# ТІЛТАНУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ
# АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЯЗЫКОЗНАНИЯ
# ACTUAL PROBLEMS OF LINGUISTICS

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## Cognitive onomastics. Translation of precedent onyms

In the article precedent onyms (POs) in the onomastic space of Zhansugurov's poem *Kulager* from the perspective of cognitive onomastics were considered and features of their transferring in translation by Belinda Cooke were identified. The study of POs is currently of great interest. POs are capable of encoding, storing, and updating cultural information, as well as expressing subjective values, conveying emotional states, and confirming ethical or other behavioral norms. *Kulager* is based on precedent situations, precedent text, and precedent names. The article analyzes characteristic features of translation strategies towards POs — *adaptation, modulation* and *compensation* that are used by the translator to remove extra or transfer important background information. The research justifies the need to analyze denotative and connotative meanings, as changes in the connotation of some POs are revealed in translation. Authors show POs represent a unique precedent phenomenon, determined by precedent text, precedent situation, and precedent phenomenon belongs to the cognitive base of personality.

*Keywords:* Zhansugurov, Kulager, precedent onyms (names), cognitive onomastics, connotation in translation.

### Introduction

Ilyas Zhansugurov is an outstanding Kazakh poet, writer, and founder of modern Kazakh literature, whose author's thesaurus is extensive, and rich in a variety of linguistic and artistic techniques and elements that determine the linguistic and cognitive image of ethnic self-awareness. The poem *Kulager* [1] is formed in a special authentic way that conveys the national image, religious and cultural values, customs, as well as other extralinguistic information characteristic of the Kazakh people's worldview.

The poem, written in 1936, was translated into Russian by Soviet translators M. Lukonin, E. Vinokurov (1958) and by Russian-speaking Kazakh translator B. Zhylkybayev (2006), into German by writer Gert Heidenreich (2016), into English by the British poetess Belinda Cooke (2018). Belinda Cooke is known for her poetic translations of Boris Pasternak, Osip Mandelstam, Marina Tsvetaeva, and others. Before translating the poem, she was specially invited to Kazakhstan by *Ilyas Zhansugurov Foundation* to get acquainted with the Kazakh national culture, the works of the author — I. Zhansugurov and study national mentifacts. She tasted ethnic cuisine — *kumus, and the horse meat*, and visited the places where the events from the poem took place — *Kokshetau Mountains, Lake Burabay, Zerendi,* and the grave of the main character of the *poet Akan-seri*. After the poem *Kulager* was translated by B. Cooke in blank verse style, without rhyme, according to the versification of modern English poetry from the interlinear translation directly from Kazakh into English.

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The poem *Kulager* is based on a precedent situation (the killing of the racehorse Kulager), a precedent text (a song dedicated to the tragic fate of Kulager by his owner, the famous 19th-century poet Akan-seri), and precedent names (Lermontov, Pushkin, Hazrat Ali, Akan-seri, Birzhan, etc.). The song *Kulager*, as well as other Akan-seri songs, fully included in the poem, defines the nature of *the text within the text* in the narrow sense of the theory of intertextuality. It would not be a mistake to say that Akan-seri's song *Kulager* is a *pretext*, and I. Zhansugurov's poem about Kulager is *a metatext* created since added information according to the author's interpretation. Additionally, "the texts of songs that emerged in various historical periods, proverbs, aphorisms, and quotations, as well as precedent texts from the works of poets and writers, constitute a group of precedent phenomena" [2; 36].

Given this context, it is important to note that precedent phenomena in linguistics and translation studies have recently garnered significant attention. According to modern researchers, today all cultures are not as prone to creating new texts as before, so one can observe the phenomenon of intertextuality — when one text contains a reference to another, well-known text. Such a well-known text is called a precedent text, a text that constitutes a cognitive component of the culture of a particular people or group of people. There are other precedent units — precedent phenomena, such as names, statements, and situations. The word *precedent* (from the Latin *praecedens — preceding*) has the meaning: *a case or event that took place in the past and serves as an example or justification for subsequent cases of this kind*. The term precedent appears for the first time in the linguistic works of Yu.N. Karaulov, in which he defines precedent texts as 1) significant for a particular person in cognitive and emotional terms; 2) having a super personal character, that is, well-known the general environment of a particular person, including his predecessors and contemporaries; 3) texts, reference to which is renewed repeatedly in the discourse of a given linguistic personality [3; 216].

