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SEMANTICS AS THE BASIS OF IDENTITY: PRESERVING KAZAKH HERITAGE IN TRANSLATIONS OF ABAI KUNANBAEV'S POETRY

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ABSTRACT

This article explores the semantic features and challenges involved in translating in poetic texts, with a specific focus on the English translations of Abai Kunanbaev 's poetry. The primary objective of the study is to examine how the semantic foundation of this research lies in the growing need to ensure the accurate and culturally sensitive transmissions of Kazakh poetic heritage to a global audience. The study is based on the analysis of selected poems by Abai Kunanbaev – a foundational figure in Kazakh literature – whose works reflect the conceptual worldview of the Kazakh people through his unique poetic vision. The research draws on the theoretical frameworks of translation scholars such as Komissarov (2018) & Barkhudarov (1975), employing a range of methodological approaches including comparative analysis of source and target texts, transformational techniques (translation shifts), and quantitative and statistical methods. The findings suggest that effective translation of Abai Kunanbaev's poetry requires a deep understanding of the cultural and semantic nuances embedded in the original Kazakh texts. The comparative analysis reveals that while the English language can convey the core ideological messages of the poems, translators often resort to various translation strategies – such as concretization, generalization, semantic development, intonation substitution, complete transformation, pragmatic adaptation, transcription, omission, and compensation – to preserve meaning and achieve communicative equivalence. Overall, the research concludes that these strategies contribute significantly to the successful transmission of Abai Kunanbaev's poetic intent to an international readership (recipient).

KEYWORDS: Abai Kunanbaev, Semantics, Lexical Transformations, Translation Techniques, Communicative Intention, Recipient.

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1. INTRODUCTION

Semantics is a crucial domain within translation studies, concentrating on the significance of words, phrases, and sentences (Dyvik, 1998; Ohlbach, 1991). The arrangement of words and sentences is designed to express the author's intended meanings, elucidating how language communicates significance and ensuring that the original intent in the source language is faithfully maintained in the target language (Muratkhodjaeva, 2022). Semantics involves understanding not just the dictionary definitions of the words but also how arranged context, tone, culture, and sentence structure influence meaning. It also acts as a "contextual" bridge between linguistics and philosophy (Kempson, 2017). Semantics is thus the examination of meaning conveyed by linguistic components, and semantic theory seeks to comprehend the essence of language to delineate, contemplate, and elucidate how linguistic statements possess meaning (Abjalova & Sharipova, 2024). Therefore, it is emphasized that the context offers a "semantic space" of each word translated, expanding or narrowing its meanings, as well as creating additional shades of meaning.

A critical aspect of literary translation of particularly poetry genre involves the examination of poetic devices and their semantic impact in the target language (Boase-Beier, 2013; Jones, 2019; Venuti, 2011). Metaphors and imagery, central to poetic expression, should be carefully analyzed to determine whether their figurative resonance is preserved across linguistic boundaries. Translators often face the challenge of rendering such language in a way that maintains the original's emotional and aesthetic effect (Mauladiana & Juniardi, 2024; Mingazova & Orazova, 2024). The deep structure is understood as the underlying feature of communication that contains all the semantic meaning in a given text (Nida, 1964). In translating poetry, the translator should navigate between preserving the original's aesthetics and emotional resonance and making it accessible and meaningful to a new audience. The translation of poems becomes a site of cultural negotiation, where semantic choices reflect broader dynamics of identity, ideology, and intercultural understanding (Abjalova & Sharipova, 2024; Mauladiana & Juniardi, 2024).

The relevance of this research arises in the need to study the ways of semantic transmission in the translated texts of the Kazakh verses to ensure their adaptation to the international community. For this purpose, Abai Kunanbaev's poems in English translations were sampled for the study, which reflect the conceptual basis of the Kazakh world. Abai Ibragim Kunanbaev (1845–1904) was a great Kazakh poet, educator, philosopher who was artistically unique and surprisingly consistent due to the peculiarity of his poetry. Abai and his poetry helped open up Kazakhstan to many opportunities for education and philosophical diversity, due to Abai's Russian influences. The Kazakhs today consider Abai as one of the first cultural heroes to penetrate the surface of the entirety of their national awareness (Baylieva et al., 2024; Khassenova & Sarkulova, 2024).

The main objectives of this study were (1) to understand the complex world painted by Abai in his poetry, and identify semantic features and challenges of translation, particularly in analyzing the poetic texts of Abai Kunanbaev translated into English; (2) to examine how the semantic foundation of this research lies in the growing need to ensure the accurate and culturally sensitive transmissions of Kazakh poetic heritage to a global audience. This study, therefore, addresses the following issues in translation studies: (i) how to disclose the characteristics of literary translation and the specific nuances involved in the translation process; (ii) how to disclose the translation alterations included in the source text of the selected book; (iii) what are the methods to assess the practical efficacy of using translation changes in the translator's tasks; and (iv) how to conduct a quantitative and statistical study of the translation alterations in the selected excerpts from the English translations of Abai Kunanbaev's poetry.

