

LEXICAL COMPLIANCES IN POETRY TRANSLATIONS OF A. AKHMATOVA INTO THE TATAR LANGUAGE

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Abstract. This article discusses the problems of translating a poetic text by the example of translations of poems by A. As a result of the analysis of lexical features, in particular neologisms and archaisms, it turned out that the latter are a frequent occurrence in the poetry of A. Akhmatova, which cannot be said about neologisms. Both archaisms and stylistic archaisms were revealed. All of them are translated into the Tatar language with active vocabulary. The study complements a number of works in the field of linguistics and poetics regarding the translation of Russian-language poetic texts into the Tatar language. In the framework of the work, the features of translating poems by A. Akhmatova into the Tatar language were identified, errors made during translation were identified. The main provisions, results and language material can be used in lectures on the stylistics and linguistics of the text, in practical classes in the Tatar language and translation studies.

Keywords: translating a poetic text, frequent occurrence, linguistics and poetics regarding.

1 Introduction

Poetic translation is the translation of a poetic text created in one language using a poetic text in the target language. The translator must create a new poetic text, equivalent to the original according to its conceptual and aesthetic information, but using, if necessary, completely different linguistic, and sometimes poetic forms (Girivenko, 2000, p. 11).

Questions of poetic translation were asked by L.S. Barkhudarov, V.N. Komissarov, V.S. Vinogradov, as well as a significant contribution to the field of solving the problems of translation from Russian into Tatar and vice versa were made by E.M. Akhunzyanov, R.A. Yusupov and many others.

The poetry of the beginning of the 20th century coincided with the period of women's struggle for equality. Women found a poetic voice in the person of Anna Akhmatova, so the choice fell on the works of this particular great author and their translations. Such a vivid poetry of A. Akhmatova, who embodied in her lyrics a difficult story about a female character in a critical era, could not go unnoticed. Today, her poems are translated into many languages of the world. Jean-Louis Bakes translated into French, Richard Wilber into English, Muhammad Afifi Matar into Arabic, Ahmatologist Adam Pomorski into Polish, Maria Shandurkova into Bulgarian. Along with these languages, there are translations into the Tatar language. For example, "Requiem" was first translated into Tatar by the front-line poet Kavi Latyp. Lena Shakirzyan, Laisa Zulkarnaya also have translations of some poems. The collection (Akhmatova, 2013), which we studied and saw the light in 2013, presents translations of poets of the "new wave": Rifa Rakhman, Ramis Aymet, Ilsiyyar Iksanova, Louise Yansuar, Lilia Gibadullina, Gulnaz Valeeva and Yulduz Minnullina.

This topic is relevant, since the translation of the works of A. Akhmatova is interesting and peculiar in terms of vocabulary. Despite the fact that there are some studies that highlight the features of poetry by A. Akhmatova (Kihney, 1997), questions of poetic translation in Russia in the first third of the XIX century (Girivenko, 2000), problems of translation of national realities (Yerbulatova et al, 2018), lexical expressive means (Fakhrieva et al, 2017), comparative constructions from Russian into Tatar (Gulnara et al, 2018), the identification of lexical difficulties in Russian-Tatar translations (Salakhova & Sibgaeva, 2014), the study of educational Internet resources in Turkic languages (Kabirova et al, 2018), this topic has not been considered in detail. Moreover, neologisms and archaisms were not previously studied

in the work of A. Akhmatova in comparison with the Tatar translation. The study of lexical correspondences and analysis of translation techniques contribute to the acquisition and consolidation of translation skills and help to penetrate deeper into the features of the language.

The purpose of the work is to analyze the translation of lexical features, in particular neologisms and archaisms, when translating the poetic works of A. Akhmatova into the Tatar language.

The subject of the research is lexical correspondences, namely: neologisms and archaisms in the translation of the poems of A. Akhmatova into the Tatar language. Consequently, the object is the original poems and their translations, which are given in the collection "Selected Works" - "Sailanma eserlur".

The theoretical significance is that the study complements a number of works in the field of linguistics and poetics regarding the translation of Russian-language poetic texts into the Tatar language. In the framework of the work, the specifics of translating poems by A. Akhmatova into the Tatar language were identified, the main errors made during translation were identified.