This study explores the contemporary relevance of precedent names in poetry and their translation. Despite the evolution of literary trends and cultural shifts, precedent-setting names continue to play a vital role in poetic expression, serving as evocative markers of identity, place, and history. In today's globalized world, where literature transcends geographical boundaries, the translation of precedent-setting names remains a pertinent issue for scholars and translators alike. Translating proper names poses a unique challenge for translators, as they must navigate linguistic and cultural differences to convey the intended meaning accurately [4; 78]. This article explores the enduring significance of precedent-setting names in poetry and investigates how translation strategies have evolved to address the complexities of rendering these names across languages and cultures. In the translation of proper names, translators often face the dilemma of preserving the original cultural context while making the name accessible to the target audience [5; 112]. Through a blend of theoretical analysis and practical examples, it sheds light on the ongoing discourse surrounding the translation of precedent-setting names in contemporary poetry and its implications for cross-cultural understanding and appreciation.

Moreover, translation studies increasingly focus on the cognitive aspects of translation, exploring how mental processes influence the transfer of meaning between languages [6; 45]. Cognitive translation theories emphasize the role of perception, memory, and attention in shaping the translator's understanding and interpretation of the source text [7; 92]. The cognitive direction in translation is currently gaining popularity, focusing the attention of scientists on linguistic phenomena that disrupt the automated direction of the translation process due to the simple fact that the mental images created in the mind of the translator differ significantly from nation to nation. This, of course, includes precedent onyms, which by their nature have figurative, culture-specific meanings that make it possible to observe important features of the corresponding names. Several onyms in the poem *Kulager* have features that force the reader to refer to real objects of reality, i.e., to persons and names that took place in history. Analysis of the sources of precedent names allowed us to identify some patterns: the most popular sources of precedent names in the onomastic space of Ilyas Zhansugurov's poem *Kulager* are folklore and history.

*Methods and materials*

The precedent onyms used in the poem *Kulager* and the methods of their translation into English served as the primary material for our research. The poem *Kulager* by I. Zhansugurov was chosen as an object of research due to its high cultural significance and deep reflection of the national identity of the Kazakh people. The only translation of this work into English, made by Belinda Cooke, is a unique source for an English-speaking audience, which gives special importance to the research. In the process of translation, Cooke uses strategies of adaptation, modulation and compensation, striving to preserve the cultural specificity and aesthetic integrity of the original. The analysis of her translation opens opportunities for the study of intercul-

tural transmission and adaptation of cultural elements in the context of Kazakh poetry, contributing to a deeper understanding of the mechanisms of transmission of cultural codes through translation.

Building on this foundation, the methodological basis of the paper encompasses works by English, Russian, and Kazakh linguists addressing translation problems, including the theories of intertextuality, intertextual communication, precedent phenomena, and precedent names. As the main method, we focused on the methods of analysis and comparison. The analysis helps to better understand the features of the original text, identify cultural realities, metaphors and stylistic means that require adaptation or modulation in the translation process. The analysis also helps to determine where and how compensation can be applied for the loss of certain stylistic elements. The comparison allows you to compare the original text with the translation to assess how adaptation, modulation and compensation strategies were applied. This helps to identify differences between languages and cultural contexts, as well as to evaluate the effectiveness of translation in conveying meaning, style and cultural elements. Thus, these methods are well suited for the study of translation strategies and their application. To reveal the semantic content of precedency, a descriptive method was used to show national and cultural characteristics through precedent onyms. The use of these methods together allows us to represent the functioning of precedent onyms more accurately in a poetic text and its translation, showing their role in modeling the ethnocultural picture of the world.

Precedent onyms are studied within the frameworks of general precedent theory and intertextuality theory (R. Barthes, Y. Kristeva, M.M. Bakhtin, etc.), and have considerable attention among domestic scientists such as G.B. Madieva and B. Tleuberdiev. Modern cognitive science offers several directions for the study of precedent onyms, including the theory of conceptual metaphor (J. Lakoff, M. Johnson), the theory of conceptual integration (M. Turner) and the cognitive theory of definition (E. Bartminsky). Each of these areas provides tools for in-depth study of the properties of precedent onyms and their functioning.