Abai is known mainly for his lyrical poems; however, the current study considers a variety of his poems written in different genres. The study adopted the method of semantic analysis of poems and translation analysis: methods which are based on comparative analysis of the original and English translations of poems.

2. LITERATURE REVIEW

2.1. Translators' Views of Semantic Analysis

Translation is thus a key point for information exchange around the world; while it is the bridge between cultures and languages, semantics forms the main component of the translation process. When a text is translated, translators should be aware of semantic nuances, such as synonyms, idioms, metaphors, and connotations, to produce translations that are faithful and culturally appropriate. A mistranslation in semantics can lead to misunderstandings. Hence, though semantic analysis allows translators to go beyond the literal word, but emphasize on meaning–based communication. In this way, semantics supports the translator's goal of

maintaining the clarity, tone, and intent of the original message, helping readers in the target language receive the same impact as intended in the original.

The purpose of translator is also crucial to bring out the real connection and communicate the meaning in the source text (Larson, 1997). A translator needs to analyze not only the lexical and semantic properties of any word, but also its functional role of semantic content of the text through depiction of culturally determined features and the communicative intentions of the author (Apresyan, 1995). The preservation of the semantic integrity, stylistic coloring and communicative functions of the source text in the process of contextual translation highlights the lexical equivalence of the source text. However, this requires the use of various translation transformations aimed at adequately reproducing meanings in the target culture.

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. The language of poetry should offer coverage to the reader in an understandable form. Every translator cannot pass off as a poetic translator because poetry translation requires special poetic skills and mastery. Moreover, in translating the language of poetry, it is also important to be tolerant, here tolerance is the ability of a person to perceive the real world without passive correction (Zhanazarova et al., 2018).

Accurate conveying of the poet's thinking system, image patterns, and poetic style prescribes great skill. This is an underlying principle of semantic analysis of poetry translation comprising lexical semantics and lexicography, developed by the prominent Russian linguist Yuri Apresyan (1930-2024). Apresyan viewed the development of the poetry translation as a relationship between peoples who have always created a need for translator's tolerance in translating the language of poetry (Apresyan, 1995). Likewise, in poetry, the poet's personality is reflected, his thoughts, soul and secrets are described. It is a great creative work to convey the poetic language with images, metaphor and richness of the folk language, deep soulfulness, beautiful feelings and inspiration.

2.2. *Kunanbaev Ibragim Abai*

Kunanbaev Ibragim Abai was a poet, philosopher, and composer from Kazakhstan, who was influenced by the Russian poets like Aleksandr Pushkin and Mikhail Lermontov. Abai had taken the task to helped to legitimize Kazakh as a written language in both prose and poetry. While he translated many European writings into Kazakh, he also composed poetry which expressed nationalism and his reflections of the contemporary political and economic conditions. The works of Abai Kunanbaev have been translated into ten languages, including English, Chinese, Arabic, Italian, Spanish, German, Turkish, French, Japanese, and Russian (Saishanhuli et al., 2024). His legacy is addressed in worldwide conferences, symposiums, and congresses. Several research studies, both domestic and international, have been conducted on Abai's works which have helped in elevating his literary position in the international arena (Abisheva et al., 2024; Bailiyeva et al., 2025; Daurenbekova et al., 2024; Kazhymurat et al., 2024; Nazarova, 2024; Oralbekova et al., 2024; Temirbolat, 2022).

Abai Kunanbaev's works represent a significant chapter in both history and international literature, and his name is well-recognized among readers. He elevated Kazakh improvisational poetry to the realm of classical poetry, broadened its thematic scope, and developed new genres and forms. Eschewing conventional exterior depictions and verbose commendations, he crafted profound socio-philosophical songs that unveil the inner psyche of individuals and the intricate dynamics of a multidimensional life. Abai Kunanbaev established the school of written literature characterized by its stylistic variety, sharp social focus, and creative range.

2.3. *Lexical Transformation and Semantic Change in Translation*

A major focus in any study of translation is the connection between lexical transformation and semantic change. Structural and semantic changes in translation are achieved through lexical transformations (Li & Siew, 2022; Periti, 2023), while semantic change is the potential alteration of meaning that might happen when a word, phrase, or structure is translated from one language to another. The many approaches used to modify words and phrases during translation are together known as lexical and grammatical transformations. These changes are more than just word replacements; they are operations that let meaning travel across different languages, cultural contexts, and textual norms. Understanding these transformations provides deeper insight into the semantics of translation – that is, how meaning is preserved, adapted, or restructured across languages. The translations of Abai Kunanbaev's poems into English depict a large number of techniques of lexical and grammatical transformations.

Lexical transformations in translation enables the transition from units of the original to the units of translation in a specified sense (Komissarov, 2018). Such transformations lack a unified categorization; linguists use many methodologies in their analyses. The renowned linguist V.N. Komissarov delineates the subsequent categories and forms of translation change, which are: (i) lexical: transcription, transliteration, calculus, lexico-semantic replacements (concretisation, generalisation, modulation); (ii) grammatical: literal translation/syntactic assimilation, grammatical substitutions, and sentence division; (iii) lexico-grammatical: explicative/descriptive translation, antonymic translation, and compensatory/holistic transformation (Komissarov, 2018).

