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**КЫРГЫЗ ЫРЛАРЫН КТОРУУНУН ТАТААЛДЫГЫ**  
**СЛОЖНОСТИ ПЕРЕВОДА КЫРГЫЗСКИХ СТИХОТВОРЕНИЙ**  
**TRANSLATION DIFFICULTIES OF KYRGYZ POEMS**

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**Аннотациясы:** *Поэзиянын котормосу башка котормолорго караганда бир кыйла татаал болушу мүмкүн, анткени бул түрдүн да, мазмундун да интерпретация жана аудиториядагы репрессия түрүндөгү маанилүүлүгүнөн улам. Поэзия котормосунда котормочу чече турган эң орчундуу маселелердин бири – бул форманы мазмунга артыкчылык берүү же тескерисинче. Т үпнуска поэмадагы тилдик жана тилден тышкары өзгөчөлүктөрдү которуу процессинде кандайча мамиле кылганын көрсөтүүгө аракет кылынган.*

**Негизги сөздөр:** *ыр, семиотика, метафора, текстологиялык талдоо.*

**Аннотация:** *Перевод стихов может быть более сложным, чем другие виды перевода, из-за важности как формы, так и содержания в типе интерпретации и реакции, вызванной аудиторией. В поэтическом переводе один из наиболее важных вопросов, который должен решить переводчик, заключается в том, следует ли предпочесть форму содержанию или наоборот. В статье предпринята попытка показать, как в процессе перевода были учтены лингвистические и экстралингвистические особенности оригинального стихотворения.*

**Ключевые слова:** *стихотворение, семиотика, метафора, текстологический анализ.*

**Abstract:** *Translation of poems can be more difficult than other types of translation, due to the importance of both form and to arouse the interest of the audience. In poetic translation, one of the most important questions that a translator must decide is whether to prefer form to form or vice versa. This has been verified to show that both the linguistic and extralinguistic features of the original Rome were destroyed in the translation process.*

**Keywords:** *poem, semiotic, metaphor, textual analysis.*

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A poem is the highest form of existence of the national language. In poetic creativity, the spirit of the people is expressed with the greatest completeness and concentration – the originality of its historical and cultural development, its mental system. To understand the poetry of another people means to understand another national character, the emotional world of another culture. The main task of the translator of poetry is to convey this culture by means of his native language.

This article analyzes the semiotic analysis of metaphor and comparison. The semiotic approach to comparison helps to understand one of the initial stages of comparison as a mechanism of cognition.

Considering the typological characteristics of the text in poetic translation, we proceed from the idea of the unity of the artistic (and, in particular, poetic) text, which allows us to interpret it as a sign, which in its "attitude to aesthetic significance" is an aesthetic sign both in terms of content and expression.

Poets also use various semiotic signs to convey meaning through stylistic devices. Poetry depends on this use of language for its image and ability to lead us out of the lethargy of ordinary language and awaken complex and vivid images in our minds. It is in the conflict between the literal and the figurative that a powerful dynamic emerges. Thinking itself is stimulated by this, and this is a big reason why it is used instead of digital, precise values. Another reason used in the literature is that metaphor creates new meanings that do not exist and cannot be otherwise established.

Semiotics (also called semiotic studies) is the study of sign processes (semiosis), which are any activity, conduct, or process that involves signs, where a sign is defined as anything that communicates something, usually called a meaning, to the sign's interpreter. The meaning can be intentional such as a word uttered with a specific meaning, or unintentional, such as a symptom being a sign of a particular medical condition. Signs can also communicate feelings (which are usually not considered meanings) and may communicate internally (through thought itself) or through any of the senses: visual, auditory, tactile, olfactory, or gustatory (taste).[1]

When analyzing translations, the question arises: does the language sign change its character? We know different groupings of signs. According to Pierce's classification, there is a trichotomy of signs: an icon, an index and a symbol. An icon is a sign that points to a specific object only through the similarity of its specific features. An index is a sign that conditionally indicates the dynamic relationship of an object and its attribute. A symbol is a sign that indicates the general content of an object or objects, and the consumer calls it a sign. There are icons and symbols in the literary text, but there are no indexes.

