

METAMETASEMIOTIC ASPECT OF TRANSLATION OF B.ALYKULOV'S POEMS

Аннотациясы: Бул макаланын актуалдуулугу Б.Алыкуловдун ырларынын котормосуна лингвосемиотикалык иликтоо жургузуу болуп саналат. Макаладагы жыйынтыктардын илимий баалуулугу бар. Автор ырлардын котормосунун иликтоолорун семиотикалык, метасемиотикалык, метаметасемиотикалык денгээлде берууго аракет жасаган. Ырлардын негизги идеясын беруучу маданий белгилерге да терен иликтоо жасалган. Бул макала берилген идея жана мисалдар менен айырмаланат.

Негизги сөздөр: котормо теориясы жана практикасы, семиотика, лингвистика, ырлырды которуу.

Аннотация: Актуальность этой статьи заключается в том что, проведение лингвосемиотического анализа перевода стихов Б.Алыкулова является важным в сравнительной типологии. Полученные результаты, в статье являются ценным научным достижением в лингвистике. Автор попыталась дать детальный анализ стихов на трех уровнях: семиотическом, метасемиотическом и метаметасемиотическом. Культурные концепты, которые способствуют пониманию основных идей в стихах Б.Алыкулова, были проанализированы. Работа отличается приведением идей и примеров.

Ключевые слова: теория и практика перевода, семиотика, лингвистика, перевод стихов.

Abstract: The actuality of this research paper is linguosemiotic analysis of the translations of the B.Alykulov's poems. The results obtained in the article have scientific value. The author tried to give detailed analysis of the poems on semiotic, metasemiotic and metametasemiotic level. There is considered in detail the cultural concepts that convey the main ideas of the B.Alykulov's poems, expressed in three levels. Reviewed work is distinguished by a number of ideas and examples.

Key words: translation theory and practice, semiotics, linguistics, poetry translation.

Literary works due to their specific values, aesthetic and expressive features are more difficult to translate than other types of text. Poetry is a means of expressing one nation's feelings and attitudes. Translating poetry is more difficult than other genres in literature. Problems lie not only on the words and their meaning but also on figurative language and culture. Despite the difficulties, excellent translations of masterpieces of poetry have been presented. Today the focus of translation has shifted from stable aspects of texts to dynamic aspects. Such a focus requires close attention to the semiotic level of the text in translation which in turn leads to considering semiotic as well as textual aspects of a text. The semiotic analysis is fruitful because it represents a radical break from the traditional hide-bound stances using the free terminology. B. Alykulov's poems have not been translated nor analyzed semiotically

This article is going to examine poetry translation according to extra-textual factors. Extra textual analysis of poetry is to examine the pragmatics of the source and target texts, with a focus on the cultural aspects of the text, including the semiotic, metasemiotic and metametasemiotic analysis. The article suggests a comprehensive semantic and cognitive approach to textual concepts research in B. Alykulov's poems at semantic, metasemiotic and metametasemiotic levels. This study is the first experience of systems analysis in English translation studies, because Kyrgyz poet B. Alykulov's poems have not been translated into English yet. This article is devoted to the study of B. Alykulov's poems translation from Kyrgyz into English. The importance of the study in this aspect is a necessity of solving both practical and theoretical problems of literary translation, and semiotics namely the translation of poems. The general characteristic of translations of B. Alykulov's poems into English and its semiotic analysis are given in the article. The author analyzed some specific features of lexical, stylistic transformations in translation of B. Alykulov's poems into English as well as some basic issues related to equivalence, trying to show the levels that equivalence is attainable. The novelty of the results is a new research in the field of translation of the Kyrgyz language via the examples of their translations. Such research tends to improve the quality of translation of this genre.

Poetry, as the savior of so many civilizations is something used to express emotions and touch the feelings of its readers and listeners; as a literary

genre, it is more difficult to translate due to the use of so many literary devices such as rhyme, rhythm, meter, metaphor and specific expressions. So, it is a hard job on the part of the translator to convey all the meaning and the devices used in a piece of poetry into a target language. Here, raises the issue of translatability and untranslatability of poetry. Leaving poetry untranslated deprives people from so many poetic masterpieces. Translating the poetry, of course, has its steps and methods. By reading poems we are able to understand that they are described by signs that express ideas and emotions of the poet. The hidden words or meaning of a poem can be revealed by symbolic signs which express the meaning of the hidden words. To express something in another "language" is a way of understanding it.