The translation of poetry requires, first and foremost, avoiding literal translation, which lacks artistic expression, and secondly, refraining from excessive embellishment. The process of crafting an alternative poetic translation involves applying various transformative techniques. Translation transformations serve as a method of logical reasoning, highlighting that the translator must communicate the meaning of linguistic units within the contextual parameters of the target language (Retsker, 1998). Attaining translation equivalence, notwithstanding the variances in the formal and semantic frameworks of the two languages, necessitates from the translator primarily the capacity to execute numerous and qualitatively diverse interlingual transformations, referred to as translation transformations, ensuring that the translated text conveys all information and ideas as comprehensively as possible (Barkhudarov, 1975).

2.4. Theoretical Framework

The premise of this study is derived from theoretical underpinnings of lexical semantics and lexicography developed by the Russian linguist Yuri Apresyan (1930-2024). Apresyan's method to contextual translation is characterized by its complexity and systematic nature, considering the lexical and semantic attributes of words and their contexts, so ensuring the translation's correctness and expressiveness. It emphasizes a thorough, systematic analysis of language structures and their semantic underpinnings to achieve accurate and natural-sounding translations (Apresyan, 1974; Apresyan, 1995).

Apresyan's method of contextual translation is divided into three stages Analysis, Transformation, and Generation. During the Analysis stage, the text in the source language is parsed to obtain a lexical, syntactic, and semantic analysis, which can facilitate decoding the original meaning. During the second stage of Transformation, the structure of the source text is transformed for the target language, by adopting specific translation procedures taking into consideration the word order and grammatical structures. Finally, in the Generation stage, the target language structure is utilized to produce a translated version which conforms to the native lexical and grammatical norms (Apresyan, 1995).

Apresyan's analysis of lexical semantics, when used in poetry translations, delves deeper to understand meanings of word, metaphor, and imagery and their various senses, and how they combine in different contexts. This not only ensures semantic accuracy in translation, but also helps transfer the *meaning* of poetry accurately. In other words, Apresyan's method of contextual translation focuses more on accuracy and naturalness (Apresyan, 1995). It produces a translation faithful to the source text (fidelity) and fluent and natural in the target text (intelligibility).

The semantic analysis of poetry translated into another language is a complicated process that encompasses meaning, tone, emotion, and literary techniques, while considering linguistic and cultural variations. Figure 1 presents a few methods to approach semantic analysis:

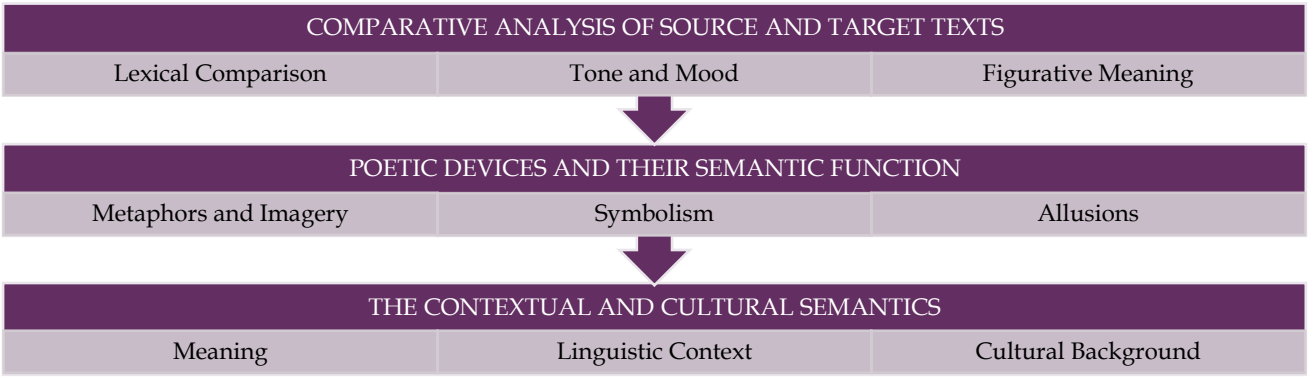

Figure 1: Semantic Analysis (Source: Akpaca, 2016).

In the field of translation studies, comparative analysis of source and target texts provides a critical lens through which the processes and consequences of translation may be examined. This approach emphasizes the importance of maintaining not only semantic accuracy but also the stylistic, emotional, and cultural resonances of the original text. As revealed in Figure 1, three code dimensions serve as foundational pillars in such an analysis: lexical comparison, tone and mood, and the handling of literal versus figurative meaning. Different poetic devices such as metaphor and imagery, symbolism and allusions can activate different word meanings. In addition, contextual and cultural semantics help in identifying the nuances interplay between meaning, cultural background, and linguistic context in the process of rendering poetry from one language into another (Akpaca, 2016).