Since the 1990s, the study of onyms in literary works from the perspective of cognitive linguistics, including cognitive onomastics, has been gaining momentum. The difference between cognitive onomastics and general onomastics is that onomastics studies the basic patterns of the history, development, and functioning of proper names, then cognitive onomastics can be defined as a scientific direction that studies ways of representing, storing, and transmitting information/knowledge in proper names... Cognitive onomastics describes not the meanings of proper names, but how they are obtained. For cognitive onomastics, what is interesting is not the content of the semantic information of a particular onym, but the way it is represented and packaged in a specific onym. It studies proper names as cognitive formations used to encode and transform information [8; 42].

*Results and Discussion*

According to the degree of popularity in society, the following groups of precedent onyms are distinguished:

1) Universal precedent names, and characteristics of different cultures.

2) Names that have a national precedent, and cultural characteristics, used primarily in one specific linguistic and cultural community.

3) Social precedent names specific to certain social groups [12; 64].

Any proper name associated with a specific event, a well-known text, or an individual historical or famous person, which has individual characteristics that evoke a certain association, and is used for comparison, is a precedent onym [9; 163]. When translating case names, special attention should be paid to cognitive equality, which covers a wide range of stereotypical, prototypical, metaphorical and intertextual characteristics.

Given this understanding of precedent onyms, the research examines the strategies of adaptation, modulation and compensation in the translation of the poem by Ilyas Zhansugurov [11], analyzing the transformations in connotations and cultural elements through eight precedent onyms: Abylai Khan, Lermontov, Pushkin, Hazrat Ali, Mecca, Isfahan, Birzhan-sal, and Kulager.

*Adaptation.* A stereotype, according to V.V. Krasnykh's definition, as *a fixed mental picture* that is the result of reflection in the consciousness of an individual of *a typical fragment of the real world* [10; 178]. In the context of Soviet ideology, representatives of the ruling class of Kazakh society (khans, bis, volosts, bays) were portrayed as negative characters exploiting the people. In the poem, the famous Kazakh Khan Abylai, as a prototypical image, is presented as a symbol of the destructive power of the upper class, compared with *a wild boar*.

Nevertheless, in the conditions of independent Kazakhstan, the personality of *Abylai Khan* gained positive significance, being perceived as a leader who united and protected the Kazakh land. It is assumed that the author Ilyas Zhansugurov calls him the *damned Khan of the Kazakhs* in the context of a specific historical event, which causes the Kazakh reader to associate with his brutal politics. At the same time, this negative connotation was neutralized in translation, and the concept of *damned* was omitted. Instead, the translator clarified that the settlement of Abylai where the khans were elected, although this information is not completely reliable.

Since British culture is characterized by a respectful attitude towards its monarchs and wealthy people, taking into account the monarchical system and capitalist structure of their country, the translation indicates the translator's strategy with *adaptation*. This shows the translator's desire to adapt image strongly associated with historical and political influence to the perception of a foreign audience, perhaps in a different value system. This approach does not correspond to the author's intention, but at the same time reflects the modern perception of the personality of Abylai Khan by the Kazakh people (Table 1).

T a b l e  1

**Change in connotation of precedent onym *Abylai Khan* in translation**

| Source text (with a negative connotation) | «Хан тұрып қазағыңа, ханды ант ұрған» Қонысы Абылайдың бір күндегі |
|---|---|
| Interlinear translation | Elected khan by the Kazakhs, damn Khan Settlement of Abylai some time |
| Target text (with a neutral connotation) | Once the residence of Abylai Where Kazakhs could renounce their Khans |

In the second example, we note an inverse process — employing a precedent onym to convey the original denotation in a manner that aligns more closely with the comprehension of the target readers, thereby illustrating *metaphorization* as a means of *adaptation*. The meaning of the word *алып (giant)* is reinforced by the hyperbolic metaphor *Hercules* — a mythical hero familiar to English readers and possessing enormous strength, e.g., Алатаудың *алыбы,* Қаратаудың *алыбы* — *Hercules* from Alatau, *Hercules* from Karatau.

The adaptation strategy emphasizes using familiar images for the target audience, adjusting precedent onyms to fit their cultural context while retaining the original meaning.

The universal precedent onyms have global significance and are therefore well known to any potential reader of the text. For example, Lermontov, and Pushkin are the most famous Russian poets. Given the global significance of these precedent names, the translator selects their direct equivalent through *transcription*. The translation preserves well the author's metaphors and the author's empathy for the unfortunate fate of poets (Table 2).

