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**TRANSLATION STRATEGIES FOR METAPHORS
(ON THE EXAMPLE OF THE ENGLISH TRANSLATION OF SHAIR T.
ZHUMAMURATOV'S POEM "EVEN THE DAWNS OF THIS WORLD...")**

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ANNOTATION

The article explores translation strategies for metaphors using the English translation of the Karakalpak poet T. Zhumamuratov's poem "A Shining Dawn of the World" as a comparative case study. The skill of the translator is highlighted.

Keywords: translation, metaphor, strategy, skill, comparison.

INTRODUCTION

Currently, in the world and Turkic literature, great attention is being paid to translating literary works into global languages and establishing broad literary connections. These works encapsulate the national culture, history, customs, lifestyle, and values of various peoples. Literary translation is a manifestation of literary connection, acting as a bridge that brings different literatures closer to each other. Translation itself is an art that requires creativity and innovation from the translator. A translator allows one nation's literature to be read in another nation's native language, and thus, the success of the work is closely tied to the translator's skill, which is why translation is considered an art form.

MATERIALS AND METHODS

In today's literary process, several works of contemporary Karakalpak writers have been translated into the languages of the world and Turkic nations through literary translation. Therefore, in this article, we aim to discuss the strategies for translating literary devices in the Uzbek and English translations of the lyrical poems of contemporary Karakalpak poets.

Uzbek literary scholar Ulugbek Yuldoshev, who has studied "The linguo-stylistic and linguo-cultural characteristics of artistic translation," [1] notes that in translation science, stylistic methods are understood through the concept of translation strategies. According to him, the choice of methods and transformations is made to adapt tropes into the target language. Additionally, Yuldoshev, drawing on the views of renowned scholar A. Hurtado [2] points out that translation methods, strategies, and transformations are distinct categories. He explains that while translation methods are chosen based on the entire text, transformations are selected according to individual lexical units within the text, and translation strategies are designed to plan these selections. Based on the scholar's observations, a translation strategy is essentially a set of rules that a translator follows when performing their work. Ulugbek Yuldoshev, to support his views, also refers to the opinion of the scholar Krings: "A translation strategy consists of consciously devised hidden rules by the translator to find solutions to specific translation issues within the scope of their objectives." [3] Thus, from the scholars' perspectives, a translation strategy is a plan formulated before and during the translation process, where the translator considers factors like the reader's purpose, level of understanding, the style of the original text, and more. It involves choosing methods for translation and transformations for specific lexical units.

RESULT AND DISCUSSION

At this point, let us attempt to apply these guidelines to the translations of works by contemporary Karakalpak poets such as I. Yusupov, T. Zhumamuratov, K. Karimov, A. Otepbergenov, B. Genjemuratov, S. Ibragimov, and others into world and Turkic languages. As we know, in poetry, the inner feelings of the lyrical hero are

conveyed through words. The author artistically enriches these inner emotions using literary devices, enhancing their emotional impact. Therefore, various stylistic techniques are employed in poetry, one of which is metaphor. “Metaphor is one of the key factors that decorates the text of lyrical forms. It is inherently present in all literary types and genres and is closely linked to the phenomenon of lyrical experience in poetic works.[4] ‘A metaphor serves to present thought in a figurative and impactful way. Its properties evoke a unique emotional effect on the reader, where knowledge, wrapped in a distinctive and emotional form, becomes engraved in the reader’s mind as if carved in stone.’”[5]

Therefore, there are several approaches to translating metaphors. Russian scholar Y.I. Retsker suggests four methods for translating metaphors:

1. Alternative Equivalent Selection: This strategy is used when there is a complete equivalent of the metaphor in the target language that matches the metaphor in the source language.

2. Variational Matching Strategy: This approach is employed when the source metaphor has multiple analogs in the target language, and the most contextually appropriate one is selected.