The current study also utilized the popular classification of Leonid Stepanovič Barchudarov (1923-1985), a Soviet linguist and translator, whose translation theories endorse classification such as types of translation transformation: permutations, substitutions, additions, and omissions. Barchudarov (1979) also categorized lexical transformations into semantic development, wherein the meaning of a word or phrase is broadened or elucidated; a kind of antonymic transformation, where a word's meaning is supplanted by its opposite; and holistic transformation, which involves substituting an entire phrase or sentence with another that conveys a similar meaning. Barchudarov also added differentiation of meaning, when the meaning of a word is clarified and differs depending on the context, concretization of meaning, when the meaning of a word becomes more specific and accurately reflects the meaning of the original. Generalization of meaning, when the meaning of a word becomes border and generalizes the meaning of the original.

In short, semantic analysis methods in poetry translation have natural underpinnings that transcends a simple but a profound interpretative language endeavor, requiring awareness of the original poem's cultural allusions, historical context, and semantic implications.

3. METHODOLOGY

3.1. Research Design

The study adopted a mixed method research design which involved a quantitative and statistical analysis of the translation alterations in the selected excerpts from the English translations of Abai Kunanbaev's poetry. This approach emphasizes that the translation of poetry is not just a linguistic operation, but an act of interpretation that requires sensitivity to the cultural realities, historical context, and semantic nuances of the original work. When working with a poetic text, a translator often finds himself faced with a choice between preserving the aesthetic value and emotional richness of the original and the need to make the text accessible and meaningful to a new audience.

3.2. Sampling and Data Collection

The research sample of the study comprised the poems of Abai Kunanbaev, both in original and their English translations (Kunanbaev, 2024). These texts elucidate the conceptual foundation of the Kazakh worldview as interpreted through Abai Kunanbaev's perspective. These poems and their translations into English offered a wide range of Abai Kunanbaev's creative genius and his devotion to the Kazakh language. These translations were used to investigate the semantic changes and the semantic analysis taken as lexical and grammatical transformations in this study.

3.3. Data Analysis

The study adopted the method of semantic analysis of poems and translation analysis: methods which are based on comparative analysis of the original and English translations of poems. For this purpose, the classifications Komissarov (2018) and Barkhudarov (1975) were used which implied methodologies like comparative analysis of the translated text against the original work, transformational analysis (translation transformations), and quantitative and statistical analysis.

The analysis revealed that translating literary works into English often entails various lexical transformations, such as concretization, generalization, semantic development, intonation substitution, complete transformation, pragmatic adaptation, transcription, omission, and compensation. These tactics were especially useful in communicating lexical units that do not have direct counterparts in the target language, therefore requiring logical adjustments to maintain meaning.

4. RESULTS

To conduct a quantitative analysis, a selection of Abai Kunanbaev's poems was examined, utilizing both original Kazakh texts and their English translations (Kunanbaev, 2024). The poems selected for analysis included *"Summer"*, *"Autumn"*, *"Winter"*, *"Spring"*, *"Gylym tappai maktanba"*, *"Zhasymda gylym bar dep eskermedym"*. The English translations were

produced by McCain, Tom Botting, Olga Shartse, and Dorian Rottenberg. The analytical framework was informed by the theoretical works Komissarov (2018) & Barkhudarov (1975), whose classification and interpretation of lexical and grammatical transformations were utilized for comparative analysis. The findings highlight a range of contexts in which such transformations occur during translation.

Specifically, in the English renditions, the most prevalent types of lexical and grammatical transformations included (as seen in Figure 2):

- Compensation (10 contexts)
- Concretization (7 contexts)
- Generalization (12 contexts)
- Substitution of intonation (6 contexts)
- Semantic development (8 contexts)
- Omissions (12 contexts)
- Complete transformations (5 contexts)
- Transcription method (5 contexts)
- Pragmatic adaptation (7 contexts)