Symbols are words objects and even customs that carry a particular meaning which are only recognized by those who share the culture. Semiotics has taken a number of turns, leading us through understandings of moral, pragmatic, symptomatic, cultural, symbolic, social and psychological theoretical frameworks of interpretation. Semiotics (the science investigating the general properties of sign systems) distinguishes the following types of relations-semantic (sign to object), syntactic (sign to sign), pragmatic (sign to man) . One of the most essential requirements, imposed on translation is that the 2 texts (the original and its translation) should be semantically equivalent. In other words they should be characterized by equivalent sets of relationships between the linguistic signs and their referents. The goal of translation is to produce a text bearing the same relation to the extra linguistic situation and the original. Semantic equivalence of messages does not necessarily imply the semantic identity of each linguistic sign. Semantically equivalent utterances include not only those, made up of the semantically identical signs. As distinct form semantic relations, syntactic relations are important only at the stage of analysis since relations between linguistics signs are essential for their semantic interpretations. But although they may be occasionally preserved in translation, the translator does not set himself this goal. Very often syntactically non-equivalent utterances prove to be semantically equivalent. Pragmatic relations are superimposed on semantic relations and play an equally portent role in analyzing the original text and in producing an equivalent text in the TL. Semantically equivalent messages do not necessarily pragmatically equivalent. The pragmatic

problems involved in translations arise from 3 types of pragmatic relations. The relation of the source language sender to the original message, the relation of the target language receptor to the TL message & the relation of the translator to both messages.

Literary translation is so problematic in comparison with other field of translation. Part of these difficulties is related to the nature of literary work and the function it has in its own language. Poetry is often seen as a literary form that retains a certain degree of untranslatability for it is governed by a unique logic of mutual meaningful relationships between the signifier and the signified. To put it with Roman Jakobson: “[...] poetry by definition is untranslatable. Only creative transposition is possible” (Jakobson 1966 [1959]: 238) .

A poem establishes a system of significance, generated by processes such as accumulation and the use of descriptive systems.

Poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated.

To understand the idea and aesthetic values of the poems they should be analyzed more deeply.

To analyze deeply we should have two methods linguopoetic and linguostylistic. These two methods propose analyzing in three levels: semantic, metasemiotic and metametasemiotic.

Semantic level of analyzing is a preparation to the linguistic research of the text, here the denotative meaning of the words are investigated. On the metasemiotic level is researched the connotative meaning of the words. On the third level, the metametasemiotic level as states **Karaeva Z.K.** – “Основной единицей данного уровня являются все языковые и неязыковые, то есть контекстуальные средства различных уровней языковой иерархии. Начиная от фонетико-фонологического до текстового и экстралингвистического уровней основная идея текста выражается на данном уровне простые слова, словосочетания и лингвистические единицы помогают основную идею определенного произведения”. (Караева З.К. 278) . (Beginning from phonetic-phonology

level till textual and extralinguistic level, the main idea of the text is revealed on this level through the word, phrase, and linguistic units) .

While analyzing it should be paid attention to the function of aesthetic value.

B.Alykulov’s poems are powerful inspiration because they are embedded in social, historical, cultural and ethical ways of life. For example, reading a poem “A good girl” requires that readers know the meaning of the symbols in the Kyrgyz tradition.

Source text

Сайраган жайкы булбул
Гүлдүн көркү
Жаркырап жайнаган кыз
Үйдүн көркү
Сулуу кыз суктандырган
Төрдүн көркү
Далида сындап өргөн
Кара чачы
Мандайга келишимдүү
Кара кашы
Жакшы кыз – жайкы тандай
Үйдүн куту (Баргу. P.34)

Target text: A singing spring nightingale,

Is the beauty of flower.

A smiling pretty girl,

Is the beauty of a house

A charming attracting girl

Is the object of respect

A nice looking plait of black hair

On her shoulders

And her black eyebrow

Is attractive on her face

A good girl is like a summer morning-

Is a goodness of the family.

The Kyrgyz phrase ‘Шүйдүн куту’ was translated like” all the goodness”, it means all the best things in the family including material and spiritual values like: welfare, prosperity, wealth, luxuriance, friendship, security, generosity form nature. This word is so valuable for Kyrgyz people and concerned to culture. The exact translation of the noun «кут береке» is not met in literature of other nations; hence there are explanations which can give the meaning. In these words the main idea and authors intention is revealed. So a good girl will become a good woman in the family being a mother, a good wife keeping all the welfare of the family.

The stanza “**A nice looking plait of black hair**

On her shoulders” is typical for Kyrgyz girls. In Kyrgyz culture a beautiful girl is symbolized with long hair which is braided on her shoulder. These versions share a common feature: beauty. The semiotic sign can be explained through this phrase.

Lets analyze other examples. Source language:

«жакшы аялдын белгиси, чалкыган кёлдөй кен болот» (Б.Алыкулов «Аялдын жакшысы»)

Target text:

“**A good women is**

She will be as fruitful as te free elements”

The phrase “чалкыган кёлдөй кен болот” was translated like “She will be as fruitful as te free elements”, because in the translation there is a connotative meaning like “made as generous like basic nature”. The translation is considered adequate and it coincides to the original semantically and functionally. The original phrase “чалкыган кёлдөй кен болот” is a folk simile and its word-for-word translation is “like a large lake”. The word “lake or water “was not used in the translation, because in many comparison of literature of other nations it is used negatively. The sea or lake is typical in British literature where the sea and ocean monsters, beasts live. The metasemiotic aspect analyses words in the connotative meaning.

In conclusion, it is desirable to add that translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the

work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer’s thought (or process of thought), emotion. And the translator should try, at his best, to transfer these specific values into the target language (TL) . In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs ‘something more’ than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry. The translator should understand where the beauty of a poem really lies. If it lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor. The cultural differences can also cause problems in translation. In spite of all difficulties poems are translatable.

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