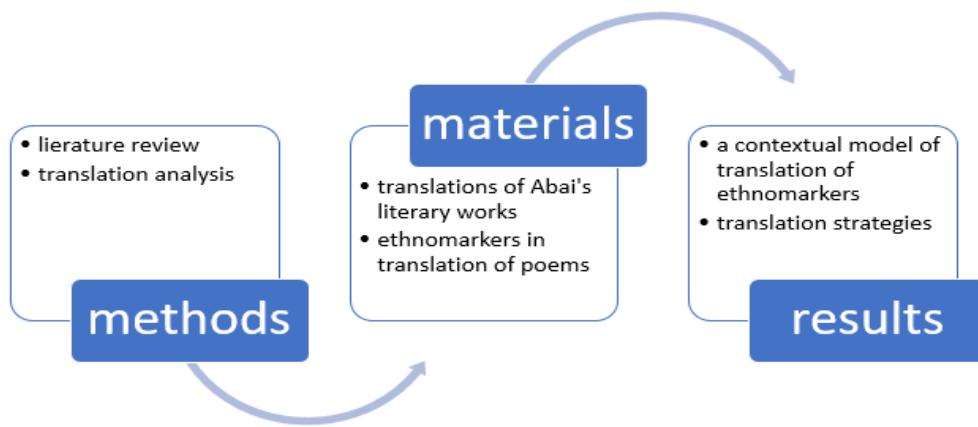


Figure 1: Conceptual Framework of the Study.

3.2. Procedure

As research methods, the comparative-analytical, contextual approaches which are used to compare the original texts and translations of Abai Kunanbayev's poems and identify the features of the transference of ethnomarkers and national-cultural realia

- The contextual analysis is aimed at determining the meaning of ethnocultural units in Abai Kunanbayev's works within the text, their cultural and historical role.
- Lexical-semantic analysis is carried out to study the alternatives used in the translation and their correspondence to the original.
- The componential-structural method is used to define strategies and methods of translation of set expressions representing key problems related to the translation adequacy.
- Intertextual analysis examines how cultural codes and national motifs found in Abai Kunanbayev's poetry can be conveyed in translation.

4. RESULTS

4.1. Discussion

We are able to understand the collection of meanings that are encoded in it because of the spatial arrangement of events that makes use of allusions, ethnocultural markers, and linguistic features. When it comes to translational reflection, it is common practice to differentiate between two primary perspectives about the translation process in light of the cultural peculiarity of the source text. These perspectives are known as naturalization and exoticization. It is customary for the translation to transport the reader to the author's homeland, which,

despite the translator's best efforts to describe it, continues to be foreign, often unintelligible, or depressing.

Traditionally, *realia* is transliterated in translation, since this concept is widely developed and present in many cultures of the world, but due to its distribution and differences between different peoples, it can be differentiated in most languages. The translation of *realia* may be substantiated via many issues: a) Translating *realia* from Abai Kunanbayev's poems is challenging; b) Achieving an adequate understanding and identification of *realia*, which possess rich national significance, is even more arduous; c) Erasing the national significance of *realia* in Abai Kunanbayev's poems and substituting it with another is an incorrect approach; d) The accurate translation of Abai Kunanbayev's poems remains a future objective; e) The examination of *realia* within the context of Abai Kunanbayev's poems continues to be a pertinent issue (Sandybayeva, 2016).

Some studies highlight various strategies employed in translation specific term, like generic names. The translation method include direct translation, descriptive equivalents, transcription and cultural substitutions. According to the scholars, the choice of strategy depends on factors such as the target audience's familiarity with the source culture, the purpose of the translation, and the specific context within the literary work (Saduakassova, 2024).

The translator's impact on the structure of the translated material is evident. The outcome of his work and the manifestation of cultural imagery are contingent upon the author's proficiency and the choices made throughout the translation process, which are influenced by personality, selection, and

worldview. The translator's choices are explicitly grounded on intellectual and ethical principles. Translation may serve as a purifying process, eliminating ethnocultural characteristics that may detract from an aesthetically pleasing narrative, excising whole segments that convey realia (Nurgali & Ternavskaya, 2020).