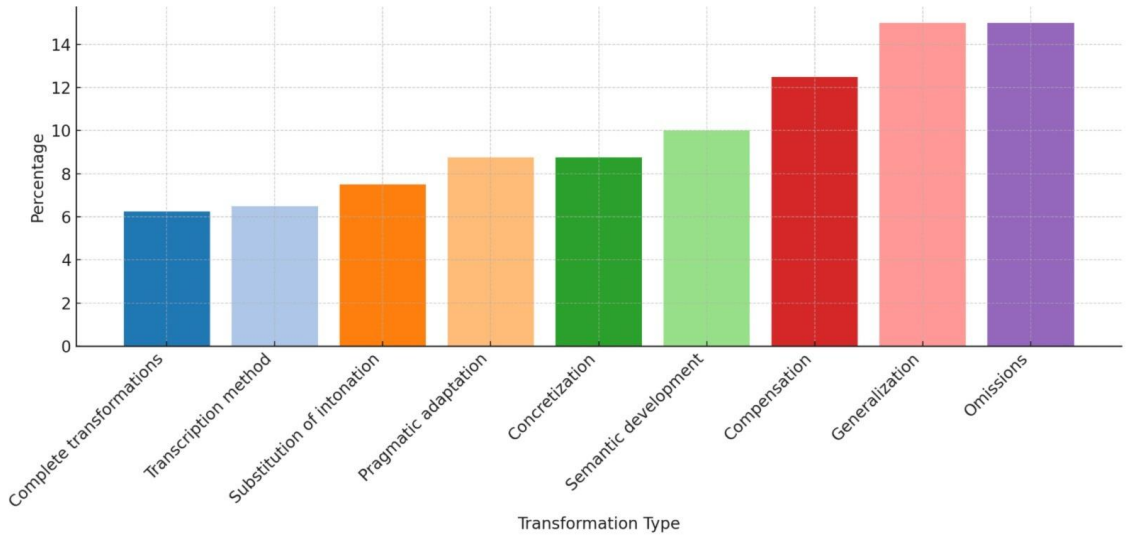

Figure 2: Lexical and Grammatical Transformations.

Figure 2 clearly demonstrates the frequency of use of various lexical and grammatical transformation techniques in the analyzed translations. The most common techniques included *concretization, generalization, semantic development, intonation substitution, complete transformation, pragmatic adaptation, transcription, omission, and compensation.* The use of these transformation techniques plays a key role in conveying not only the lexical content, but also the cultural and pragmatic aspects of the original text. This, in turn, contributes to a deeper understanding of the linguistic features of both the Kazakh and English languages. Such a comprehensive analysis of translations of poetic texts enabled to understand that a translator actively uses various lexical transformations to accurately convey the semantics of the original texts.

Additionally, the analysis of widely recognized English translation of Abai Kunanbaev's poetry reveals that, while these versions generally succeed in conveying the core meaning of the original texts, they often fall short in capturing the full depth of emotional nuance and artistic imagery inherent in the source language. Though translators employ techniques such as direct translation, pragmatic adaptation, lexica – semantic transfer, omission, and semantic substitution etc., these techniques sometimes involve the condensation of semantic elements to enhance clarity and accessibility for the target audience.

By examining the translation process of linguo – semantic features, types of equivalence, and translation transformations, it becomes possible to identify key transformations in rendering poetic texts across languages. The study explores the specific types of transformations applied in the translation of Abai Kunanbaev's poetry and underscores the important role of lexical and semantic shifts in achieving an adequate and faithful poetic resonates with the target culture while preserving the artistic intent of the original.

The theoretical significance of the study is determined by comprehensive study of a practical material and also the object of the study is a classic of Kazakh literature, Abai Kunanbaev's poems, collection of original texts and collection of translations into English (Kunanbaev, 2024), reflecting the conceptual basis of the Kazakh picture of the world through the prism of Abai Kunanbaev's vision.

In the qualitative phase of this study, the chosen poems of Abai Kunanbaev were described through excerpts from poems with their analysis. For example, the poem *"Autumn"*, composed in 1883 at the age of 38 years, presents a vivid and nuanced portrayal of natural landscapes and the daily life of a nomadic community. Written during the poet's stay in the winter quarter of Akshoky – a location of particular personal and historical significance as the ancestral home of the Kunanbai Kazhi liege, the poem consists of six stanzas. It was first published in 1909 in Saint Petersburg, appearing in part 12 of the collection Poems of Kazakh Poet Ibrahim (Abai) Kunanbaev, and subsequent editions exhibited several textual variations. As in his other seasonal poems, the poet demonstrates remarkable artistic skill by depicting rural life with clarity and realism, eschewing embellishment or exaggeration. Through imagery such as a grey sky obscured by clouds, ground veiled in damp mist, fallen trees, and the decaying hues of autumn, the poem evokes a powerful and concrete sense of place. The nomadic village is rendered with striking immediacy, highlighting both the natural and human elements of the scene.

A specific example can be cited from a poem centered on the theme *"Autumn"*. The original version includes the line: *"Bilmeimin toiganyma, tonganyma, zhylky oinap, bie kashkan, tai zharyskan"* [*Chase each other on a special plain to warm up and chase last year's foals]*. In translating this line, the translator employs the techniques of translation transformation *"generalization"*. Rather than retaining culturally specific and contextual rich terms such as *"zhylky oinap, bie kashkan, tai zharyskan*", the translator opted for the more general and widely accessible term *"foal"*. This choice was likely motivated by the intention to enhance comprehensibility and resonance with an audience, while preserving the core imagery and poetic rhythm of the original. By simplifying culturally nuanced expressions, the translator sought to maintain the thematic integrity of the source text. This approach also exemplifies a translation transformation that prioritizes clarity and universality, demonstrating a balance between fidelity to meaning and adaptation for *broader* interpretative accessibility.

In the next excerpt, in the original *"Zhapyragynan ayrlgan agash kurai"* from a poem *"Autumn"*, given by the translator in the following way [*The trees like old beggars, stand and stare*]. In this translation, "*zhapyrak"* және *"kurau"* which means *"leaves"*, *"wither"* in English completely omitted. The translator uses the *"omission"* method of lexical transformations. Thus, it can be concluded that the translator uses such method in order not to lose the rhythm of the poem. This method saves and conveys the semantic meaning to the recipient. Moreover, the translator adds the terms *"old beggars"*, *"stand and stare"* using addition method of lexical transformations. Such translation decision violates the structure of the poem, but conveys the general character of the poem.

