

FEATURES OF TATAR- ENGLISH TRANSLATION OF THE "SHURALEH"
POEM BY GABDULLA TUKAY*Liliia Gabitova*

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Abstract. In this paper, the theoretical aspects of the translation of fiction and, in particular, of poetry were studied. Authors conducted an analysis of the practical experience of applying the theoretical approaches on the basis of the translation of Gabdulla Tukay poem "Shuraleh" translated from Tatar into English by Ravil Bukharaev. The following research methods were used while conducting the research: the analysis of G.Tukay's poem "Shuraleh" and its comparison with R. Bukharaev's translation into English, the analogy method used to compare the literary techniques used by Tukay and Bukharaev, a system method that allows studying the experience of translation of the poem "Shuraleh" as a whole, a hypothetical-deductive method for establishing the reasoning behind certain translations in the analyzed material. After studying the transformations utilized by the author, we can conclude that the translator performed a great work researching the material and searching for the most optimal translation solutions, which, on the one hand, made the poem understandable to the English-speaking reader, and on the other hand preserved as much as possible the national flavor and aesthetic originality of the original. Ravil Bukharaev in his translation kept the rhythmic features of the original as much as possible, at the same time gently translating it into a more traditional chorus for the European reader. The conducted research and practical work showed that further research work is needed in a number of areas: the study of the specifics of translating Tatar texts into English; continuation of the study of the correspondence between the styles of the Eastern and European poetic traditions and the study of cross-culture translation practice.

Keywords: Translation, translation of fiction, comparison of literary techniques, translation from Tatar into English, Gabdulla Tukay, Shuraleh, Ravil Bukharaev.

1. Introduction

At present, there is a need to study the practice of translating Tatar poetry into other languages, primarily the study of the quality of translations performed in verse form. A particular place is occupied by the study of the specifics of translations of Tatar literature into English, which is de facto an international language all over the world. A more complete understanding of the problems of translating the literature of the Tatar people and other texts written in the Tatar language will allow developing and improving the methodology and practice of translation from the Tatar language. The practice of translating and comparative analysis is very often the subject of much research (Valiullina&Mukharlyamova, 2016; Gafiyatova, Samarkina, Shelestova, 2016). It is also important to study the practice of translating culture-specific words that have no analogues in other languages, and to evaluate the various approaches chosen to solve these problems. It is advisable to expand the understanding of the practice of translating classical works of Tatar literature into English, to study the various practical solutions of translators who translate works of Eastern poetry into European languages. The aim of this work is to study the features of the translation of the poem "Shuraleh" by Gabdulla Tukay from Tatar into English (based on the version of the translation by Ravil Bukharaev). This work should contribute to develop the solution to the above-mentioned problems. The fiction translation is characterized by expressiveness, connotations, symbolism, concentration of attention on both form and content, subjectivity, polysemantic interpretation, the existence of a time frame and universality, the use of special techniques to increase the communicative effect, and the tendency to deviate from linguistic norms. Currently, there is a number of studies on the analysis of various translations of literature, but their number for the Tatar language is relatively small. The problem of the specifics of fiction translation from Tatar into European languages, especially English, requires conducting a large number of research papers. (Singh, A. V. 2016). We base our study on the scientific works devoted to the problems of translation in general (the work of I.S. Alekseeva, L.F. Dmitrieva, O.A. Firsova, Mona Baker, Kirsten Malmkjaer, Susan Bassnett), theory and practice of translation of fiction and poetry (T.A. Kazakova, V.V. Alimov, A. Popovich, E.A. Ogneva, Yu.P. Solodub, Bahaa-eddin Abulhassan Hassan, Shi Aiwei, Francis R. Jones, K.I. Chukovsky, E.G. Etkind, Clifford E. Landers, James S. Holmes, Left I., Judith A. Campbell).

2. Methods

The following research methods were used while conducting the study: synthesis of the results of studying the problems of fiction translation and poetry in particular, analysis of the "Shuraleh" poem by G. Tukay and comparing it with the translation of R. Bukharaev into English, the analogy method used to compare the literary techniques used by Tukay and Bukharaev, a systematic method that allows studying the experience of translating the poem "Shuraleh" as

whole, hypothetical-deductive method for establishing the reasoning behind certain translations in the analyzed material.