The strategies appropriate translation methods and conveying the accurate meaning of realia can be based on various aspects. However, the cognitive challenge in translation arises from differences in social, cultural and historical experiences. The

analysis of ethnocultural markers translation helped to distinguish the main translation methods based on Abai Kunanbayev's literary works translation and mostly based on the following strategies

- Transliteration (keeping the spelling unchanged)
- Descriptive translation (explaining the meaning)
- Functional equivalent (representing the corresponding meaning in English)
- Calques (literal translation)

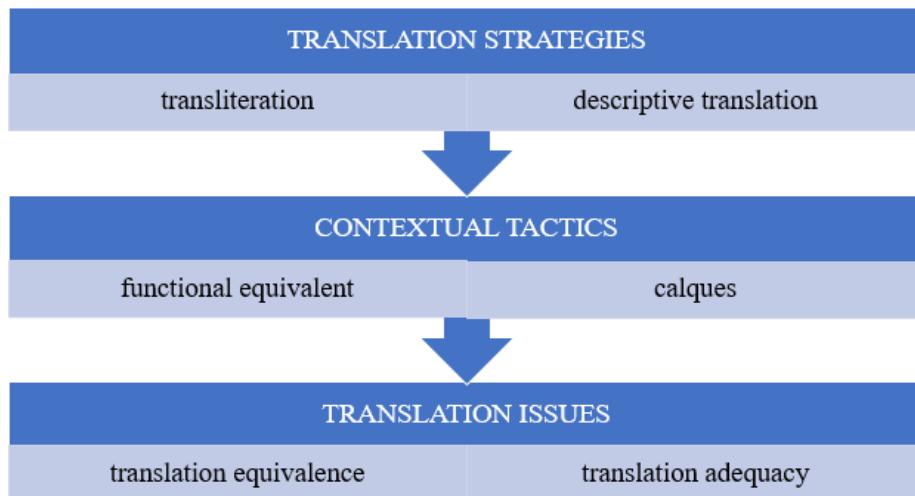


Figure 2: A Contextual Model for Translation Strategies, Contextual Tactics and Translation Issues.

As it is illustrated in the Figure 2, the cognitive aspects of translating ethnocultural markers is a complex process. Two types of cognitive processing used in translation are transliteration (changing the sounds) and descriptive translation (describing the meaning). This is because cognitive processing involves figuring out which culturally-bound lexemes to keep and whether to change their meaning (descriptive translation) or keep their form (transliteration). The choice of a translator depends on the translator's ability to assess the reader's cognitive familiarity with the ethnocultural markers. The second level represents contextual tactics: functional equivalents (finding cultural similar terms) and calques (direct translations). From the cognitive perspectives, a translator must retrieve stored linguistic and cultural knowledge to apply these tactics. Functional equivalence is required to contextual mapping between two cultures, ensuring that the reader perceives the ethnocultural markers with their cognitive framework. The calques are in demand for mental restructuring, as a reader may

need additional cognitive efforts to understand literal translations.

The final level highlights translation equivalence (faithfulness to the original) and translation adequacy (clarity and readability). When translating ethnocultural markers, achieving both can be challenging due to differences in cultural connotations and historical contexts. Contextual aspect varies based on the translation approach - equivalence requires deeper linguistic analysis, while adequacy prioritizes reader comprehension.

From the cognitive perspectives, the process of translation of ethnocultural markers requires balancing linguistic accuracy and cultural adaptation. Translators must activate contextual knowledge, assess cultural distance and anticipate the reader's cognitive effort to ensure successful meaning transference.

4.2. Results

The processing of the linguistic image of the world, which is what makes up the contextual realm

of the language, culminates in the formation of the contextual structure of the language. According to Zhabayeva (2023), the translator plays the role of an interpreter of the profound meaning and is responsible for performing a contextual translation. In the translation of the poem "Winter", the realia "Ak kiimdi" refers to the tradition of depicting winter in the form of a personality in Kazakh culture

Excerpt 1

Original version	Translation
Aq kiimdi, deneli, aq saqaldi, Soqir, milqaw, tanimas tiri jandi	Dressed in white, broad and bearded, Blind and mute, knowing no man ...

From the perspectives of intertextual analysis, this meaning is weakened and is given only as "Dressed in white", the phrase "Aq saqaldy" refers to an old man and wisdom in Kazakh culture, but the translation only gives an external description.

Excerpt 2

Original version	Translation
Jawga qaray qozgalma, Sasqan jannin isi bul.	Do not rush towards the enemy, This is the act of a panicked man.

In this translation of the above verse, the ethnocultural marker expressed as "Sasqan jannin" does not have a lexical direct translation, convey the pragmatic statement of the original. The expression "a panicked man" acts as an ethnocultural marker in this segment.

