

## SOME PROBLEMS OF TRANSLATION OF MODERN TATAR POETRY INTO THE RUSSIAN LANGUAGE

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**Abstract:** In article, on example of translations of modern Tatar poets by Russian poets-translators, are detected peculiarities of artistic reception of Tatar literature. Theme selected is insufficiently studied in literature studies, in spite of its increased interest to issues of translation as a form of dialog between different literatures and languages of modern Russia. Bilingual "Anthology of New Tatar Poetry" issued by "Ochyabr" journal in 2015 is a factual material of the study. Collection represents poems of young Tatar poets who entered literature scene at the beginning of XXI century: Luiza Yansuar, Lalaya Gibaddullina, Yulduz Minnullina, Lenar Shaekh. The goal of this article is consideration of different approaches and strategies in translation of modern Tatar lyrics into Russian language, definition of place of poets-translators' national identity in perception of artistic works of Tatar authors. Study confirmed that poets capable to reproduce the variety of RF cultures and maintain their inimitable voice, create works that translate artistic world of foreign language author adequately and accurately. In other case, overcoming of identity of artistic works and complete dissociation from source occur. It is established that modern poets-translators (V. Salimon, G. Vlasov) maintain the adherence to their poetic principles, adapt text of translated author for their aesthetic attitudes. The most complete disclosure of uniqueness of the poetic world of modern Tatar poetry is achieved by those translators who are close to the life of an Eastern man, his spiritual and cultural values (S. Aflatuni, V. Murtakhanov).

**Key words:** translation, Tatar poetry, Russian literature, national identity, dialog of literatures, variety of cultures.

### 1 Introduction

At present time, movement towards cultural identity, characteristic for nations of Russia, and, at the same time, activation of new forms of inter-literature interactions between them promote extension of borders between literatures. This stipulates search for new forms and methods of inter-cultural interactions, in line with which wide opportunities for contacts between Russian and national literatures are outlined.

Role of translation increases; due to this, Russian language readers obtain possibility to extend their concept of literature of nations of the Russian Federation, including Tatar poetry of the beginning of XXI century. Among collection of recent years, a particular place is held by bilingual "Anthology of new Tatar poetry" issued by "Ochyabr" journal in 2015. Collection represents poems of young Tatar poets who entered literature scene at the beginning of XXI century. This collection puts researcher in the field of translation into ambiguous position, because here, along with original translations of modern Tatar poetry, one may find translations where peculiarity of Tatar verses is lost completely.

Factual basis of this work are translations conducted in line with two opposite tendencies in modern Russian literature. On one side, there are translations of domestic poets who belong to Tashkent school: Subkhat Aflatuni (Yevgeniy Abdullayev, born in 1971) and Vadim Murtakhanov (born in 1974). They are most familiar with the world of East. On other side, there are those poets, whose creative works were formed in line with existing tendencies of Russian poetry and culture of XX century: German Vlasov (born in 1966) and Vladimir Salimon (born in 1952).

### 2 Methodology

Conducted study is based on scientific concepts formed in modern domestic and foreign interpretation and translation studies and comparative linguistics, where the problem of translation of language and composition peculiarities of original in translated texts is raised (Savory, 1957; Qiuxia, 2008; Hodder & O'Connor, 2017; Sulkarnaeva, et al, 2018; Hatim & Munday,

2004; Varlamova & Safiullina, 2015). According to words of G. Gachechiladze, "translation is always a reflection of original artistic reality, however it is no less valid than any original work" (Fakhrieva et al, 2017). Difference between translator's activity and original creative work lies in translator's dependence on subject of translation that should be reproduced in other language.

In our study we adhere to concept stating that translation is one of the forms of dialog in different national literatures. Methodological base for scientific searches in the field of selected theme comprises works of scientists dedicated to position of translation in the system of inter-literature reception and dialog. As Russian researcher Ya.G. Safiullin writes: "In a dialog lies acknowledgment by each of its participants (different from himself) and jointed pass to knowledge, senses, not obligatory finished by agreement" (Gachechiladze, 1980).

In translation as form of dialog relations, a complicated dichotomy of "me" and "other" is manifested, because translation is built on embodiment of poet's author conception, his aesthetic ideal by means of other language. Along with that, this convey by means of native language has its source in artistic conscience of the translator as the carrier of specific national identity and cultural values.

