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CULTURAL ASPECT OF TRANSLATION WHILE READING BETWEEN THE LINES OF THE KYRGYZ EPOS "MANAS"

КУЛЬТУРНЫЙ АСПЕКТ ПЕРЕВОДА ПРИ ЧТЕНИИ МЕЖДУ СТРОК КЫРГЫЗСКОГО ЭПОСА «МАНАС»

Макалада тексттин маданий релевантуулугу текст чөйрөсүнүн бто бөлүгү катары каралат. "Манас" эпосун которуунун маданий аспектиси тил, үрп-адат, сал-санаа, адамдар менен жаныбарлардын өз ара мамилеси, диний ишенимдер, тамак-аш, убакыт, мейкиндик, саламдашуу ж.б. компоненттерди камтыйт.

Өзөк сөздөр: аспект, термин, маданият, маданий концепция, котормо, респект, өзгөчөлүк.

В статье рассматривается культурная релевантность текста как части текстовой сферы. Культурный аспект перевода в эпосе «Манас» включает такие компоненты, как язык, обычаи и традиции, отношения между людьми и животными, религиозные верования, еда, время, пространство, приветствия и т. д.

Ключевые слова: аспект, термин, культура, культурная концепция, перевод, respect, особенность.

In the article is considered the cultural relevancy of the text as a part of the text sphere. Cultural aspect of translation in the epic "Manas" includes such components as language, customs and traditions, relations between the people and animals, religious beliefs, food, time, space, greetings, and so on.

Keywords: aspect, term, culture, cultural concept, translation, peculiarities.

Cultural aspect of linguistics began to be researched by such scientists as Lefevere A. [4,1992], Benjamin Sapir [7,1949] and Gary Palmer [3,1949] in his theoretical work "Towards a theory of cultural linguistics" in 1996. Semantic anthropology also examines specific cultural images inside multicultural texts in English.

Russian linguists as A.D. Shveitser, M.E. Konurbaev, A. Lipgart, O.A. Smirnitskya research translation problems in terms of cultural aspect[14;10].

Cultural concepts of the text are very important for the translator. The receiver of the texts or the readers will get an accurate vision of this or that culture on the base of translation of cultural concepts and their peculiarities. There may appear some cultural concepts that are similar; some of them might be quite different from each other, even when the general cultural concepts that are typical for the whole human being are translated by the translator in a different way. They may vary depending on the context, on the users of the target language and even on the individual.

How to reproduce the Kyrgyz cultural concepts where the oral inherent in the Kyrgyz original is question number one, but it might be covered by the translation categories or by the text spheres.



Universal cultural concepts as well as typical cultural concepts of the definite nation are available to be a part of the text-spheres in the process of the translation. We decided to show the peculiarities of the relationship of the people with each other as well as with the surroundings on the base of the definite cultural concepts. The cultural concept in this article is based on the cultural notion like "respect". Text sphere of the semantic unit "respect" includes several components according to the Kyrgyz culture. Sometimes they may not be described clearly in translation as it is only understandable for the receiver of the source language without any difficulties. It is difficult to understand for the target reader because of the lack of the background knowledge.

Sometimes all these cultural peculiarities are hidden on the connotative level, as the result of that, a foreign reader may not even guess it. We have found such components of the text sphere "respect" in Kyrgyz culture that are depicted in the epic "Manas".

- a) respect for the motherland
- b) respect to the old people
- c) special respect for the woman
- d) respect for the voice of the majority
- e) respect for the animals
- f) respect to the hospitality and special respect for "bread"
- j) respect for nature and so many other special objects that are described in the epic.

In above mentioned sentences we can see special respect for motherland on the base of the definite context though it is not seen explicitly. We can analyze some of them and how they are translated into English.

a) On the basis of the great epic content we can see that there are some signs of Amazons in the characters like Kanikey (Manas's wife) and the warrior maidens Saikal and Karaberk. Saikal was ready to fight against Manas in order to keep her people safe and sound. She was ready even to die than to be under domination. If you really like to taste the flavor of a small piece from the great epic "Manas" you have to read it aloud. Reading aloud allows you to feel the musicality of the words.

