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**TURUSBEEK MADYLBAY'S TRANSLATION OF FIGURATIVE LANGUAGE FROM RAY
BRADBURY'S "DANDELION WINE" INTO KYRGYZ**

ТУРУСБЕК МАДЫЛБАЙДЫН РЕЙ БРЭДБЕРИНИН “КААКЫМ ШИРЕСИ”
ЧЫГАРМАСЫНДАГЫ КӨРКӨМ СӨЗ КАРАЖАТТАРЫН КЫРГЫЗ ТИЛИНЕ
КОТОРМОСУ

ПЕРЕВОД ОБРАЗНОГО ЯЗЫКА ИЗ ПРОИЗВЕДЕНИЯ РЭЯ БРЭДБЕРИ “ВИНО ИЗ
ОДУВАНЧИКОВ” ТУРУСБЕКА МАДЫЛБАЯ НА КЫРГЫЗСКИЙ ЯЗЫК

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TURUSBEEK MADYLBAY'S TRANSLATION OF FIGURATIVE LANGUAGE FROM RAY BRADBURY'S "DANDELION WINE" INTO KYRGYZ

Abstract

This article examines the challenges and strategies involved in translating Ray Bradbury's figurative language in "Dandelion Wine" into Kyrgyz by Turusbek Madylbay. The translation of metaphors, similes, and personification presents unique challenges due to cultural differences and linguistic constraints. The article analyzes Madylbay's strategies, including finding equivalent expressions, creative adaptation, and preserving the emotional impact, to effectively convey Bradbury's evocative language while maintaining the integrity of the original text. This study contributes to our understanding of the complexities of literary translation and the translator's role in bridging cultural gaps.

Keywords: Literary Translation, Figurative Language, Turusbek Madylbay, Translation Challenges, Translation Strategies

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Аннотация

Бул макалада Турусбек Мадылбаевдин Рэй Брэдберинин "Каакым ширеси" чыгармасынын образдуу тилин кыргыз тилине которууда кездешкен кыйынчылыктары жана стратегиялары изилденет. Метафоралардын, салыштыруулардын жана метонимиялардын котормосу маданий айырмачылыктар жана тилдик чектөөлөр менен байланыштуу өзгөчө кыйынчылыктарды жаратат. Макалада Мадылбаевдин Брэдберинин образдуу тилин натыйжалуу жеткирүү жана түп нуска текстти сактоо үчүн эквиваленттүү сөздөрдү табуу, чыгармачылык адаптациялоо менен эмоционалдык таасирин сактоо сыяктуу стратегияларын талдайт. Бул изилдөө адабий котормонун татаалдыгын жана маданияттар аралык байланышты түзүүдө котормочунун ролун түшүнүүгө салым кошот.

Ачкыч сөздөр: адабий котормо, образдуу тил, Турусбек Мадылбай, котормо көйгөйлөрү, котормо стратегиялары

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КЫРГЫЗСКИЙ ЯЗЫК**

Аннотация

Данная статья исследует проблемы и стратегии, связанные с переводом образного языка Рэя Брэдбери в романе "Вино из одуванчиков" на киргизский язык Турусбеком Мадылбаевым. Перевод метафор, сравнений и олицетворений представляет уникальные трудности из-за культурных различий и языковых ограничений. Статья анализирует стратегии Мадылбаева, включая поиск эквивалентных выражений, творческую адаптацию и сохранение эмоционального воздействия, для эффективной передачи образного языка Брэдбери при сохранении целостности исходного текста. Это исследование способствует пониманию сложности литературного перевода и роли переводчика в преодолении культурных барьеров.

Ключевые слова: литературный перевод, образный язык, Турусбек Мадылбай, проблемы перевода, стратегии перевода

Introduction

Ray Bradbury's "Dandelion Wine" is a beloved novel celebrated for its evocative language, rich imagery, and masterful use of figurative language. Translating such a work into Kyrgyz presents unique challenges, particularly when it comes to rendering the nuances of figurative language. This article examines Turusbek Madylbay's translation of "Dandelion Wine" into Kyrgyz, focusing on the specific challenges he faced in conveying Bradbury's figurative language and the strategies he employed to overcome them.

Figurative language is usually the style of language used by the author to express something unusual disclosure. It involves "a deviation from what speakers of a language apprehend as the ordinary, or standard significance or sequence of words, in order to achieve some special meaning or effect" (Abrams, 1988, p.63). Translating figurative language is a complex task that goes beyond simply finding equivalent words in the target language. It requires a deep understanding of the cultural and linguistic nuances of both the source and target languages, as well as the ability to capture the intended meaning and emotional impact of the original text.

One of the main challenges in translating figurative language is the potential loss of cultural context. Metaphors and similes often rely on cultural references and shared experiences that may not be readily understood by readers in a different cultural context. For example, a metaphor that is common in English literature may not have an equivalent in Kyrgyz, or it may have a different cultural connotation.