For instance, in modern comparative linguistics, a significant attention is paid to role of national identity in intra-literature dialog; thoughts about ways of changing (transformation) of writer's identity in other language involved in translation of his works are developing (Safiullin, 2010; Fakhrutdinova et al, 2017; Ibragimov and Kamaliyeva, 2015; Ibragimov, 2016). There is a righteous statement that "identity is one of the factors that define inter-literature interactions. <...> Different identities, after being engaged in relations of mutual complementations, give birth to new senses common for them" (Bekmetov, 2015; Villalobos Antúnez, 2018). Emergence of new content, "new senses" originating from sphere of things connecting the translator with his culture and language, his national identity acts as one of debatable aspects of artistic translation of modern Tatar literature into Russian language.

Therefore, goals of study conducted are related to consideration of different approaches and strategies in translation of lyric works of modern Tatar authors into Russian language, definition of place of national identity of poets-translators in perception of artistic works of Tatar poetry of the beginning of XXI century.

### 3 Results and Discussion

Modern Russian poets belonging to different branches acted as translators in collection "Anthology of New Tatar Poetry", 2015: Victor Kulle, Vladimirt Gandelsman, German Vlasov, Sukhbat Aflatuni, Vadim Murtakhanov and other. All translations were conducted by interlinear crib, which role depends on poets' creative skill. Interlinear crib may emasculate the source, because image system of the latter cannot be reduced to its vocabulary; at the same time, it promotes expansion of translator's imagination, promotes the translator to expand "me" on "other" and create works, capable to convey the same impact on reader as a source verses.

Before we address to comparative analysis of translations, let's say some words about poets-translators.

Sukhbat Aflatuni (Yevgeniy Abdullayev) - poet, prose writer, one of the founder of informal union of young writers of Uzbekistan, created in 1999 - "Tashkent poetic school". Sandzhar Yanyshiev, Vadim Murtakhanov also participated in this union.

Modern critic, Tatyana Kolmogorova, remarks: "S. Aflatuni, V. Nuratkhonov, I. Odegov, A. Tork, S. Yanyshiev are at home and guests in the variety of Russian prose of XXI century. In their artistic pictures of the world is embodied complicated interaction

of creative potentials of integrated thinking that multiplies energy in search for harmony of ethnic groups and cultures” (Safiullin, 2012).

High sensitivity to past, poetization of childhood, strive to apprehend the lost is inherent to authors of Tashkent school. Representatives of this school usually refer to philosophic lyrics tradition. “Signature feature of “Tashkent poetic school” manifest is that it has not only purely literary but clearly defined passionate paths. One of image formulas found by young poets - “Half-bloodness showed a new “micro-race” with its peculiar mentality” (Kolmogorova, 2015).

German Vlasov and Vladimir Salimon are poets with their inimitable voice and own poetic manner of writing. Their original poetry receives ambiguous estimation from modern critics. For example, Grigoriy Kruzhkov in his after-word for Vlasov’s book “Girl with a Headband” writes: “Poetry of German Vlasov is out of tune with school logic and grammar. It wants to translate impression in all its instantaneous image and freshness, first of all. It consists of color strokes, light spots - twinkle of cold winter day, flecks of April sun, blots of rain. It is a hide-and-peek game with life, it is a music of accidents, eternal search for something that is not from this world, endless bemusement by something that is here” (Yanyshv et al. 2001).

Dmitriy Bak notes: “World of Salimon’s verses is habitable, closed, action if usually set somewhere out of town (at summer house?), often at early morning; often morning flights of birds bring thoughts about angel apparitions - and this is it all. More or less. Of course, listed motives are not obligatory present as a whole set, but even taken separately, they give birth to words which humble bravery takes away the breath of post-conceptualism epoch reader” (Vlasov, 2016). A range of modern critics underlines stylistic dowdiness of some poet’s poems included in collections of 2010s.

We stated a brief reference information on creative works of Russian poets in order to further underline the way their individual poetics peculiarities were reflected in translated texts.

In the center of our attention were, on one side, translations of Aflatuni and Muratkhonov - poems of Luiza Yansuar (born in 1981), Liliya Gibadullina (born in 1987); on the other side were translation of Vlasov and Salimon - poems of Yulduz Minnullina (born in 1985), Gulnaz Gasisova born in 1991) and Lenar Shaekh (born in 1982). In order to obtain more reliable conclusions, in course of works, comparison of translated works with original works of stated Russian Poets was conducted.

Let’s address to translations of poets familiar with East world, whose artistic world represent an example of integrated thinking.

Adherence of Aflatuni and Muratkhonov to philosophical lyrics is also expressed in selection of poems for translation. For instance, poems of Liliya Gibadullina and Luiza Yansuar in translation of Aflatuni and Muratkhonov sound rather originally. Both translators are feel free in the poetic world created by Tatar poetesses, joining original poetics of verses with specific philosophicity characteristic for their own poems.