3. Results

In our analysis we study the translation of the poem into English by the Tatar poet Ravil Raisovich Bukharaev, who lived in England and published the book "Historical Anthology of Kazan Tatar Verse", in which the poem is translated as "Shuraleh".

The poem is written in a verse form. The original is represented by the Arabic prosody Arūd (Arabic:

- ˘ - Ramal (˘) "trotting" (- ˘ - -) (Nuriev, 2017). At the same time, the translation is given in the trochaic dimre, familiar to the European reader. Two stanzas of the original correspond to four stanzas translation. The odd stanzas of the translation are acatalectic, and the even stanzas are catalectic, while the odd stanzas do not rhyme.

Compare the rhythmic pattern of the original and the translation:

Urmanynda küp-kyzyl kura žiläk ta žir žiläk;

Küz achyp yomganchy, nichshiksez, žyarsyj ber chiläk.

Strawberries red and raspberries redder thrive in plenty in the woods.

In a trice you'll fill your bucket Brim-full with these earthy goods.

If we combine the quatrains of the translation into rhyming couplets in this way, we get a trocheic catalectic tetrameter, which is very close to the original size:

Original: — ˘ — — | — ˘ — — | — ˘ — — | — ˘ — — | —

Translation: — ˘ | — ˘ — | — ˘ — | — ˘ — | — ˘ — | —

Thus, Ravil Bukharaev kept the rhythmic pattern of the original as much as possible in his translation, at the same time gently translating it into a more traditional chorus for the European reader.

Next, consider the presence of various types of information (Kazakova, 2002, Blanco, Jorge Polo. 2018):

1) cognitive information: present in the form of a description of nature, geographical places (*Kazan, Kyrlay*), cultural phenomena (*orchestra, dance*);

2) emotional information: appeals to the reader, it is a transfer of the author's emotions (*Uylasam aulymny, gaklynnan da min hazer yazam*);

3) aesthetic information represented by epithets, rhymes, word games and other means (this type of information is predominant).

When carrying out the tasks, the translator applied lexical, grammatical and stylistic transformations. Let's consider them in more detail on examples from original works:

1. Lexical transformations:

- transcription: *Kyrlaj* — *Kurlai, shüräle* — *shuraleh*.

- semantic modification (specification): *žirne* — *loam*, generalization: *shyräleläär bu fakyjr'ne tırgıläär* — *Next morning all the forest cursed him*, functional replacement: *ton beraz salkyn ikan* — *The air was silent and quite chilly*, traditional translation: *Kachkynny, ženme?* — *Ghost or demon*.

- description: *keti-keti* — *game of tickling*.

2. Grammatical transformations at level of words and phrases:

- full translation: *avyl* — *village, kollar* — *arms*.

- zero translation: *bichara adamchekkenäm* — *translation is not given*.

- partial translation of phrases (compression: *häl aqyep, kykkä karap* — *while gazing at a passing cloud*, extension: *gaskäri Schyngyz* — *hordes of Chingiz Khan*, reposition: when repositioning, the interpreter retains the logical order of the seasons, while Tukay uses a different order to create a pun in a rhyme: *Žäj könen yazdym beraz; yazmyjm äle kysh, közlären* — *I've talked a little of the summer, / Autumn, winter - that's my style*).

- functional replacement: *Näk Kazan artynda* — *Past Kazan into the country*.

- the assimilation of grammatical forms and structures: *söjlim äle* — *I shall utter; ber at žigep* — *and took his horse*.

- conversion from one part of speech to another: *Bervakyt chut-chut itep sajryj Hodajnyj koshlary* — *All at once the birds of Allah / Fill the woods with their sweet song*.

- antonymal translation: *nich onytmymj* — *I recall; shiklänämä* — *trust me*.

- distribution, in which the grammatical form is developed with the help of auxiliary words: *Bashkalardan da tidermäm* — *Nor shall I allow the others / To molest*.