T a b l e  2

**Preserving connotative meanings of universal precedent names in translation**

| Source text (with a positive connotation) | Өлімді жан қорлықтан жақсы көрген Не дейміз Лермонтов пен Пушкиндерге? Лермонтов болмағанмен біздің Ақан Кісі ме ед ақындықтан құр алақан? Лермонтов, Пушкин көктен атылған құс |
|---|---|
| Interlinear translation | Those who preferred death to humiliation of the soul, What will we say to Lermontov and Pushkin? Although our Akan is not Lermontov, Is he deprived of the talent of a poet? Lermontov, Pushkin are birds shot down from the sky |
| Target text (with a positive connotation) | Who knows, Lermontov and Pushkin may have preferred dying in a duel, than enduring life's humiliation. Even though Akan was not Lermontov He had poetic gift and was the chosen one Lermontov, Pushkin, birds shot on the wing |

*Death, humiliation, a bird shot down from the sky* — these lines are a reference to the well-known story of the death of Russian poets and remind us of precedent situations — a duel. The English translation conveys the cause of death (duel) using the method of addition. Metaphorically comparing Akan with Lermontov, the author emphasizes Akan's poetic talent.

This is an example of how a translator can preserve meaning by minimally changing the source text, striving for direct *adaptation* so that it remains close to the original.

The poem contains other universal precedent onyms, such as *Hazrat Ali, Mecca, and Isfahan* with the sphere sources of precedency — religion and geography.

*Hazrat Ali* is a person who occupies a great place in Islam. He was the first person to convert to Islam after the Prophet Muhammad (peace be upon him). He dedicated his life to the fight for religion. Possessor of enormous strength, he became a hero and won many battles. In the poem, the author describes the method of one of the fighters who fought as the *Lion of Allah*, i.e., *Hazrat Ali*. This precedent name shows both the strength and intelligence and the religion of the Kazakhs — Islam. The other precedent onym (toponym), the name of the holy shrine of Islam — *Mecca*, has the same defining function (religion) and is mentioned as a metaphor for the most beautiful places of the Kazakh land (geography).

Since *Iran* is the birthplace of ancient culture and civilization, Iranian objects and the famous garden were often used as metaphors in Kazakh literature. They do not mean location, but quality and enjoyment. One of the Iranian objects is *the sword of Isfahan*, dangerous and sharp like the villain attacking Kulager, but in translation, it lost its precedency, and its excellent Isfahan quality is conveyed by a general description of the quality of the sword. E.g., Ол өткір *аспананның көк болаты* — harder than a stone, *sharp as a sword.*

*Modulation.* In our research, precedent names with a national precedent, and cultural characteristics were also analyzed. One of them is *Birzhan-sal,* a famous singer, and poet, who raised the traditional Kazakh singing art and folk music to a new level. Birzhan had the status of *Sal* (which is not mentioned in the poem), and Akan had the status of *Seri*. To convey these concepts, we must first distinguish these words. *Sal* is a versatile person of art, poet, singer, and composer, distinguished by his bright and atypical clothes and extraordinary behavior. *Seri* is a singer, musician, and artist. Sal and Seri are both poets and improvisers, as well as composers, singers, and writers of lyrical songs. But Seri's songs are distinguished by subtle lyricism and strict forms; in the songs of the Sal's mischief and jokes are more common.

The Kazakh people respected Sal and Seri equally. However, in the poem, we see the author's negative attitude towards the poet Birzhan-sal. He prefers Akan to Birzhan, the father of songs, calling him a loud singer who sings in a nasty voice. The reason for the author's disliking Birzhan may also be that before the race, Birzhan-sal, as a middleman of Batyrash (the main negative character in the poem), asked Akan not to include Kulager in the race. Although this precedent story, known to many, does not appear in any way in the poem, it is obvious that the author, who studied the Kulager tragedy, was aware of it. The fate of Kulager after the tragedy repeatedly caused conflicts between the Kerey (representatives: Sagynay, Birzhan) and the Argyn (representative: Akan) clans. We assume that this precedent formed a certain negative attitude toward Birzhan in the author's cognition. However, the name Birzhan-sal on the cognitive basis of the Kazakh nation has been preserved only on the positive side. This fact could influence that the English translator took more into account the national mentality, than the author's intention. Epithets that give a negative connotation: *айғай ән* (*a screaming song)* is replaced with neutral word *music* by the method of *generalization*, *ащы ән (a bitter song)* is transferred as *songs* by the method of *omission* of an epithet, and a phraseological unit *асырған алты қырдан (is heard far away)*, which meant the harshness of the voice of Birzhan-sal translated as *is famed to distant lands*, and the meaning of *құлақты қырған* (very unpleasant sounds to the ears), paraphrased into *burst forth to delight the ear* with a distorted meaning. Here we mark the changing of a negative connotation to a positive one in translation.