3. Transformation: This method involves fully adapting or transforming the basis of the source metaphor.

4. Calque: This is a word-for-word translation of the source metaphor.[6]

In the artistic translation of metaphors, Klopper notes that “when translating metaphors that reflect a common thinking structure for all people, the use of literal translation strategies makes the process easier.”[7] However, some scholars argue that when translating metaphors, it is also essential to consider cultural differences between nations. For example, Mason states: “The challenge of translating metaphors lies not only in their nature but also in the cultural differences between the source and target languages; therefore, it should be considered one of the significant issues in translation.”[8]

Let us focus on the artistic translation of metaphors in the English translations of contemporary Karakalpak poets. In Shair T. Zhumamuratov's lyrical poem "Even the Dawns of This World..." philosophical reflections are presented, depicting the creation of the world, the moon and the sun, day and night, humans and their lives, hardships, human nature, contentment, and gratitude. The poem begins with the following lines:

*Bul dunyanin' atqan jaqti tan'i da,
Bag'inishli tabiyattin' zan'ina.
Ha'mme narse jup – jup bolip jaralg'an,
Tu'n artinan ku'n keledi tag'i da.*

In the poem, subjective understandings related to nature—such as dawn, the law of nature, night, and day—are vividly personified by the poet. In the fourth line of the first stanza, "Tu'n artinan ku'n keledi tag'i da," the poet illustrates night and day in parallel. Here, he places night before day rather than the other way around, suggesting that darkness (night) comes first, followed by light (day), which metaphorically reflects the idea that hardships (night) precede joy and happiness (day).

In the second stanza:

*Birew oylar, gawhar bar dep tu'sinde,
Birew oylar, polat bar dep ku'shinde.
O'zin qoyan sanaytug'in adam joq,
Arislan jatir ha'r ju'rektin' ishinde.*

This stanza is rich in metaphors, portraying each person's inner character through metaphorical expressions. It highlights the diverse nature of people: some view wealth as happiness, others take pride in their strength, and some see themselves as brave as lions, with no one admitting to being as timid as a rabbit. The poet uses metaphors such as "gawhar-bayliq," "polat-bekkem," "qoyan-qorqaq," and "arslan-batir" to vividly depict these characteristics. The poet also skillfully uses anaphoric repetitions by starting each line with the word "birew," drawing the reader's attention to the meaning conveyed by this word. This highlights the unique qualities endowed to people by God and how they are utilized by individuals.

The third stanza of the poem reads:

Birew-patsha, ko 'ptin qoli jetpegen,

Birew turmis keshirip ju 'r ep penen.

Ko 'k gumbezli bul aspannin' astinda,

Hesh kim de joq dim mu 'siybet shekpegen.

This stanza reflects that in this world, each person's lifestyle varies greatly. Some live in wealth and luxury like kings, while others struggle to make ends meet. However, everyone faces hardship, and this concept is metaphorically depicted as "blue-domed sky." Here, the poet contrasts wealth and poverty, portraying them side by side.

The English translation of the poem, titled "A Shining Dawn of the World," was rendered by Tumaris Azieva, a student at Karakalpak State University. The title maintains the poem's general theme and is translated as "Shining Dawn of the World," reflecting the overall meaning.

A shining dawn of the world

Obeys the law of nature

Everything was created in pairs

Night is followed by day again

In this translation, the line "Night is followed by day again" employs a literal translation strategy.

Someone thinks there is a diamond in the dream

Someone thinks they have steel in their power

There is no one who thinks to be a coward

There is a lion in every heart

In the English lines of the poem, the metaphorical comparisons for words such as "diamond – gawhar," "steel – polat," and "lion – arıslan" are correctly chosen. However, the translator used the word "coward" instead of "rabbit" for the line "O'zin qoyan sanaytug'in adam joq," applying a strategy of variational equivalence. This decision is because in English, "rabbit" is not typically used to depict fear in a metaphorical sense; instead, it is seen as a positive animal. In contrast, in Karakalpak,

the image of a "rabbit" consistently represents a person's physical state of fear. Thus, in this translation, repetitions are transformed, preserving the poetic nature of the text. This approach shows the translator's effort to maintain the originality of the poem's text as closely as possible.

The third stanza in English as following:

Someone is a king, unreachable to most,

Someone lives by doing hard work

Under this blue-domed sky,

No one has no faced adversity

The metaphor "ko'k gumbezli aspan" is translated literally as "blue-domed sky," preserving the imagery through calque translation.

COMCLUSION

Overall, T. Zhumamuratov's poem discussed here represents a pioneering artistic translation of contemporary Karakalpak poetry into English, significantly contributing to introducing modern Karakalpak literature to world audience

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