The practical significance of the work lies in the fact that the main provisions, results and language material can be used in lectures on the style and linguistics of the text, in practical classes in the Tatar language, translation.

2 Methods

In this study we used the method of extracting the necessary material (search method), as well as the method of comparative analysis, including observation, interpretation and description.

3 Results And Discussion

Under translation correspondences (equivalents) we mean words and phrases of the translation and the original, which in one of their meanings convey an equal or relatively equal volume of significant information and are functionally equivalent (Vinogradov, 2004, p. 83).

3.1 Neologisms and occasional words

As you know, in modern linguistics distinguish neologisms and individual neologisms (occasionalisms). Neologisms are new words that call new objects, phenomena. They are directly related to scientific and technological progress. As a rule, they are translated by the equivalent word into the translated language or transcribed (Millanej & Khalili, 2016).

Difficulties arise when translating individual author neologisms, and often even go unnoticed by translators. The meaning of such words is derived from their inner words and context. In this regard, two ways are distinguished for the translator: tracing and the creation of their neologism (Vinogradov, 2004, p. 122).

Below are examples of neologisms.

1. *The hundred-million people* (Akhmatova, 2013, p.64). Translation of this adjective is omitted. Only a translation of the word people - halkim (my people) is presented. The omission of neologism did not cause significant damage to the meaning, since it is synonymous with a word "large" (the word "people" already means a lot of people), but the author's style could not be reflected.
2. Mysterious *non-meeting* (Akhmatova, 2013, p.76) - Serle Ochrashmunat. The sentence is translated by means of tracing paper, but unlike the Russian language, in the Tatar

form Ochrashmau (not to meet) exists, and it does not constitute neologism.

3.2 Archaisms in the original and translation. Classification of Archaisms

Archaisms include obsolete meanings of words, such as, for example, bast shoes, boyar, smerd, etc. They are commonly called historicisms. This also includes archaisms proper - the outdated names of existing objects and phenomena: eye, lanits, this, those, etc.

In the modern Russian language, the so-called stylistic archaisms are also distinguished. These are the words "high style" characteristic of book speech. These include: city (city), bank (coast), mid (midnight). In colloquial speech, they are used quite rarely, since they are perceived by the carrier as passive vocabulary. Such archaisms are associated with the existence in Russian of the actual Russian and Church Slavonic languages, which subsequently formed such doublets. This is unique to the Russian language.

In translation, such lexical units are equivalent to archaism or a book word in the translated language. Usually the translation of archaisms does not cause any particular difficulties, unless these are national realities (Vinogradov, 2004, p. 138-140).

We proceed to consider some examples.

1. They need my tears ... - Kan tʏgel, tǝnnǝgen ʏlyta / Minim kʏz pounded the nurind (in a word Not a soul, but a body warms in the rays of my tears). Stylistic archaism must be omitted in the translation, but it is offset by a descriptive translation.
2. With luminous oblivion, wash away.... - Nur cǝcʏep ontlyu white [2: 114] (in a word radiating oblivion wash away). Stylistic archaism is luminous - the adjective is translated, firstly, as participle, and secondly, by active vocabulary.
3. In the evening thought... - Kichke shǝfǝkǝlǝr (in a word Evening sunsets). As you can see, the translation of archaism is omitted.
4. My eyes are a blue fire... (Akhmatova, 2013, p. 35). - Kʏz nurlǝrʏm - zǝngǝr yoldyzyk (Akhmatova, 2013, p.117) (in a word. The rays of my eyes are a blue constellation). And in this case, archaism was not preserved in translation. The equivalent is selected from active vocabulary, since the archaic version of the word is absent in the Tatar language.
5. Having sighed... (Akhmatova, 2013, p. 45). Translation omitted again. But the feeling of despair that this archaism conveys here is conveyed through the rhetorical question "Mǝnǝ nǝrsǝ?" (What is it to me?).
6. Prithina (Akhmatova, 2013, p. 80). - Agym (Akhmatova, 2013, p. 162). (flow; stream; stream; duct, duct). In this case, a not quite complete equivalent is obtained. According to the dictionary of archaisms, the word prithina means a place to which something is confined, attached. But if we consider the translation as part of the context, then the meaning is transmitted, although the stylistic coloring has suffered.
7. The falling star (Akhmatova, 2013, p. 82). - Yoldyzy syman - tǝngǝ atylgan (Akhmatova, 2013, p. 164). (known as a star - fell into the night). Here again we see an example of an incomplete equivalent. Archaism is translated by active vocabulary, and without context, the meaning of what the translator wanted to express is not entirely clear.
8. The mouth (Akhmatova, 2013, p. 44). - Irennur (Akhmatova, 2013, p. 126). (Lips). Due to the fact that the Tatar language lacks the archaism of this word, the active word is used in the translation.
9. Blasphemy (Akhmatova, 2013, p. 44). - Khurlagan, tirgǝgǝn (Akhmatova, 2013, p. 126). (Offended, scolded).
10. And silence rest upon them (Akhmatova, 2013, p. 42). - hǝm and hǝ Kanyna tynichlyk (Akhmatova, 2013, p. 124).