Metaphors<sup>1</sup> are figures of speech that convey meaning using logic, explaining or interpreting one thing in terms of something else (for example, "My love is a red rose"). Comparisons also communicate by analogy, but in a weaker form, which uses as or as {for example, "My love is like a red rose"). Many people learn about metaphor in literature classes, where metaphor and comparison are described as "figurative" language, and assume that metaphors are used only for poetic or literary purposes. They assume that metaphor is a relatively minor phenomenon. George Lakoff and Mark Johnson (1980) argue the opposite; they believe that metaphors are central to our thinking. Most people think they can do just fine without metaphors. On the contrary, we found that metaphor is widespread in everyday life, not only in language, but also in thoughts and actions. Our usual conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature. The concepts that drive our thinking are not just questions of intelligence. They also control our daily functioning down to the most mundane details. Our concepts structure what we perceive, how we navigate the world and how we relate to other people. Thus, our conceptual system plays a central role in defining our everyday realities. Thus, metaphor plays an important role in how we think and

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<sup>1</sup> The Routledge Handbook of Metaphor and Language  
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permeates our thinking. It's not just a literary device used by poets and other writers to create certain kinds of emotional reactions; it's a fundamental part of how people think and communicate.

There are a number of problems in translating poetic texts. For instance, loss of the original image system while maintaining its shape, loss of shape poetic text while maintaining the lexical and semantic content, ignorance translator of the tradition of using words in the poetry of different nations. Concerning the translator must establish functional equivalence between the structure the original and the structure of the translation, to recreate the unity of form and content in the translation, which is understood as an artistic whole.

The problem of equivalence of translation of poems is associated with a number of unsolved problems. This is the loss of the form of the poetic text while preserving the lexical and semantic content, and vice versa – the loss of the image system of the original while preserving its form. When working with a poetic work, the translator must be as attentive as possible to all the features of the author's text. But in the process of translation, obstacles such as the divergence of the systems of versification of the original language and the translation language, as well as their phonetic, lexicostylistic and grammatical ones, manifest themselves structures. On the one hand, the translator must preserve the linguistic norm and achieve equivalence of the translation text to the original text, and on the other hand, reflect the emotional aesthetic content of the work.

Sometimes it is believed that, translating foreign poetry into your language, translator needs to take account of all elements in all their complex and live communication, and his task is to find in terms of their native language the same complex and that possible accurately reflects the original, would have the same emotional effect. So thus, the translator must, as it were, transform into the author, accepting his manner and language, intonation and rhythm, while remaining faithful to his language, and in some ways to his poetic individuality.

The poem that will be analyzed is a poem by the Kyrgyz poet Barpi Alykulov “Molmolum”, which became an anthem for guys in love, despite the fact that the poem was written in the 19th century. The reason we chose this poem is because it contains words that have denotative and connotative meanings. Another reason is that we translate all Barpi's poems from Kyrgyz into English. B.Alykulov's poetry is radically original and innovative. He was a poet of great depth and stylistic complexity. His poems are so unique that it is difficult to attribute them to any one tradition. The poet developed his arguments with the help of striking metaphors, metrical variations and angular, inaccurate rhymes. The visual aspects of his poetry are very peculiar: the unusual use of metaphors and comparisons that amazed readers. Some people praised her imaginative qualities and the highest mastery of words; others considered Barpi's poetic innovations the result of incompetence, but no one remained indifferent. Barpi's poems cover a wide range of topics. His poems are unique for the era in which he set such a theme as: "Sun", "Water", "Good Girl", etc.

The poem “Molmolum” (“Мөлмөлүм”) is full of similes. The name is metaphorical, because the word “Molmolum”<sup>2</sup> is unclear, it symbolizes a beautiful girl. The poet tried to describe a man who could not achieve his love because of poverty. This poem is full of cultural terms. Here is the analysis:

«Эки илабиң — кызыл гүл  
Ачылгандай, Мөлмөлүм,  
Бир карасаң — жүрөккө от  
Чачылгайдай, Мөлмөлүм.» Б.Алыкулов

Target text:

Your lips are like red flowers  
Like blossoms in spring  
Your look is uniquee  
And a flame comes to my heart.

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<sup>2</sup> Barpy. –Bishkek 1994;

The similes in the target text were translated as comparisons; we tried to convey the meaning. The translated text has not completely lost the poetics of the original for the simple reason that the translator could not preserve the grammar of the meaning.

In conclusion, we can say that poetry has always been translated and will be translated, and it is desirable to study the specifics of the translation operation, the object of which is poetry in its most characteristic textual expression: a poem. Poetry can be translated without necessarily resorting to poetic translation. We tried to find in the text what constitutes the expression of poetry, and to see what operations in the act of translation allow us to "transfer" this poetry into the translated text; in other words, how to translate a poetic text so that it is expressed as poetry in the target language-culture.

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