

TRANSLATION VICISSITUDES OF A.OSMONOV'S WORKS AT THE SEMANTIC LEVEL

ПЕРЕВОД ПРЕВРАТНОСТИ РАБОТ А.ОСМОНОВА НА СЕМАНТИЧЕСКОМ УРОВНЕ

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**Аннотациясы:** Бул макала адабият чыгармаларынын башка тилге которуудагы маселелерге арналган. Кыргыз акыны А.Осмоновдун чыгармаларын орус жана англис тилдерине которуудагы кээ бир мүчүлүштүктөрдү изилдейт. Макалада түп нускадан жана котормодон мисал келтирилип салыштырылат.

**Негизги сөздөр:** семантика, котормо, лингвистика

**Аннотация:** Данная статья рассматривает проблемы литературного перевода произведений. Объектом исследования являются переводы кыргызского поэта А.Осмонова на русский и английский языки. Статья делится с проблемами перевода произведений поэта в русском и английском аналогах переведенных русскими и английскими лингвистами-переводчиками. Приводятся примеры из оригинала и перевода, сопоставляются и обсуждаются искажения литературных единиц.

**Ключевые слова:** семантика, перевод, лингвистика

**Abstract:** *This article deals with the problems of literary translation in the language. It reviews the translation of A. Osmonov's works into Russian and English languages by Russian linguists and English interpreters. The article indicates some deviations in Russian and English versions of his works and insists that these deviations weaken the literary color of poet's works..*

**Keywords:** *semantics, translation, linguistics.*

### Translation Vicissitudes of A. Osmonov's works at the semantic level

Translation practice has a long and rich history, the study of which sheds light on the important aspects of language development, literature and culture of different nations. Different cultures, different personalities, different literature, different traditions and attitudes are faced in it. Translation is the process of recreating the unity of the original form and it means to express the true and complete tool of one language that has previously expressed by means of another language.

Translation truly enriches not only our personal knowledge and taste, but also our culture's literature, language, and thought. Professor Z. Karaeva in her monograph "Перевод и семиотика: Многоязычное бытие эпоса «Манас» и теоретико-методологические проблемы транслатологии" gives a real definition to translation saying about this process the following: "Перевод имеет свою внутреннюю специфическую организацию, на основе которой он выделяется как самостоятельная научная дисциплина. Переводческая деятельность, в отличие от других лингвистических явлений, включает рассмотрение экстралингвистических аспектов, которые являются чрезвычайно важными при филологическом анализе перевода".

[Karaeva Z.K., 2006. p.38-39]

A comprehensive study of the problems of translation represents one of the main challenges of literary criticism. The success of world-famous works of literature depends on the art of translation. Mutual influence and interdependence of national literatures become real due to appropriate translations of language units as semiotics.

Despite the dissimilarity of goals, status of semiotics and the theory of translation, in recent years we can notice a significant convergence of these disciplines. According to W. Wills this convergence was caused due to the allocation of the general semiotics called as semiotics and linguistics, where the natural language is primarily semiotic system one, and each text can be described in terms of semiotics. [W. Wills, 1982, 10].

What is concerning ethnic discourse, it is, in

essence, caused by translation appeals to his artistic component – to work itself. The motivation of these appeals inevitably reflects the fundamental processes and priorities of the host culture. Therefore, considering the ups and downs of our literature, it should be guided by the certainty that in any case there are complex and inter-civilizational power laws of mutual attraction and / or rejection. In other words, by A. Carpenter it is too – "the vicissitudes of the method." [Ospovat. L.S., 1986]

So, here, we are going to analyze two existing Russian translations of the great Kyrgyz lyrics Alykul Osmonov's masterpieces (1915-1950). It could comment unusual examples of translational selection associated with the change of literary eras and generations of translation principles and aesthetic values, etc. In this formulation of a question, the problem "value of cultural time" of the original and the translation becomes very actual. The latter is particularly important: a comparison of cultural translation can be clarified something in the history of both cultures.

The man, the first Kyrgyz who spoke in the language of poetry, Alykul grew up an orphan, was given a boarding school (which is actually in the past of Kyrgyz people to do it was not accepted), his life was short, and the poem "Grunya Savelievna" ("Груне Савельевне") is his actual autobiography in twenty lines.