This reflects the use of modulation, where negative epithets have been softened or eliminated to create a more neutral or positive perception of certain images.

*Compensation.* The research also concerns a precedent feature of the hipponym *Kulager*. The racehorse *Kulager* is the main basis of the composition of the work. Hipponym *Kulager* is also used in the category of common names in the form of *deonymization or antonomasia.* The transition of onym to appellative (common noun) without the addition of any affixes is called *deonymization* in linguistics. *Antonomasia* is a trope that manifests itself by naming or replacing a name by indicating some important feature of an object or its involvement in something. Linguist T. Zhanuzakov also emphasized the peculiarity of the main characters' names in literary works to have a common meaning, deviating from the proper name [13; 189]. An example of this is the use of the word *Kulager* in stylistic metaphorical meanings of *the best, leading, special, duldul,*

*fast, burak, argymak, saigulik, steed, tulpar, victim of black power, victim of evil, sufferer* and the appearance of allegorical images associated with the personality of Zhansugurov, such as *Kulager of poetry, Kulager of Kazakh poetry, Kulager-poet, the author of Kulager, the poet's swan song, the author of the poetic monument to the horse*. In short, the image of *Kulager* has become a symbol of a *victim of a conspiracy* by an allegorical analogy. All this indicates the essence of the concept *Kulager (the racehorse)*, the fact that the proper name has undergone semantic changes and determines its associative field.

Compensation allows us to preserve the emotional impact and significance of the original images by adding contextual details to overcome potential cultural barriers.

We are convinced that precedent names are an invaluable resource that creates a picture of the world, characterizes the life of representatives of the nation, gives information about its language, culture, and mentality, and linguoculturems that are ready to be used in the minds of members of the national community as stereotypes, associations, standards, symbols. After all, they not only encode the information collected by people about the real world around them but also act as carriers [14; 176].

*Conclusions*

In our research, the hypothesis arises from the assumption that the translator's overall strategy, as well as the methods and transformations used in its implementation, are determined by two additional factors. On the one hand, the translator attempts to preserve all aspects of the original name, on the other hand, she is limited in her choice by the need to balance the cultural status of the precedent onym in the source and target cultures. Thus, the precedent names of a certain linguistic and cultural community are a kind of *compass* of the value guidelines of this community [15; 72].

The specificity of the cognitive approach lies in addressing the problems of onomastics from the perspective of human consciousness, as well as in the connection of speech-thinking activity with the foundation of linguistic and non-linguistic consciousness, with pragmatic attitudes, which makes it possible to find out how onomastic units reflect a person's vision and perception of the world and ways of its conceptualization in language [16; 169].

When translating the poem, Belinda Cooke employed specific translation strategies to ensure the preservation of cultural and contextual nuances. She utilized adaptation, which allowed her to modify elements to better fit the target culture, alongside modulation, which helped in shifting perspectives for a more relatable interpretation. To implement these strategies effectively, she employed various methods for precedent onyms, including transcription, transliteration, generalization, concretization, compensation, and descriptive methods. Appellative, cognitive, communicative, expressive, and precedent names that perform text-forming functions are powerful elements of the text and are capable of influencing mass consciousness. The report analyzes their denotative and connotative meanings. In essence, precedent onyms represent a kind of precedent phenomenon caused by a precedent text and a precedent situation. V.V. Krasnykh classifies the precedent phenomenon as one of the classes of *the cognitive base of personality*. Within the framework of its concept, all knowledge and ideas of a certain society are stored in a cognitive base, which is *a combination of mandatory knowledge and nationally determined ideas of a linguistic and cultural community* [17; 131]. Finnish scientist Paula Sjöblom also emphasized the close connection of language and speech with brain activity: "Onyms have meanings and are processed specially by the human brain" [18; 67].