Excerpt 3

Original version	Translation
Kalyn elim kazakhym, khairan zhurtyym, Uztarazyz auzyyna tusti murtyn.	Oh, my luckless Kazakh, my unfortunate kin, An unkempt moustache hides your mouth and chin.

In the above example, Abai Kunanbayev's poem words contain the ethnonym "uztarazyz" which is dropped off while translation. Instead the word "uztara" is translted as "An unkempt moustache" - "without moustache".

In Kazakh, the term "uztara" is a tool for processing, cleaning the moustache and when we use "uztarazyz" means without a tool, that is, not cut and unkempt. In the translation, the word is described not directly as a tool, but by its absence (uncut, unkempt), that is, "uztarazyz" - "without a razor" which is without care, the translator omits the word directly, instead he adds the meaning through "An unkempt moustache" according to the context and

uses contextual translation.

Excerpt 4

Original version	Translation
Bas kasyna bi, bolgan onkey qyqim	Kinsmen for trifle each other hate

In the lines of this poetry, pragmatic adaptation refers to the use of additions in translation that serve to replace the prior information of the receptor. There are several types of pragmatic adaptation, each of which is aimed at interpreting culture-specific phrases according to reality. In this example, the translator uses the addition to the realia "bi" - "kinsmen", "onkey qyqim" is a phrase meaning "to quarrel and oppose each other", "to be angry and resentful". The pragmatic adaptation is used to preserve general meaning of the line. However, the general meanings of the realia "bi" and "onkey qyqim" are lost in English translation. The Kazakh phrase "onkey qyqim" means to be offended, to hold a grudge, to quarrel over something trivial and the simple English translation "hate" doesn't give properly translation, meaning of the realia.

Excerpt 5

Original version	Translation
Kozimmin qarasi, Konilimmin sanasi, Bitpeydi istegi, Gastiqtig jarasi ...	Black of my eye, Frame of my mind, Drink never dry, Love of my life ...

The use of a translation analogue presents certain challenges in achieving pragmatic equivalence. When a direct equivalent for cultural realia - such as names, concepts, or unique linguistic elements - is absent in another language, it becomes necessary to substitute it with a word or phrase that closely conveys its meaning, often at the expense of its cultural depth and nuance. The phrase "Konilimmin sanasi" like realia in Kazakh literature considers in translation "Frame of my mind" which cannot give the meaning fully, and we come to the conclusion that the translation of realia and ethnocultural markers are not easy to translate though the semantic, the meaning of the poem understandable to the recipient.

Excerpt 6

Original version	Translation
Shyraktar, yntalaryng menikinde Tan qumaryn izdeisin kuni - tunde	Your soul and your consciousness make up your I, Flesh and blood are its envelope.

The use of the functional equivalent in translation can be met, here the original text is about the essence

of a person, where important components are mentioned: soul "Shyraktar", consciousness "yntalaryng" and the physical body "Flesh and blood", but the translator tries to convey these elements, but the text seems somewhat simplified in terms of the Kazakh language, where the philosophical context and emphasis is focused on the depth of the spiritual value.

The Kazakh language can contain images that are closely related to ideas about a personality, their inner world and relationship to the nature. The words "Shyraktar" and "yntalaryng" can include additional layers of meaning that are not always easily conveyed through the English equivalent of "soul" and "consciousness". Lexical transformation is used in "Flesh and blood are its envelope", which is a direct expression as an understanding for the "soul" and "consciousness". This, in principle, reflects the idea of Kazakh text, but the English formulation may be perceived less richly, since the emphasis may be on a deeper interaction of these two aspects "soul" and "consciousness" in the Kazakh language, which is not always obvious in the English translation.

Excerpt 7

Original version	Translation
Karangy tuned tau kalkyp, Uykyga keter balbyrap. Dalany zhym - zhyrt, del - sal kyp, Tun basady aslbyrap.	In the silent, luminous night, On the water the moonbeams quiver. In the gully beyond the aul, Tumultuous, roars the river.

In the given example, we observe the contextual addition of realia "" which is the Kazakh village, instead the word "dala" which is not directly translated as "steppe", but its place in the context of "aul", and here "dala" is also used in a broad sense that means an open, quite space. But the translator has depicted it in the form of "gully" - "a ravine", and has presented the natural landscape in a different way.