- expansion - transition from synthetic to analytical form: *Hodajnyj koshlary* — *birds of Allah; Urta barmak bujlygy* — *of the size / Of a middle finger*.

Grammatical transformations at the sentence level:

- zero translation: *Bik hozur!* (not translated) *Rät-rät tora, gaskär kebi, schyrshy, narat...* — *Marvellously lined in rows / Stand pines and fir-trees, warriors proud*.

- functional replacement, supplemented by a change of the role of the word in the sentence: *min beraz torgan idem* — *For a while it was my home; yangyr da waktynda yava* — *at times it snows; žannarny kisep, yaryp* — *They tear my heart-strings*.

- synthetic replacements: *Bez da Haknyy bändäse*— *Slaves of God we too must be.*
- expansion with creating new sentence: *Kitä žannarny kisep, yaryp sadai hushlary.* — *Ah, those tunes! They tear my heart-strings.*
- contraction: *Kem sin? Ismej kem sinej?* — *At least tell me your own good name.*
- sentence splitting: *äjtsäm äjtim, sin belep kal: chyn atym «Byltyr» minem.* — *Well then, listen and remember. I am called "A Year Ago";*
- antonymal translation: *Kem sin? Ismej kem sinej?* — *At least tell me your own good name.*
- transformation of a simple sentence into a complex one: *Yükä, kaennar töbendä kuzgalaklar, gömbälär / Berlä bergä üsä ally-gölle göllär, gönkçälär.* — *Under birches, under limes grow / Sorrel, mushrooms in a glade; / Lovely flowers bloom and flourish / In the dappled light and shade.*
- transformation of a complex sentence into simple one: *Zur bu urman: chitläre kürenmider, dijgez kebi.* — *Like the ocean, vast and boundless / Stretch the woodlands in their breadth.*
- functional replacement with extended meaning: *häzer yazam* — *You will have the tale, my reader.*
- additions: *Žirne az-maz tyrmalap. chächkän idem. Urgan idem* — *There in spring I tilled and harrowed, / In the autumn reaped the loam.*
- dropping: *Ul bolyn, yäshel tülännär* — *Grasslands.*

3. Stylistic transformations (in the examples below, R. Buharaev also tries to keep the original stylistic device in the translation):

