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Problems of Indirect Translation of Stylistic Devices from English into Kyrgyz Via Russian Language (On the Examples of Ch. Aitmatov's Works)



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Abstract

The article is devoted to the study of the peculiarities of translating stylistic devices of literary texts from English into Kyrgyz language via the Russian language. Before the Soviet Union, in Kyrgyzstan almost all translations (literary translation) were carried out on the basis of the Russian language. The reason was that there was no translators who translate literary works directly from Kyrgyz to English or from English to Kyrgyz. We have faced the question "how to identify the stylistic devices of the Russian version of the English text in its Kyrgyz re-translation?" For this reason, the translation of Chingiz Aitmatova's work was chosen, in order to clarify the question of how well it was delivered to foreign readers and we compare some literary facts and carry out a scientific analysis of the English translation of his works.

Keywords: Translation; Transformations; Substitution; Additions; Stylistic expressive means; Omission; Target language; Source language

Introduction

In the theory of translation, it is known that the translation of stylistic devices creates serious problems. Until now, this field of translation has not been studied enough and this problem attracts the attention of linguists and scientists. Various additional meanings, emotionality, and expressive means in the text are translated by professional translators individually. The translator is always faced with the dilemma of copying and translating stylistic devices as in the source language or using other means to convey the meaning [1,2].

Translation and language are closely related, it is not indisputable that it should be considered from the linguistic aspect, and first of all, it is necessary to study how the semantic and stylistic meanings of the target language and the source language coincide. The translation of such different stylistic functions from one language to another, translation while preserving the emotional and aesthetic meanings of the original language requires retransmitting. In this case, the level of professionalism of the translator should not be limited to sufficient knowledge of the language. Because of the speech structure in the original, the use of language means should be preserved as much as possible in

the target language. We have chosen Ch. Aitmatov's works. Most of his works were translated from English into Kyrgyz via Russian. In this article, the translation of Chingiz Aitmatov's works in order to clarify the question of how well it was delivered to foreign readers, we compare some literary facts and carry out a scientific analysis in the English translation of his works [3,4].

Result and Discussion

The study of the different characteristics of indirect translation from English into Kyrgyz via Russian, and the corresponding stylistic devices are at the core in this article. Before the Soviet Union, in Kyrgyzstan almost all translations (literary translation) were carried out on the basis of the Russian language. The reason was that there was no translators who translate literary works directly from Kyrgyz to English or from English to Kyrgyz. By translating works from the Kyrgyz language into the English language, the uniqueness of the Kyrgyz culture, its historical development over the centuries, and the uniqueness of the perception of the world will be continuously transmitted [5].

Let's compare the stylistic devices with the help of the following examples.

М.: -Амансыңбы, Куттуу талаам? [Ch.Aitmatov, p. 255]

-Өмүр өтүп бара жатпайбы, Жер-эне, арадан дагы бир жыл өттү. Бүгүн менин сыйынуу күнүм [Ch.Aitmatov, p. 255].

"Hello, Field," she calls softly.

Yes, I'm getting old. Another year has passed and you, Field, have had another harvest. Today is the day of commemoration" [Ch.Aitmatov; 255]

From these conversations, the Kyrgyz epithets "Жер-эне" and "Куттуу талаа" were not translated into English language. "Куттуу талаа" and "Жер-эне" were simply translated as Field. "Kut" is a sacred word in Kyrgyz language, a symbol of goodness, and it seems that the translation of this word has no artistic and color.

The word "Жер-эне" could be translated as "Mother earth".

"Субанкул Таластын жогору жагынан жалданып келбеди беле" [Ч.Айтматов, 255]

"He came down Verkhny Talas [Ch.Aitmatov, 257]

The work was translated from Russian to English, the English version was transliterated from Russian as Verkhny Talas - верхний Талас.

"Аа, кайран келиним! Гүл сүйгөн келиним өзү деги гүл дегенге жакын эле, эрте жазда байчекейди кар астынан таап келе турган [Ch.Aitmatov, p. 264]

- Oh, Aliman my dearest daughter! She loved flowers like a little girl [Ch.Aitmatov; 252].

Гүл сүйгөн келиним is a epithet in the Kyrgyz language, if in the English language the meaning of this epithet is translated as flower loved daughter-in-law, the meaning should be closer in the English language.