It is evident that the translators applied the technique of generalization as part of lexical transformation. This approach involves substituting a word or phrase with a narrow, more specific meaning in the source language with a broader, more inclusive term in the target language. By doing so, the translators effectively adjust the original content to fit the linguistic and cultural context of the target audience while preserving the overall sense and intent of the text. This method provides greater flexibility in conveying the message, ensuring that the translation remains both accurate and comprehensible.

In the following analysis of the excerpt from the poem "*Winter"* the original version includes the first lines "*Aq kiimdi, deneli, aq saqaldi, Soqir, milqaw, tanimas tiri jandi"* and the translator interprets as "*Dressed in white, broad and bearded, Blind and mute, knowing no man …*" 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. In order to convey the semantics of the poem, the translator used translation transformations, especially the method "replacement", to make it clear to a foreign audience, on the other hand, the ethnocultural marker *"Aq saqaldy"* was not given at all, we note that this rapid changed the meaning, the translation also here used method of "*complete transformation*".

There are special concepts which reveal the ethnocultural code of Kazakh nation which is specific of language of poetry, examined the meaning of one of the important concepts of Kazakh culture, the concept of "bauyr" in the context of Doszhan Isabekov's novel "Gaukhartas". The authors consider the problem of effectively conveying the linguistic and cultural features of the Kazakh ethnocultural concept into another language, and propose translation difficulties and solutions. In the course of their study, the features of the translation of the term "bauyr" and the translation strategies used are analyzed. The term *bauyr* has broad meaning among the Kazakh people as it means not only family relations, but also denotes kinship, generosity and kindness, closeness and support between people. This word is one of the important concepts that express the worm feelings of Kazakhs towards each other, solidarity and collectively.

In Kazakh culture the interrelationship of language and culture in defining the term "bauyr" (liver) is very important. It should be noted that the importance of preserving national values in translation practice is very special (Tleulinova et al., 2025). In the following analysis of the excerpt from the poem "*Summer*" the original version includes the lines "*Kyz kelinshek uy tiger, burala basyp bylkyldap*" the English version is "*The girls set up the felt tent, slim and spry*" it is considered as specification of nationality and "*Kyz kelinshek*" as young Kazakh women. Also, in this context, there is a specification of the word "*uy*" *(house, home),* the translator gave this content in the poem as "*felt tent*", which means that the translator uses the translation transformations, especially the "*generalization*" and "*concretization*", generalization in translation is when a specific word from the original text is replaced with a broader, more general term in target language.

This method is the reverse of concretization and is helpful when the translator wants to avoid over – explaining or when the target language lacks an exact march for a term. It aims to express the core message clearly without overwhelming details, especially if those details are irrelevant or unknown to the audience. Generalization also helps adapt culturally specific ideas, keeping the translation natural and fluent. It maintains the style and flow of the original text, avoiding misunderstandings and overly complex expressions, and helps ensure clarity by using simpler terms when a direct equivalent might cause confusion.

When translating the context from Abai Kunanbaev's poem "*Summer*", the lines "*Konily zhaksy zhailanyp, bai da keler auylga*", into English, the translation was given in such way [*Returning from the flocks, pleased with his ride, again in the aul appears the bail*]. It is noticed, in the of culturally specific terms, that in words like "*aul*" and "*bai*", the translator adopts an approach that emphasizes cultural preservation and contextual fidelity rather than structural or tonal modification. Rather than resorting to explanatory annotations, footnotes, or overt clarifications that could potentially interrupt the narrative flow, the translator opts for a strategy that depends heavily on the target audience's cultural awareness and interpretive competence.

The translator uses the "*transcription method*" – a form of lexical transformation whereby the original term is retained in its transliterated form within the target language. Through this approach, the translator maintains a close adherence to the linguistic and cultural specificity of the source text, ensuring that its original semantic and empirical connotations remain intact, such a strategy signals the translator's intention to preserve the authenticity and cultural integrity of the source material, particularly in cases where certain lexical items are deeply embedded in the geographical, historical, or social realities of the source culture and thus resist straightforward substitution or domestication in the target language. When the realia, in the context of translation studies, refers to culturally specific objects and phenomena that are unique to a particular nation or region. These may include natural features, traditional foods and drinks, garments and footwear, architectural elements, modes of transportation, as well as institutions, governmental bodies, and public organizations that exist within the cultural and national framework of a given society (Alekseeva et al., 2015).

One of the primary strategies employed in rendering such culturally bound elements into another language is transcription. This technique involves the phonetic transfer of a word from the source language into the target language using the latter's alphabetic system. Transcription is often utilized because it allows for the preservation of the original term's sound, which can be crucial authenticity and recognition. However, transcription on its own may not always ensure full comprehension, especially when term lacks an equivalent in the target culture. For this reason, it is frequently supplemented by additional explanatory method – such as footnoted, glosses, or descriptive translations – to facilitate the target audience understanding. Thus, transcription serves not only as a means of linguistic transfer but also as a tool for cultural mediation in the translation process.