Another challenge is the linguistic constraints of the target language. The structure and grammar of the Kyrgyz language may not always allow for a direct translation of the figurative language used in the source text. This can require the translator to find creative ways to convey the intended meaning while maintaining the overall tone and style of the original work.

The act of translation is not merely a linguistic exercise but a cultural dialogue, where the translator must navigate differences in worldview, cultural context, and stylistic conventions. Kyrgyz, a language rooted in oral traditions and a rich poetic heritage, offers a unique lens through which Bradbury's evocative imagery and metaphors can be re-imagined. However, this process requires careful consideration to maintain the original's emotional depth and artistic integrity.

This article delves into the intricacies of translating Bradbury's *Dandelion Wine* into Kyrgyz, focusing on the treatment of its figurative language. By examining specific examples from the novel, it explores the challenges and strategies involved in preserving Bradbury's poetic style while adapting his work to resonate with Kyrgyz readers. Through this analysis, the article aims to shed light on the delicate balance between fidelity to the source text and cultural adaptation in literary translation.

Literature Review

The translation of figurative language, particularly in literary texts, has long been a subject of scholarly interest, as it involves a subtle balance between linguistic accuracy and cultural adaptation. Many scholars have explored how figurative language, such as metaphors, idioms, and similes presents unique challenges in translation, especially when moving between languages with distinct cultural and linguistic structures.

One of the foundational works in translation theory is Eugene Nida's *Toward a Science of Translating*, where he introduced the concepts of Dynamic and Formal equivalence. Nida argued that the goal of translation is to evoke a similar response in the target audience as in the original text, which often requires shifting from literal translations to more adaptive approaches. This theory is particularly useful when translating figurative expressions, as direct translations of metaphors or idioms often fail to convey the original meaning and impact (Nida & Taber, 1964). In his later works, Nida expanded on these ideas, emphasizing the need for translators to not only preserve meaning but also the style and emotional tone of the original text.

The challenges of translating figurative language are also highlighted by Mona Baker in *In Other Words: A Coursebook on Translation* (1992). She stresses that translating idiomatic expressions requires a deep understanding of both the source and target cultures. Baker categorizes translation strategies into five types: (1) using an idiomatic expression of similar meaning, (2) using a less specific expression, (3) borrowing the expression from the source language, (4) paraphrasing the expression, and (5) omitting the expression entirely. These strategies underscore the importance of considering cultural context in translation, especially when dealing with phrases whose meaning is not immediately apparent from the individual words (Baker, 1992, p.76).

In the context of literary translation, the handling of metaphor is often a focal point. As shown in the work of Peter Newmark *Approaches to Translation*, metaphors are not simply linguistic constructs but carry cultural and emotional weight. The process of translating them thus involves identifying the metaphor's effect on the reader in the original language and striving to replicate that effect in the target language. Newmark suggests that translators should be guided by both the emotional resonance of metaphors and the need for clarity in the target language, which may require creative adaptation (Newmark, 1988). In addition, a prominent scholar in Translation Studies, Susan Bassnett explores the complexities of translating cultural-specific concepts and idioms across different linguistic and cultural contexts (Bassnett, 1980).

Furthermore, studies specific to the translation of Ray Bradbury's works offer valuable insights into how his distinctive use of figurative language can be effectively rendered in other languages. Harold Bloom, in his collection of critical essays, highlights the challenges translators face when attempting to convey Bradbury's intricate metaphors and symbolism, particularly the poetic tone that permeates his novels (Bloom, 2007). According to various scholarly articles, including those by Jonathan R. Eller and William F. Touponce (2012), the translation of Bradbury's figurative language goes beyond mere linguistic proficiency. It necessitates a deep understanding of the philosophical and existential undertones that shape his writing. Bradbury's works, which often explore themes of censorship, conformity, and technological alienation, demand translators to not only preserve the emotional and intellectual depth of the original text but also its unique stylistic qualities, including its sense of nostalgia and forewarning.

The study of translation from English into Kyrgyz has gained significant traction in recent years. Some prominent works of (Z. Karaeva, U. Kambaralieva, G.Dzhumalieva, K. Kalieva and other scholars) have emphasized the importance of cultural adaptation in translating literary works, particularly when dealing with texts that are deeply rooted in a specific cultural context, such as Bradbury's "Dandelion Wine". Successfully translating literary works often requires navigating cultural nuances and finding appropriate equivalents that resonate with the target audience. This is

particularly crucial when translating figurative language, which can be deeply embedded in the cultural context of the source language.

In conclusion, the existing literature underscores the complexity of translating figurative language in literary texts, especially when transitioning between culturally distinct languages such as English and Kyrgyz. Translators must navigate a range of strategies, from literal translations to cultural adaptations, while remaining sensitive to the emotional and thematic nuances of the original work. The challenges posed by Bradbury's *"Dandelion Wine"* reflect broader concerns in the field of literary translation, particularly in terms of how to balance fidelity to the source text with the need for cultural and linguistic relevance in the target language.