In this article we would like to analyze some pieces from the epic as the result of translation creation. As it is a poetical epic it is very difficult to find the adequate equivalent in English. If the translator sometimes misses some points, it is natural for non-related languages like English and Kyrgyz. When you read further and further you will be carried away by the drama of the great epic. Kyrgyz epic "Manas" differs from other epics with its rich musical tonality, different colorful rhyme patterns, strong emotional content, accentuation of the horse riding, trotting or galloping motions, onomatopoeic words for the clash, and clatter of the battles. All these peculiarities make the epic colorful, amazing and gorgeous. Folk art as the part of the Kyrgyz culture may be the barometer of the nation's civilization. Here we would like to focus on some other points on the connotative level that are hidden behind the text as a unit of culture in spite of the translator's effort to find all the adequate equivalents in the epic "Manas". The analysis is based on the translation categories in the form of the "text sphere" that worked out for the special purposes in translation of the connotative meanings. We would like to identify the technology and the main principles of the translation categories in the form of the "text spheres" and to use it in the process of translation.



Translation as an area of study began to be researched in old times. In their social life people used interpreters or translators for solving very important problems between two persons or even two countries. It is evident that the situation and the quality of the problem solution depend on the interpreter's or translator's high professional abilities and right activities, skills on the basis of cross cultural knowledge. A lot of different ideas were written about translation as a process, as an activity, as the product of the activity or as an abstract concept that encompasses both of them [1; 2].

But nobody denies that the translation is considered not only as an art and a skill, but also as a science. In this article we would like to focus on translation as a science which has its own categories like every other science.

Like every other science, translation has its subject in the form of the text as well as its own categories to be researched. Categorization is one of the means for a learning environment and it is also one of the basic cognitive activities in the process of translation.

All categories that refer to a definite sphere of science are worked out by the specialists in order to get deep knowledge about that particular field. For example, grammar has its categories like gender, mood, tense; Lexis has its own categories as definite semantic groups of words and from the point of structure they may be an organization of complex and compound words, reduplicative words. There are such categories like metaphor, metonymy, and hyperbole in the field of stylistics. As a science, a translation study is also to have its own subject and its own categories to be researched as well as to be systemized. As to the subject of translation there is no argumentation.

A special respect for the motherland in every family if you have a son you have to bring him up in such a way that your son must die for the sake of defending his motherland from the very young ages. There should not be any objections to going and defending the motherland if there is a war against enemies. It is necessary he should go and fight with them. Even if you die in the war against the enemies you will be honored forever. And all the countrymen will be proud of you. There is an example from the epic.

Manas as defender of his country was going to make a ride in order to check if everything was all right with the borders.

Kyrgyz text:

Батыры чалгып чалабын

Жолдоштун баарын бардаймын

Жолду барып чардаймын

Каракчы болсо кармаймам

Ууру болсо жутамын

Уудун - шуудун жан барбы

Ушундайда жолукса

Соо койбой башын жуламын

Кыйынсынып аттанып



Кытайдан жортуул бар бекен [11,107].

English text:

If we meet thieves, we will run them through

If we meet robbers, we'll catch them too

If we meet evil intentioned men

If we meet hostile enemies, then

I shall engage them, and beat them down

With my battle - axe on their crown!

Any attackers we'll take by ears [5,109].

In the process of translation the translator tries to give an appropriate translation from the point of phonology, but in this case he loses connotative meaning. When he gives adequate connotative translation he gives not appropriate translation from the point of phonology.

This "text sphere" in the form of the respect to the motherland has different functions in different societies on the basis of the poetical context and sometimes they are hidden behind the content of the text. The background idea is not written explicitly.

We need the Kyrgyz culture to be interpreted in the right way and for people to understand it through the English translation. When we speak about the translation of the historic- encyclopedic epic "Manas" by poet Walter May [5, 6] the reader gets not a bad idea about the episodes and the main ideas of the great epic. The translation provides some explanatory notes and background information. Nevertheless, there are some hidden cultural concepts that are missed by the translator and that is clear only for the native traditional readers of the epic "Manas" in English. In this case the idea that Manas had to defend his land is not given explicitly in the source text because all the peculiarities of the text, but the native reader can easily understand it on the base of the context.

In our article we deal with the text-sphere of the notion "respect" and its peculiarities in the epic. The text sphere of the notion "respect" may be quite different from other cultural concepts as well as from other nation's understanding culture as a concept. Respect for the motherland may be peculiar to Kyrgyz culture rather than to other cultures. There is another example for this case in the epic where the woman has the same right to defend her tribe and her people's land. Unfortunately, it is not translated into English. Kayip-Hany's kyzy Karaberk agreed to fight against Manas in a single combat to defend her tribe and her people's land, but when she failed, she agreed to become Manas's wife in order to keep the peace among two ethnic groups or two people, though she did not love him. The next important part of the text sphere "respect" is:

b) A special respect for the woman-for the girl who is not married, who lives with her parents. She is considered as a guest of the home. People believed that their daughter may leave the home any time according to the God's will (that means she may marry somebody) and when she becomes a wife, she may not have such prestigious position as in her parent's house; that's why she should be cared for specially while she is at her parent's home. A very good example in the epic is Saikal's battle with Manas. As she understood Manas's intention and refused to fight with him, nobody could make her fight with him. She said "No" and that is the end of her decision.