In the following analysis of the excerpt from the poem "*Zhasymda gylym bar dep eskermedym*", in the subsequent lines, the translator did not render the original phrase "*to know and gain knowledge*" with a literal English equivalent. This decision appears to stem from the concern that a calque translation might oversimplify the intended meaning for the target audience. Instead, the translator opted for the phrase "*so that he could acquire knowledge*", indicating a successful instance of pragmatic adaptation. This suggests that the translator effectively conveyed the conceptual intent of the source text while preserving its communicative impact.

In the next stanzas, specifically in the poem "*Qazaqqa qara sozge des bermedim*", the translator employs the strategy of the "*compensation method*" – a form of lexical transformation. Although the original text lacks a direct equivalent to the phrase "*second to none*", the translation succeeds in conveying the implied meaning. The sense is made explicit through

linguistic resources, demonstrating the translator's ability to retain the core message by compensating foe elements that could not be directly translated. In the poem's final line, the translator applies *"the method of addition"* by incorporating the phrase *"I preferred in everything the peace of solitude,"* which is absent in the original text, also the translator used *"the omission method"* of lexical transformation. This added expression conveys a latent meaning not overtly present in source language but understood through contextual interpretation. The use of addition and omission, guided by pragmatic adaptation, serves to preserve the emotive and conceptual effect of the original poem for the target audience.

When translating the opening lines of Abai Kunanbaev's poem *"Spring" - "Zhazgytury kalmaydy kystyn sysy, masatydai kulpyrar zherdyn zhuzy"* - into English, notable shifts in tone can be observed. The original Kazakh text presents the imagery in straightforward, affirmative manner, without the use of exclamatory punctuation. However, The English translation – [*How the poplars rustle when the spring arrives! The wind through the field clouds of pollen drives*] – adopts an exclamatory tone through the use of an exclamatory mark in the first line. This stylistic choice introduces a heightened intensity not explicitly present in the original. Thus, it can be that the translator intentionally employed exclamatory punctuation to amplify the sense of vitality and renewal conveyed by the poem. This reflects a broader interpretive decision to enhance the expressive quality of the translation while preserving the poem's thematic essence.

The statement *substitution of intonation* is another lexical transformation suggesting a linguistic concept where intonation patterns are changed in a sentence or phrase. This change acts as a form of lexical transformation – that is, it affects the meaning or function of the sentence similarly to changing words. Substitution of intonation as a lexical transformation refers to the process where a change in the intonation pattern (rise and fall in pitch while speaking) of a phrase or sentence modifies its meaning, function, or emotional tone, effectively substituting for a change in vocabulary.

Grammatical transformations play an important role in the process of translation, particularly in preserving the original text's intonational and stylistic features. These structural modifications are often required to maintain coherence, emphasize key elements, and replicate the rhythmic and melodic qualities of the source language. Additionally, they serve to convey emotional tone, reflect natural speech patterns, and enhance the overall artistic expression of the translation. Such transformations can also introduce *tension, surprise,* or *interactive* within the text.

For instance, in the original version of the poem*"Spring" – "Kysyl aray sary altyn shatyryna, kunyn keshre kyrgenyn kordy kozym"*, into English, notable shifts in structure can be observed, the translation version is [*Only at sunset can watch it retire, into with tent its gold vines entwined*] grammatical reconstruction is employed to retain the intended aesthetic and communicative effects in the target language. The level of equivalence presupposes retention of the utterance function, the description of the same situation, the same of the source and target sentence, and a very close (but variable) grammatical meaning (Proshina, 2017).

Semantic development refers to a type of lexical transformation in which a word or phrase is translated based on the logical evolution of its meaning. This process often involves descriptive translation – replacing a single word or phrase with a more detailed explanation to convey its sense. Another goal of semantic development is to enhance explicitness by adding clarifying details that make implicit or hidden meaning in the source text clear in the translation. Such added information may also include cultural or historical context to aid understanding. In the process of translating the lines of Abai Kunanbaev's poem *"Gylym tappai maktanba"* into English, the translator conveys the meaning of these lines by describing them, using descriptive translation, for example, [*If you have made your aim to be a worthy man. And know – if you try hard your goals you will attain*], also here the translator used the interjection "if" twice, which is not found in the original at all. Such a change is not a direct grammatical coincidence, but a semantic transformation in the delivery of meaning, that is, a manifestation of semantic development. Thus, the translation expressively reveals the figurative content of the original.