Poem of Liliya Gibadullina, “The furrows of the gallbladder” in translation is named by the first row: «Let it be for heaven torn...», translated work is filled by the same moods of sadness and loneliness as the source poem. Not even one detail of source was left without attention: poet translates each row practically verbatim, inspired by its essence. This is where complete embodiment of form and content of Tatar poem in Russian translation comes from. Translator’s innovation occurred only in refusal of capital letters, in some cases, in order to maintain the unity of verse.

The century goes - you’ll run to chase it  
along your streets, quick, quick -  
you, nameless prophets, trying to catch

this fruitless century (Bak, 2015).

The poem «People» of L. Yansuar in translation of Muratkhonov is one more example of joining of philosophicity of Tatar author’s poetry with original poetics of the poet-translator himself. He managed to conduct a translation which is practically equilinear to source; metre of this poem, iambic pentameter, recreates abilities of 9-10-syllabic metre of the source.

Vlasov and Salimon use a little different approach to poems of Tatar poets. For instance, in his translations, Vlasov strives completely recreate original poetics of Yu. Minnullina. In translation of the poem, fast change of view points convincingly combines with cinematographic optics. However, text of Tatar poetess is transformed in accordance with principles of Russian language consciousness, expressions corresponding to carriers of Christian world perception are introduced into translation.

We see even more discrepancies with source in translations of Vladimir Salimon. It seems that ambiguous nature of his own lyrics left its stamp on translations. This may be confirmed on example of translation of Lenar Shaekh’s poem «Spring rules in my soul».

The soul took root in flesh and blood,  
whatever happens to me now,  
no matter how the time will run  
between my fingers in cold and heat.  
I have a sadness in my heart.  
Since when the rain had gently knocked  
at our window, stop my ears,  
and nothing will protect us now.  
But can’t we hear a mellow chime  
of steppe bell-flowers in the wind?  
Oh, had we turned deaf, my love,  
in fleeting moment of a time?  
Oh, didn’t we grow in one, my love,  
In hundred years togetherness  
And aren’t we now as one, my love,  
As earth molecules? (Bak, 2015).

Translation of V. Salimon

Tatar poem is built on parallelism. Lenar Shaekh maintains the unified beginning of each quatrain, only the key word changes in each verse: spring –sadness, grief –chime –you. Last rows of first three verses are also repeated, until in the end of the poem, persona finds himself in unity with beloved one (Shaekh’s poem is an example of love lyrics).

In this case, translator does not take into account of source peculiarities listed above, creating a work, incomparable with source both on formal and content levels. There are images in Salimon’s translation that corresponds to his own poems; he completely stripes the translation of Shaekh’s poetic features, at this maintaining his own artistic manner of writing (for example, verses from Salimon’s poem: But when the fog will melt away // And ray of sun will shine in dark // behind by window lifting crane // goes tall and strong in recent time).

Therefore, poets-translators in course of creating literature translations, maintain adherence to their poetic principles, adapt the text of translated author for their attitudes. Poets familiar

with the world of an East man, his identity, manage to translate variety and uniqueness of Tatar poets' artistic world.

#### 4 Summary

Presented review of translation of modern Tatar poetry in Russian language allows to distinguish different approaches to translated material of modern Russian poets, each of them having his own inimitable voice. Study confirmed that poets whose national identity is related to East culture and thus allows to understand variety of RF literatures better, create translations that disclose spiritual world of a foreign language author more adequately and accurately (S. Aflatuni, V. Muratkhonov).

Presented analysis confirms the role of national identity as a specific matrix of the most important cultural values in translator's consciousness. Identity of translators allows to express the idea of national peculiarity of "other" in paradigm of modern poetry in Russian language. Namely this strategy is, in our opinion, the most correct, because it allows to present the multiplicity of modern Russia literatures via Russian language in all richness of its aesthetic abilities and artistic forms.

#### 5 Conclusions

In case of consideration of translated works conducted by modern Russian poets, we come to a conclusion that ability to convey national identity depends on position of a poet who creates the translation. Poets capable to reproduce variety of cultures and maintain their inimitable voice without mixing positions of "Me" and "Other", create works that convey artistic world of a foreign poet adequately. In other case occurs overcome of artistic works identity and complete disconnection from translated author; this leads to disappearance of source poem in Russian tradition and emergence of some simulacrum having insignificant artistic value.

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