Material And Research Methods

The primary material for this study is Ray Bradbury's novel *"Dandelion Wine"* in its original English version. Specific passages containing figurative language, such as metaphors, similes, idioms, and personifications, were selected for detailed analysis. These passages were chosen for their literary significance and their role in conveying the novel's themes and emotions. Theoretical works on translation studies, such as Eugene Nida's concepts of equivalence, Mona Baker's strategies for idiomatic expressions, and Peter Newmark's approaches to metaphor translation, provided a theoretical foundation. Articles and studies on the cultural adaptation of literary works between English and Kyrgyz served as additional references to contextualize the translation process.

A qualitative analysis of the figurative language in *Dandelion Wine* was conducted. Each selected passage was analyzed for its literary function, emotional tone, and cultural significance in the source text. Special attention was given to metaphors, idioms, and symbolic imagery central to the novel's theme.

The translated Kyrgyz passages were compared with the original English text to assess the fidelity and impact of the translation. This step ensured that the emotional depth and stylistic qualities of Bradbury's writing were maintained.

Findings and Discussion

Turusbek Madylbay, the translator of *"Dandelion Wine"* into Kyrgyz, faced a great challenges. He employed a variety of strategies to effectively convey Bradbury's figurative language while maintaining the integrity of the original text.

One of the strategies T. Madylbay employed was to find equivalent metaphors and similes in the Kyrgyz language. This involved researching Kyrgyz folklore, literature, and culture to identify expressions that conveyed similar meanings and evoked similar emotions as the original English expressions.

This involved rephrasing the figurative language in a way that was culturally relevant to Kyrgyz readers while still preserving the essence of the original meaning. T. Madylbay also paid close attention to the emotional impact of the figurative language. He ensured that his translations not only conveyed the literal meaning of the metaphors and similes but also captured the intended emotional effect, such as nostalgia, wonder, or awe.

To illustrate T. Madylbay's strategies, let's consider a few specific examples from the text. In one passage, Bradbury depicts the trees as:

ST: “At night, when the trees washed together, he flashed his gaze like a beacon from this lighthouse in all directions over swarming seas of elm and oak and maple” (Dandelion Wine, 2012, p.11).

ТТ: “Түнкүсүн кара жыгач, эмен жана зараң талдары толкуган деңизге окшоп шуулдаганда, Дуглас аны чокудагы оттун жарыгындай жанган көздөрү менен бир сыйра карап чыкчу” (Каакым ширеси, 2016, 10-б).

This translation effectively conveys the visual imagery of the trees swaying together, creating a sense of movement and fluidity. The simile of “swarming seas of elm and oak and maple” is subtly adapted. While the specific image of a “swarming sea” might not be as common in Kyrgyz cultural imagery, the use of “толкуган деңизге окшоп шуулдаганда” (swaying like a surging sea) successfully captures the dynamic movement and vastness of the trees.

In another passage, Bradbury uses the simile:

ST: “The earth pounded like a mad heart, boys, a heart gone to panic (Dandelion Wine, 2012, p.101).

ТТ: Жер айласы кеткен жүрөктөй тыпырайт, балдарым, тим эле түкүлдөгөн жүрөктөй (Каакым ширеси, 2016, 82-б).

Here, Madylbay effectively conveys the personification of the earth, emphasizing its powerful, almost violent movement. The image of a “heart gone to panic” is translated as “айласы кеткен жүрөктөй” (a heart gone mad), which effectively captures the sense of disorientation and fear conveyed in the original. This translation not only maintains the core meaning of the simile but also resonates with potential cultural associations in the Kyrgyz context, where the heart is often associated with emotions and inner turmoil.

These examples demonstrate Madylbay's ability to navigate the challenges of translating figurative language while preserving the essence and impact of Bradbury's original text. He skillfully employs a combination of strategies, including direct translation, adaptation, and the use of culturally resonant imagery, to create a translation that is both faithful to the original and accessible to Kyrgyz readers.

Conclusion and Suggestions for Future Research

Translating Bradbury's figurative language into Kyrgyz presented a unique set of challenges for Turusbek Madylbay. By employing a variety of strategies, including finding equivalent expressions, creative adaptation, and paying close attention to the emotional impact, Madylbay was able to effectively convey the essence of Bradbury's language while maintaining the integrity of the original text. His translation of “Dandelion Wine” serves as a testament to the power of language and the importance of cultural sensitivity in the art of translation.

Further research in these areas will contribute to a deeper understanding of the complexities of literary translation and the significant contributions of translators like Turusbek Madylbay to the enrichment of Kyrgyz literature. A comparative analysis of Madylbay's translation with other translations of “Dandelion Wine” into different languages could provide further insights into the challenges and strategies employed by different translators. Conducting surveys or interviews with Kyrgyz readers of Madylbay's translation could provide valuable insights into their reading experiences and their perceptions of the translated text. Analyzing Madylbay's translations of other

works by Bradbury or other American authors could further illuminate his translation style and his approach to conveying different literary styles and cultural contexts. Examining how Madylbay's translation of "Dandelion Wine" has influenced contemporary Kyrgyz literature and translation practices would provide valuable insights into the impact of this significant work.

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