We need to recognize the external nature of the original, the lexical meaning of the word in it and accurately translate it, and the poetic meaning arising from their unity and integrity, harmony and activity is another ... (Gabdkarimova & Dadebaev, 2023).

Excerpt 8

Original version	Translation
Sayaz zhuzer saykaldar gapyl kalar, Khaqiqat ta, din dagy tereninde.	Only scoundrels praise themselves out aloud, The richest in virtue in words are poor.

The next translation of ethnocultural marker

"saykaldar" - "scoundrels" conveys the main ideas of the original, but loses in conveying the cultural and philosophical nuances of the kazakh language. To improve the translation, some lexical choices could be clarified, adding more context to preserve the depth of the original.

Here, we should pay attention that in English translation, verses are given in a freeway, which is called "verliber" (free verses), this kind of method is more common in English poetry, which was reflected in the late XIX century, we concled that the translation of realia and ethnocultural markers are not easy to translate, though the semantic, the meaning of the poem understandable to the recipient.

The lexical characteristics of the Kazakh nimadic culture is difficult to find a proper equivalents in English for example: "bi", "zhut", "konsy". Some difficulties in conveying ethnocultural markers can be met in all translation of Abai Kunanbayev's poems. They can be grouped according translation issues

- Metaphors and set expressions lose their cultural connotations when translated directly;
- Some translations can be improved to fully preserve the national - cultural nuances of the source text;
- The philosophical depth of poetry and literary works is sometimes translated in a simplified manner which can be acceptable for readers;

In general, although English translations of Abai Kunanbayev's works are an important tool for conveying Kazakh culture to the world community, they have certain semantic deviations in transference to other languages. Therefore, the role of translators who deeply understand ethnocultural and national characteristics and strive to preserve cultural codes in the translation of Kazakh literature is very crucial. Therefore, we recommend to use the following strategies in translation of ethnocultural markers and realia

- Use a descriptive translation
- Provide footnotes in the translation, which is additional explanation of ethnographic features
- It is suitable to use descriptive translation and explanations to fully convey the broad meaning and underpinnings of Kazakh culture
- Maintain poetic style, because the rhyme and rhythm of the poem are also important phonetic expressive means

Finding the appropriate settings and communicating national and contextual elements, which are the major reflection of the culture of the

ethnos, is a challenge for translating ethnocultural markers of Abai Kunanbayev's works. In the framework of ethnocultural distinctiveness, the untranslatability of ethnocultural markers of the original text may be clearly seen as essential in the difference in realia unique of other languages and semantic inconsistency. According to the study, a poor, insufficient translation of the realia might have notable effects on its substance and the final image of the receiver. After all, the creation and success of different literary works depend on cultural values, knowledge and talent translation advancement facilitates.

5. CONCLUSION

Based on cognitive-contextual approaches, the research paper focuses on the identification of the features of ethnocultural markers and realia in translation poetry and analysis of the challenges faced in their translation. This helps to differentiate the strategies and their effect on the suitable translation. The ethnocultural markers and realia are considered as untranslatable part of translation as their expressions reflect the worldview and national characters of a nation. Maintaining semantic consistency and translation adequacy are the main issues when translating them into English.

In the absence of direct equivalent of realia and ethnocultural markers during translation affects the poetic structure of the source text and the preservations of national characteristics in translated text. The main difficulties and encountered in conveying ethnocultural markers and realia in Abai

Kunanbayev's poems and effective ways to solve them are proposed. A contextual model created during the research helped to define translation strategies, contextual tactics and translation issues. A sufficient and effective translation process depends on knowledge of the unique features of ethnocultural markers, which should help to overcome language cultural elements. Reflecting the particular ethnocultural identity of the people is difficult without knowing the national attitude. Based on ethnocultural markers – that is, challenging – to – translate bits of literary works – one may examine the language image of the world the author most optimally presents.

In the present world, effective communication across cultures is particularly crucial as the translating process at least in two languages entails intercultural interaction. Three important rules should be distinguished that must be observed when translating ethnocultural markers or realia: information should be conveyed accurately and responsible though transference, additional explanations needed using calques and phonetic expressiveness and contextual framework should be preserved.

Finally, the findings of the research show the need of cognitive – contextual of ethnocultural markers and realia in translation and prove the need of improving translation strategies of them. Moreover, this research will form a significant scientific and practical basis for translating theory and practice, so helping to improve the quality of intercultural communication.

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