5. DISCUSSION

Among the various types of grammatical transformations observed in translation, sentence unification and segmentation are particularly noteworthy. This phenomenon involves either the merging of multiple sentences into one or the division of a single sentence into several independent clauses. In Kazakh source texts, a complex idea is often expressed within a single extended sentence. However, in the English translation, this same idea may be rendered as multiple, separate sentence. In such cases, one syntactic structure in the original language is transformed into two or more syntactically autonomous units in the target language. This form of grammatical

reconstructing serves multiple functions, including the adaptation of the original text to the syntactic norms of the target language and the enhancement of readability. This is consistent with the findings of Abjalova and Sharipova (2024) which reiterates that grammatical restructuring contributes to the natural flow of the translation by aligning with the intonation and rhythm typical of the target language, thereby ensuring stylistic coherence and communicative effectiveness.

In the process of translation from Kazakh into English, certain difficulties inevitable arise due to linguistic and cultural differences. One of the main problems is that Kazakh cultural realia and ethnocultural markers have no direct analogues in the English – speaking world. This is due to the fact that native English speakers often do not have sufficient knowledge of the specific elements of Kazakh culture. As a result, translators are forced to resort to various adaptation strategies, including the use of analogues, descriptive constructions, or the replacement of original context with more universal concepts understandable to the target audience. This approach, although it allows to convey the general meaning, is often accompanied by the loss of part of the cultural or emotional load of the original. Special attention should be paid to poetic translation, in the English poetic tradition, *verliber* means the free verse, is a widespread form of versification that lacks rigid rhyme and size. This form has been actively developed since the end of the 19th century and is often used in poetry translations, especially in English translations, which allows for more flexible transformations of meaning, but at the same time can change the rhythmic structure and artistic features of the original text.

Poetry translation is a specialized branch of translation that has significant importance within literary translation. In addition to the standard translation principles that poetry translation must follow, additional considerations should be acknowledged throughout the translation of poetry. This study has revealed that poems include distinct features compared to other literary forms, necessitating heightened attention in translation. Occasionally, poets perplex readers with unconventional structures, challenging collocations, and at times, audaciously diverge from syntax to fulfil their intended objectives, as it is consistent with the contemporary studies (Jarrar, 2016).

One of the key aspects of literary translation is a thorough study of poetic techniques and their semantic impact on the translation language. Within the framework of translation studies, comparative analysis of original and translated texts provides an opportunity to critically reflect on translation process and their consequences. Translators are often faced with the task of preserving the aesthetic and emotional impact of the original text when adapting it for a foreign – speaking reader. Contextual and cultural semantics in poetic translation encompasses the complex interrelationships between meaning, cultural background, and linguistic context. This approach emphasizes that the translation of poetry is not just a linguistic operation, but an act of interpretation that requires sensitivity to the cultural realities, historical context, and semantic nuances of the original work. When working with a poetic text, a translator often finds himself faced with a choice between preserving the aesthetic value and emotional richness of the original and the need to make the text accessible and meaningful to a new audience. Thus, poetry translation becomes a space of cultural dialogue, where the choice of semantic reflects the broader dynamics of identity, ideology, ideological attitudes and intercultural understanding.

6. CONCLUSION

This study was centered on the idea of the need to preserve semantic accuracy, as well as convey the emotional and cultural characteristics of the original. The primary components of the analysis were lexical comparison, examination of tone and mood, and the determination of the link between literal and figurative meanings. Metaphors and imagery, fundamental to poetic expression, need careful consideration to ascertain if their figurative potential is maintained when transposed to a different language and cultural context. The result of the study allowed us to solve a number of problems relevant to translation studies. In particular, the features of literary translation were identified, the translation transformations applied in the source text of the selected work analyzed, and the practical significance of using these transformations in the professional activity of a translator was determined. In addition, a quantitative analysis of translation transformations was carried out using the example of excerpts from English translations of Abai Kunanbaev's poems.

The analysis revealed that translating literary works into English often entails various lexical transformations, such as concretization, generalization, semantic development, intonation substitution, complete transformation, pragmatic adaptation, transcription, omission, and compensation. These tactics are especially useful in communicating lexical units that do not have direct counterparts in the target language, therefore requiring logical adjustments to maintain meaning.

The use of several grammatical and lexical strategies improved the expressive quality of the

translation and ensured the precise conveyance of the original text's artistic effect. This methodological approach allowed for a more nuanced interpretation of Abai Kunanbaev's poems, thereby fostering clearer communication with the target audience.

Moreover, the use of transformational strategies entails a deliberate variation in lexica – semantic choice relative to the source text, which in turn strengthens the interpretive dimension of the translation. Consequently, it may be concluded that the translator has attained a high level of adequacy by skillfully employing a variety of transformation techniques, effectively preserving the original work's semantic content, emotional resonance, and communicative intent.

The conducted research also confirms that when translating Kazakh texts into English, the main difficulties are not only differences, also cultural specifics. These factors significantly affect both the accuracy of the content transmission strategies. In this regard, it can be argued that the translation of ethnocultural elements is not just a linguistic, but also intercultural task that requires deep knowledge of both cultures and a flexible approach to the transfer of meanings. Based on this analysis, it can be concluded that the translators used a variety of methods of grammatical and lexical transformations to effectively convey the poetic text to the target audience. The translators managed to preserve the communicative intent of the original and accurately convey its content to the recipient.

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