1. Далай таттуу даам жедим колундан,
2. Кем көрбөдүн өз бир тууган боорундан
3. "Начар экен бат оңолсун бала" деп
4. Шашып турдуң, чала уйкулуу ордундан.
5. Ырлар жаздым, кээде сызып, кээде оңдоп,
6. Бала өстүргөн жаш атадай көңүлүм ток.
7. "Азгын экен, кантер экен бала" деп,
8. Сен үшкүрдүң күн кыскасын болжолдоп
9. Март да кетти, апрель, май жакындап,
10. Көктө турна, колдо каздар каркылдап.
11. Күнүн бүттү, кайтар мезгил болду, деп
12. Кош ат келди үй жанына жакындап
13. Мени акырын, "аман бол" — деп узаттын,
- 14 Көзүн карап өзүм минген боз аттын.

15. Колумду алып, ылдый карай бергенде,
16. Мөлт, мөлт акты тоголонуп көз жашың.
17. Алыс кеттим, бармын, өлүү эмесмин,
18. Мен барбасам, сен да мага келбесиң...
19. Жан боорумдай көңүлүмдө көз жашың,
20. Ата-энемден көз жаш көргөн эмесмин.

The first translation belongs to Vera Zvyagintseva (well-known poet, translator) and it is included in the first A. Osmonov's book "My House" (1950) in Russian language and subsequently reprinted many times. The translation and publication of A. Osmonov's poems in Moscow (by the initiative of Russian poets and writers' union) automatically makes it a classic one. In 1946 A. Osmonov's works published in a large series of "Poet's Library".

Here is, Vera Zvyagintseva's version of translation:

1. Из рук меня кормила ты, бывало,
2. Сладостями, словно сына, баловала
3. "Пусть поправляется, — твердила ты, — он слаб..."
4. И на рассвете для меня вставала.
5. Я все писал стихи, порой кидая,
6. Порой удачные на свет рождая.
7. А ты печалилась: "Уж больно тощ сын-нок..."
8. И плакала, мои часы считая.
9. Прошел и март. Апрель к концу подходит.
10. Летит журавль. На речке гуси бродят.
11. — Ну что ж, пора домой. — Гляжу в окно:
12. Коня к крылечку старому подводят.
13. Ты вышла проводить меня в дорогу.
14. Взглянув коню в глаза, седло потрогав,
15. Пожала руку мне, и крупная слеза
16. Скатила и упала у порога.
17. Я далеко. Я жив, моя родная.
18. Не сетуй, что к тебе не приезжаю.
19. Слезою матери была твоя слеза,
20. Хоть ни отца, ни матери не знаю.

The second translation was done by Sinelnikov Mikhail Isaakovich (Russian poet, translator and literary critic). Among the poets of the seventies M. Sinelnikov was one of the first who turned to A. Osmonov's works in the 70s, and this poem first appeared in his book "My Alykul" where a deep and unique understanding of the features of the Kyrgyz poetic thought, and Osmonov's lyrical world were reflected. Here, you can read his version of translation of A. Osmonov's poem "Grunya Savelievna":

1. Вкусною едой меня кормила, 2. Как своих детей, меня любила.
3. Слабое дитя, не зная сна,
4. Выходила — отдала мне силу.
5. Первые стихи я сочинил,
6. Как отец потомством, счастлив был.
7. Глядя на меня, ты все вздыхала,
8. Так уж, видно, был я тощ и хил.
9. Скоро — май, и в небе — журавли,
10. Слышу: утки голоса вдали.
11. Пару лошадей подводят к дому...
12. Чтобы увезти меня, пришли.
13. Проводила тихо и уныло,
14. Руку мне, пожав, благословила.
15. Молчаливо голову склонив,
16. У порога слезы уронила.
17. Я — вдали, я жив, но в беге дня
18. Не найду тебя, и ты — меня.
19. В памяти твои остались слезы...
20. Материнских слез не видел я.

The poem "Grunya Savelievna" was written by the author for four years before his death (he knew about it), it is written in the village Cholpon-Ata, Issyk-Kul, which almost was his homeland, where he created a great cycle of the lyrics. Issyk-Kul in 1946s was Alykul Osmonov's Boldin Autumn.

Returning to the theme of childhood the author felt emancipation of vulnerable and proud person. Materials of the writer's biography generally support this assumption.

Presumably, it is important to take into account poet and interpreter's creative compatibility. Age, attitude, social instincts, the dominant aesthetic — it all seems important when comparing different translations. Along with the cultural time transferring can be raised the question of the psychological and aesthetic continuum of the original and the translation.

Let's look through both translations of this poem by two famous translators and poets.

Rhyming in the T-1 is stored, in the T-2 sort of chain links of male clause in the blank verse by women in the next stanza, then again men clause were given etc. The effect is quite interesting, but it is not dictated by the original and most likely arose spontaneously, as in Sinelnikov's shorter line it is harder to operate meaningful words. However, as Shapovalov V. I. (famous poet, translator of Turkish and European poems) pointed "in the T-1 and T-2 occurs Russian catalexis: female clause is used more to search for rhymes than male clause, this is the property of the Russian rhyme" [Shapovalov.