- allusion: translation by revealing allusions to a song (apparently, this allusion could not be understood by a foreign reader): *Žyrlaganda köj öchen, «tavyklary žyrlaj», dilär.* — *In that village even hens cluck. / God alone could tell you why.*
- alliteration: *Bik matur ber ajly kichtä bu avylnyy ber Žeget / Kitkän urmanga utynga, yalgazy ber at žigep.* — *Once a fellow from the village / Harnessed up and took his horse. / In the moonlight, all alone, / Through the woods he steered his course.*
- gradation. Metaphoric translation: *Binihaya, bihisaptyr, gaskäri Schyngyz kebi.* — *Like the hordes of Chingiz Khan / No limit to their awesome depth.*
- hyperbola: *Zur bu urman: chitläre kürenmider, dingezi kebi.* — *Like the ocean, vast and boundless / Stretch the woodlands in their breadth.*
- inversion: *Rät-rättora, gaskärkebi, schyrshy, narat* — *Stand pines and fir-trees, warriors proud.*
- pun: *chyn atym «Byltyr» minem.* — *I am called "A Year Ago".*
- irony: *Gadätemchä az gyna žyrlyjm äle, köjlim äle.* — *Sing a little, lilt a little - / That's my custom, that's my way.*
- irony. In the text there are words borrowed from the Russian language and are part of the urban culture. A subtle irony contrasts with natural motifs. In the translation, the meaning is preserved, but the connotation of borrowing disappears. *Monda bul'varlar, klub häm tanceval'nya, tsirk ta shul; / Monda orkestr, teatrlar da shul, koncert ta shul.* — *Bird-song out strips dancing parties, / Orchestras and sidewalk clubs; / Circuses, theatres, concerts - / All replaced by trees and shrubs.*
- litotes: *bik kechkenä* — *inesh kenä* — *one, lone tiny spring.*
- metonymy: *Töplärenä yathynam bar* — *Amidst their roots I used to lie.*
- metaphor: *eraklarga kitär dip ujlarym* — *I should surely lose my way.*
- phrase addressed to the reader: *Kariyem, kürdenme inde yäsh' Žegetnej karmagyn!* — *Now, dear reader, can you find / The answer to this simple question.*
- homogeneous parts of the sentence: *Yuka, kaennar töbendä* — *Under birches, under limes.*
- parallelism. Which also elaborates the meaning: *Žil dä vakynda isep, yançyr da vakynda yava.* — *At times it rains, at times it snows, / And sometimes comes a gentle breeze.* In the given example, in the absence of an insert with the elaboration of the meaning (it is not mentioned in the original that "sometimes it snows"), the author would not be able to maintain parallelism. At the same time, such addition does not violate the general meaning of the author's statement.
- pleonasm. It is commonly omitted in the translation. This is probably due to the grammatical traditions of the Tatar and English languages: *selkenmider, kuzgalmyjdyr* — *sat by the log.*
- parenthesis. Translation by hypophora: *yazmyjm äle also yönle, kara kashly, kara küzle kyzlaryn.* — *What of girls red-cheeked and black-eyed? / Dusky brows can wait a while!*
- repetition of words: *äkren-äkren* — *Step by step and knock by knock.*
- rhetorical phrase: *Tukta* — *But wait!*
- comparison: *keshe töslé üze* — *like man of woman born.*
- idiom: *Küz achyp yomganchy* — *In a trice.*
- epithet: *Yäm'sez tavyshly* — *piercing cry.*
- epiphory. They are represented in large numbers and often replaced in the translation by rhymes: *Zur bu urman: chitläre kürenmider, dingezi kebi, Binihaya, bihisaptyr, gaskäri Schyngyz kebi.* — *Stretch the woodlands in their breadth; No limit to their awesome depth.*

4. Discussion

An analysis of the result of the translation suggests that:

1. The translator was well acquainted with the culture of the original, which enabled him to pay attention to the important details laid down by the author of the poem. Experience in literary and translation activities allowed R. Bukharaev to find and transfer a wide range of literary techniques of the original when translating the poem into English.

2. The meter, rhythm, rhyme and structure of the poem were kept as much as possible and translated with due regard for the reader. The original is represented by the Arabic prosody Arūq (Arabic:

3. The translation of the poem can provide similar to the original aesthetic experiences for his reader, while acquainting him with the little-known features of the culture of the original work.

4. Aesthetic information of the work plays a significant role in it - which greatly complicates the work of the translator. When analyzing the translation, a number of translation problems were also identified:

a. Absence in the language of translation of a number of concepts related to the culture of the source. They were translated using transcription techniques, functional matching and traditional matching,

b. A number of grammatical inconsistencies between the languages of the original and the translation were compensated by means of similarities and functional substitutions. c. The transfer of stylistic means of expressing aesthetic information, along with the poetic form, was the most difficult task for the translator, and in most cases he succeeded in solving these problems successfully by preserving the techniques of the original, in a number of cases. Otherwise functional replacement or other figures of speech and the development of meaning and emotional the design of the source text were used.

5. Conclusion

Thus, having considered the transformations used by the author, it can be concluded that the translator conducted extensive work researching into the original and sought the most optimal translation solutions, which, on the one hand, made the original understandable to the English-speaking reader, and, on the other hand, preserved the national flavor and aesthetic originality of the original work.

It seems important that the translator was a poet, as well as a fellow countryman and representative of the same people as the author of the poem G. Tukay. Thanks to this, the translator had the opportunity to disclose to the foreign reader a more accurate perception of the work that a Tatar audience might have, reading a poem in its native language.

The conducted research and practical work revealed that it is required to conduct further in-depth study of the comparative grammar of the Tatar and English languages and continue the study of the correspondence between the styles of the Eastern and European poetic traditions and the translation practice when transferring the work from one poetic culture to another.

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