Мен ит болдум! Эне, энекебай! -деген кыйкырык жүрөгүнөн атырылып, өзү кийизге бет алдынан кулады да, тыпырчылап башын жерге ургулап, бакырып ыйлады [Ch. Aitmatov, p. 624]

- Instead of finishing she cried out? grabbed her head in both hands and fell sobbing to the floor. [Ch.Aitmatov; 257].

And the metaphor " Мен ит болдум " in the Kyrgyz language has been lost in English. It can be said that this transitional meaning has not been translated due to the difficulty of transferring it to another language.

-Сурабачы, эне. Терим эчтеке сүйбөй турат. Жана да сага тил тийгизип койдум. Мени жөн кой-деп кол иштеп койду. [Ch.Aitmatov, p. 634]

- Don't ask me, Mother I don't know what's come over me, I hate myself. And I had no right to shout at you like that. Just leave me in peace/ She sighed heavily [Ch.Aitmatov; 25].

In English language the metonymy "Тил тийгизип койдум" is translated as

I had no right to shout at you like that (мен сизге катуу сүйлөгөнгө акым жок).

Let's look at some of the similes that are often faced in the work:

"Азыр көзүмдү жумсам Субанкулдун ошондогусу элестелет, жапжаш, он тогуз, жыйырмалардагы жигит, өзү ичке көрүнгөнү менен анын колдору тарамыштуу, сом темирдей салмактуу эле..." [Ch.Aitmatov, p. 261]

- "...Even now, if I close my eyes, I can see him exactly as he was then. He was still very young, about nineteen. He seemed thin and lanky his chest was strong and arms were made of steel.... [Ch. Aitmatov; 241].

"Анын колдору сом темирдей салмактуу", "his arms were made of steel".

In this example in the Kyrgyz language comparison of "сом темирдей" is translated as arms were made of steel.

"Кар дале үкүнүн жүнүндөй жупжумшак болуп, бири-бирине ээрчишип, каалгый айланчыктап жаап турду" [Ch.Aitmatov, p. 240]

- "It was still snowing heavily and silently, and everything was white and silent about us"[Ch.Aitmatov; 347].

In this sentence үкүнүн жүнүндөй жупжумшак болуп- heavily and silently, there is no comparasin.

At the same time, when we compare Kyrgyz and English variant, some equivalent of words don't coincide. For example, needle glass is translated into Russian as игольчатое стекло. Questions arise for the English readers whether they can imagine that this is a plant growing in the field. In our opinion, it would be better to use descriptive method in English and use encyclopedic dictionaries (ср. чий -"kind of feather grass growing in Central Asia, with thin stems, covered with soft, lightweight fluff).

In the text, there are many words related to the life of the Kyrgyz people. For example, the lexeme "айл" is translated as "village", i.e. "деревня" is a concept related to the Russian people. When reading such translation, foreign reader might imagine a place in a Russian village or an English suburb, not a village of nomadic people in Central Asia. In our opinion, when translating "айл", it can be translated using transliteration in English (айл - 'a settlement of a nomadic tribe').

And the word "араба" is translated into Russian as "бричка" and into English as "trap", and in English, it means light carriage often used when going on vacation. And in Russian, "бричка" means "a type of light carriage, sometimes closed carriage". In the method of comparison, the common features and similarities of these sentences are translated.

Conclusion

In the translation of Ch. Aitmatov's works, a lot of stylistic means and images related to the national character and traditions of Kyrgyz people are used, and arouses the interest of English-speaking readers as well. At the same time, when translating from the from English into Kyrgyz via Russian language, some equivalent of words doesn't coincide. For example, needle glass is translated into Russian as игольчатое стекло. Questions arise for the English whether they can imagine that this is a plant growing in the field. In our opinion, it would be better to use descriptive method in English and use encyclopedic dictionaries.

The given examples are translated into the English language through the Russian language, in the English variant we met Russian words.

When translating stylistic devices in the article, the methods of complete translation, substitution, addition and omission are used.

a) By choosing absolute equivalents (in case there is a complete coincidence between the cultural traditions of

expressing individual qualities of certain objects in the source and target language.

b) Substitution. In this case, the stylistic means of the original are not completely compatible with the means of the translated language but are presented with other means that are close in terms of logical connections.

c) Additions can be found in cases where the source text and the target text follow different means in an attempt to achieve the same end, or when certain elements, whether lexical or grammatical, are added to the target text.

d) Omission, on contrary to additions, makes what is explicit in the source text implicit in the target text.

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