V.I., 2011, № 9].

Some deviations or distortions of the original are noticed in both T-1 and T-2.

For example: The deviation of the meaning in T-1: in original there is no word about *that the hero does not know his father and mother*; “не знает отца и матери” but there is finest metonymy — that *he had not never seen weeping mother and father, he did not see the tears of their parents*.

But in T-2 the translator tried to keep the meaning of statements, but enhances it by replacing the word “parent” to the word “maternal” (motherly): “Mother’s tears I had not seen...” However, in this case, human reception was more important for the translator and the word “motherly” has the most powerful semantic field here.

What is concerning syntactic tracing speech cues and narrative-descriptive information the translator in T-1 tried to give the exact reproduction of the original text. However, this accuracy led to literalism. Outwardly, it looks paradoxical, but in fact the more literal translation, there is the greater loss of the original meaning. What is not in the original? There was no imperative “твердила ты”, “уж больно тощ сынок”, “гляжу в окно”, “к крылечку старому”, “седло потрогав”, no tears, “скатившейся и упавшей на порог”.

On the contrary, M. Sinelnikov is extremely functionalized in syntax (the rejection of any and all replicas) to save the details and brevity – while maintaining the lyrical story. It is regarded T-1 as a “fable” translation, while the T-2 is «scene» because it is related to the disclosure of the dominant lyrical image of “orphan – relationship – separation”. It is less descriptive than the original, because based on the actualization of the dominant components.

As the common mismatching with the original which were allowed by two translators in transferring of significant values: can be regarded “азгын экен, кантер экен бала” деп, because in T-1 (А ты печалилась: “Уж больно тощ сынок...”), and in T-2 (Так уж, видно, был я тощ и хил...) it was interpreted in another way. In fact, the word “azgyn” means, wayward, dissolute, but in this context it may be read as *go astray fate*, may be *rootless, an orphan*.

The another dissimilarity in translations can be the omission of months of a year. In original, in line 9 three months were given: Март да кетти, апрель, май жакындап, but in T-1 only March and April are recalled (Прошел и март. Апрель к концу подхо-

дит), no word about May and in T-2 only May, there is no word about March and April (Скоро — май, и в небе — журавли).

Such deviations in translation of poet’s works can be noticed also in Walter May’s translation.

In collection of A.Osmonov’s works which is called “Waves of the lake” all poems were translated into English by the well-known translator Walter May. Therefore, some deviations take place in translations. Let’s consider one of poems “Music”.

In original: In translation:

Мен суу ичпейм, таңдай катып турганда, I don’t stop drinking water when I am dry

Мен нан жебейм алдан тайып курганда, I don’t stop eating bread when hungry and weak.

Музыкадай мага таттуу суусун жок, More tasty is music, whatever wine I try,

Берчи мага, берчи мага, Give me, give me

Жарым кашык музыка! The teaspoon of music I seek!

In the first and second lines the author would like to express his attitude to music, that the music plays a great role in his life. He wanted to strengthen his desire to music figuratively in a way that he *does not drink water even if he is thirsty; he does not eat bread even if he is hungry* and there is *only music is sweet than any other beverage*. However, in the translation *I don’t stop drinking water when I am dry* was presented instead of *I don’t drink water when I am dry* and also *I don’t stop eating bread when hungry and weak* instead of *I don’t eat bread when hungry and weak*.

This deviation in translation changes the meaning of the poem and reader’s reception that he *does not stop drinking water when he is dry* and *does not stop eating bread when he is hungry and weak*;

In addition, Walter May in order to strengthen author’s emotions about music added the word “wine” though there is a speech about music as a kind of beverage (суусундук) to quench his thirst but not wine. No wonder they say that poetry is neither just words, nor just meter. It is a music of words, and is a way of seeing and interpreting the world and our experience of it, and of conveying to the listener a heightened awareness of it through an intense concentration of metaphor and words in which the natural flow of speech sounds is molded to some kind of formal pattern. Such patterns can never be the same after the act of translation.[Newmark, P.P. 1982]

National color transferring of the translated

works has a great importance. This is an interpreter's art. Meanwhile translation, which erases the national characteristics of the original, totally dehumanizes the product and its heroes. As a result the reader learns very little about other people and culture.

In short, the art of translation today is in an era of expanding cross-cultural contacts between countries and continents. It is one of the necessary means to achieve mutual understanding in all areas of human existence.

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