(literally. And peace rests on the soul). Archaism "revered" is given by the pompous "and" - descends; lays down.

11. The words to utter (Akhmatova, 2013, p. 43). The translation of this archaism is omitted.

As can be seen from the above examples, relatively few neologisms were used, only two were hundred-million, non-meeting, however, only one of them was translated, the other was omitted.

Archaisms are a frequent occurrence in the poetry of A. Akhmatova. We have identified 15 of the most striking examples: archaisms proper and stylistic archaisms. Most of the translation was conveyed by words from active vocabulary, perhaps this is even due to the fact that the translators belong to the "new wave". In some cases, words expressing archaism, as well as the meanings of these words, are absent in poems translated into the Tatar language (Alkhateeb, 2019).

4 Summary

This study examined the lexical features of the translation of poetic texts by Anna Akhmatova.

The purpose of the work was to identify some lexical features of the translation into the Tatar language of poems by A. Akhmatova, namely, a comparative study of neologisms and archaisms in the original and translated texts by such poets-translators as Rifa Rakhman, Ramis Aymet, Louise Yansuar, Ilsiyr Ihsanova, Liliya Gibadullina, Gulnaz Valeeva.

As part of the work, it was found that the main function of a literary text is an aesthetic function. The main feature of lyric poetry when compared with epic and dramatic is the depth in itself, a description of not events, but internal experiences.

For the analysis of translations, 54 texts of translations of poems by A. Akhmatova from the collection "Selected Works" ("Saylanma ǝsǝrlǝr") were selected.

Based on the analysis of these translations, the following conclusions can be drawn.

The poetic manner of A. Akhmatova is based on associations. A certain fact of reality mentioned in her works evokes memories and similar experiences in the reader, helping to better understand the author himself. Her lyrics are allegorical, but at the same time she does not abuse metaphors, which facilitates the task of the translator and allows her verses to be translated almost "word by word". However, allegory is often hidden behind this external simplicity, and you should be careful when translating, since the probability of skipping used expressive means increases and there is a risk of inadequate translation.

The search for examples was done at the lexical level. Relatively few neologisms were identified, only two were hundred-million, non-meeting, however only one of them was translated, the other was omitted, which cannot be said about archaisms - they are very frequent in Akhmatova's vocabulary. There were 15 of them. The translation was mostly conveyed by words from active vocabulary or completely omitted.

When making translations, the authors did not always seek to preserve factual information, trying to pay more attention to the deep meaning of the statement.

In general, translations of Anna Akhmatova's poems are quite adequate in terms of translation.

5 Conclusions

In conclusion, it should be said that the translation of poetry is the most difficult type of translation, since in addition to the aesthetics of the transmitted information, which often reveals the

need to select other ways of expression, it is important for the translator to preserve both the external structure of the text and the internal content, as well as in ideal and rhythm, and the size, and type, and nature of the rhyme.

In the analyzed translations, translators were able to create an external form of poems, however, the content was not fully transmitted.

We managed to solve the problems, which consisted in analyzing the texts of the original and translation and comparing them. At the same time, attention was paid to the lexical composition. It was also possible to achieve the goal, namely to identify lexical features in translations of the poetry of Anna Andreevna Akhmatova into the Tatar language.

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