We consider the study of precedent onyms justified, as they encode, store, and update cultural information, enabling the expression of subjective assessments, emotional states, and ethical norms. The results of the research hold practical value for translation, particularly when working with case-based onyms and culturally significant names. At the same time, it is worth noting that rich Kazakh literature still needs high-quality translations into English directly from the original. Many works, filled with deep cultural and historical meanings, remain largely unknown to the English-speaking audience due to a lack of accurate translations. Translators should strive to convey not only the content but also the cultural context, which requires a deep understanding of both the source and target cultures. This is crucial for preserving the unique identity of Kazakh literary works and can be achieved through careful work with original texts, avoiding the use of an intermediary language.

Practicing translators are encouraged to adopt a cognitive approach, focusing on how case names and cultural elements are perceived by the target audience. This method will enhance the accuracy of meaning and cultural characteristics in translations. Additionally, a comparative analysis of texts from different genres and cultures can help identify effective translation strategies that preserve the cultural significance of onyms and develop precise recommendations for translators working with various language pairs.

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## Когнитивті ономастика. Прецедентті онимдердің аудармасы

Мақалада Ілияс Жансүгіровтің «Құлагер» поэмасының ономастикалық кеңістігіндегі прецедентті онимдер (ПО) когнитивті ономастика тұрғысынан қарастырылып, олардың Белинда Кук аудармасында берілу ерекшеліктері айтылған. Прецедентті онимдерді зерттеу өзекті мәселе, өйткені ПО мәдени ақпаратты кодтауға, сақтауға, жаңартуға қабілетті және субъективті бағалауды білдіру, эмоционалды күйлерді жеткізу және этикалық немесе басқа мінез-құлық нормаларын растау үшін қолданылады. «Құлагер» поэмасының негізінде прецедентті жағдай, прецедентті мәтін және прецедентті есімдер жатыр. Мақалада аудармашы түпкі оқырманға маңызды негізгі ақпаратты жеткізу немесе артығын алып тастау мақсатында қолданған *бейімдеу (адаптация), алмастыру (модуляция) және орнын толықтыру (компенсация)* сияқты ПО аудару әдістерінің сипаттамалық ерекшеліктері талданған. ПО көмегімен экстралингвистикалық ақпаратты жаңарту мәселелеріне ерекше назар аударылған. Сонымен қатар «Құлагер» поэмасындағы ПО денотативті және коннотативті мағыналарын талдау қажеттілігі негізделген, өйткені поэманың аудармасында кейбір прецедентті атаулардың коннотациясындағы өзгерістер анықталған. Авторлар жүргізген зерттеу негізінде прецедентті онимдер прецедентті мәтін мен прецедентті жағдайға байланысты ерекше прецедентті құбылыс екендігі, сондай-ақ прецедентті құбылыс тұлғаның когнитивті дерекқорына жататындығы көрсетілген.

*Кілт сөздер:* Жансүгіров, Құлагер, прецеденттік онимдер (атаулар), когнитивтік ономастика, аудармадағы коннотация.

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# Когнитивная ономастика. Перевод прецедентных онимов

В статье рассмотрены прецедентные онимы (ПО) в ономастическом пространстве поэмы Ильяса Жансугурова «Кулагер» с позиций когнитивной ономастики и определены особенности их передачи в английском переводе Белинды Кук. Исследование прецедентных онимов актуально, поскольку прецедентные онимы способны кодировать, хранить, обновлять культурную информацию и используются для выражения субъективных оценок, передачи эмоциональных состояний и подтверждения этических или иных поведенческих норм. В основе поэмы «Кулагер» лежат прецедентная ситуация, прецедентный текст и прецедентные имена. Авторами проанализированы характерные особенности стратегии перевода ПО, такие как адаптация, модуляция и компенсация, которые использованы переводчиком в целях донести до целевого читателя важную или снять избыточную фоновую информацию. В научной работе обоснована необходимость анализа денотативных и коннотативных значений ПО в поэме «Кулагер», так как в переводе выявлены изменения коннотации некоторых прецедентных имен. На основе проведенного исследования авторами показано, что ПО представляют собой своеобразный прецедентный феномен, относящийся к когнитивной базе личности и обусловленный прецедентным текстом и прецедентной ситуацией.

*Ключевые слова:* Жансугуров, «Кулагер», прецедентные онимы (имена), когнитивная ономастика, коннотация при переводе.

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