Kyrgyz text:

Азыр жетип барганы
Сайкал аттуу баласы.
Эт чыбыктай ийилген,
Эркекче кийим кийинген,
Акак * тиштүү, кыйгач каш,
Жазык маңдай, түймө баш,
Ак-кызылы бөлүнгөн,
Айнектей көзү көрүнгөн,
Нурдуу кызыл бети бар,
Уздан аппак эти бар [12, 32].

Russian text:

Появилась вдруг
Дочь его по имени Сайкал
Стройная, как ивовый прут
В одежду мужскую одета она
Ее зубы - янтарь, брови - вразлет,
Широкий лоб, маленькая голова
Лицо белое, щеки красные
Румяное лицо излучает цвет.
Белое, чем молозиво, тело ее. [13, 488]

English text:

Suddenly there appeared a lass
Slender as willow as well
She dressed as a man, by the by
Teeth like amber, eyebrow ends high
Forehead wide, head round and small
Features white, and cheeks are red balls
Eyes so bright and clear had she
All her face brilliantly [6, 292].

On the base of the analyses of the epos "Manas" we observed different natural and unnatural phenomenon in the process of translation of the given text. Recreations of the poetical work in



another language include the sound structure, rhyme, rhythm, peculiarities of line, metre, but also the melodic structure and other architectonic components.

The analyze is having been done on the base of the translation of the great English translator-poet Walter May. He did the translation from Russian into English, though the original text is in Kyrgyz. That is why there can be some mistakes not because he didn't know Kyrgyz language but because he translated from Russian text. While translating some work from one language into another we should never forget that some aspects in two nations are very different from each other. For example,

1. Cultural relevancy should be taken into consideration in the process of translation.
2. Psychological and social relevancy of the source as well as target language should be taken into consideration in the process of translation.
3. Pragmatic relevancy should be taken into consideration in the process of translation.

If the poet Walter May knew Kyrgyz language perfectly there would be wonderful poems because of his poetical flair.

Taking into consideration that the translator Walter May did not know either Kyrgyz, nor Russian, and also the culture of the Kyrgyz people, we should say that he made a very good translation.

To "translate," is to express in another language. To the degree that, in our version, we have conveyed or reflected the vocabulary terms and grammatical forms of the original writing within the corresponding document in the receptor language, we have made a translation. To the degree that we have done so accurately, we have made an accurate translation. Because of differences in idiom between languages, a strictly literal translation is impractical if not true to the sense of the original impossible. What is needed, then, is a version that is translated in such a way so as to be true to the original yet readable in itself as a literary work.

Such a work must, first of all, be faithful to the original. For this it must be practically "literal," even where, to preserve good diction and afford readability, it cannot be actually literal. In most cases, however, substantially literal renderings can be both understandable and true to the sense of the original. Where idiom demands, synonymic variants in vocabulary and alternative means of grammatical reflection can still preserve substantial accuracy while permitting necessary latitude in expression

Our purpose has been to demonstrate how text sphere as translation category may be used to express structural form as well as semantic form of the epic (poem) on the denotative and connotative levels. The first step of translation is to know extra linguistic peculiarities like culture, history, pragmatics, and psychology, cognitive, aesthetic peculiarities of the people in the source, and target language's influence to express the main idea of the epic. It is also necessary to know what is hidden behind the text, which is not clearly shown in the text.

Text sphere as translation category may serve as a tool in the process of translation to transform the contextual materials of the source language into the target language.

The structure of the text sphere of the semantic unit "respect in the Kyrgyz culture includes the before mentioned components. As the result of our research we came to the conclusion:



a) in order to make an adequate translation of the epic the translator should know all the cultural peculiarities of the people on the basis of their history

b) in the process of the translation translator may use substitution, explanation, omission, compensation in order to make clear cultural peculiarities.

In this part I would like to conclude my research paper.

In conclusion, it would be appropriate to say that the epic's leading role in the cultural life of the Kyrgyz nation can hardly be overestimated. Dozens of scholars and translators are engaged in the studies of "Manas".

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