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Expressive Means in Tatar Translation of Alexander Sergeevich Pushkin's Novel "Eugene Onegin"

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Abstract

The comparative study of the Tatar translation of the novel in verses "Eugene Onegin" by Alexander Sergeevich Pushkin and the original is performed in this scientific article in order to determine its artistic quality in the aspect of the lexical expressive means transfer of the original. The following methods and techniques were used in the work: comparative and hermeneutic method, etc. The study is based on the translation of Pushkin's novel, which was performed in the early 1950s, by Tatar poets Ahmet Iskhak, Ahmed Faizi and Shaykhi Mannur. In 1930s the novel was already magnificently translated by Fathi Burnash, but soon it was declared an "enemy of the people", and thus the regional committee of the party created a brigade of the best poets and ordered the translation to be published urgently. Based on the analysis of the novel in verse "Eugene Onegin" from the point of view of the lexical pictorial means of language use, we have discovered that Pushkin's language is full of rich imagery and a high degree of metaphorization and epithets. One of the most frequently used lexical stylistic devices in the novel in verse is metaphor and epithet. The author uses both simple and expanded metaphors. The latter can cover whole sentences or several sentences, forming the chain of metaphors for general semantics.

Keywords: Pushkin's poetry, Pushkin's prose, Poetic text, Artistic translation, Lexical means of expressiveness.

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Introduction

The work of an interpreter is interesting, excitable and, most importantly, demanded. There are over five thousand languages in the world, and they all require a translator. A living twin of the original - this is the name of a poetic translation. The process of poetic work translation must be a full-blooded process of literary creativity in the language of translation. Due to the artistic translation, we have an opportunity to enjoy the beauty of the poetic form created in any language of the world.

An author and a translator, although divided by cultural boundaries, but not prevented from the understanding of the word beauty and its admiration. Toward the main goal, a poet-translator seeks to preserve a poet's independent poetic value. In order to recreate a poem in the language of translation, an expert must be not only a sensitive poet, an excellent translator, but also a very experienced philologist. An important role in the translation is played by the definition of an original poetic form, since it is the totality of the paths that creates a unique mood and causes completely different emotions.

Methods

The following methods were used in the study: a descriptive method (used to describe the process of artistic translation); the method of an original analysis and its various translations (the lexical means of expressiveness of translation into Tatar were analyzed), the comparative method (during Tatar translation research concerning the Pushkin's poetic novel "Eugene Onegin" with an original in order to determine its artistic quality in the aspect of the lexical expressive means of the original transfer).

Results

The lexical-phraseological system of Russian and Tatar languages in comparative-typological terms is the combination of common and specific elements. The study of lexical and phraseological means of two languages has a great theoretical and practical significance (Sibgaeva & Salakhova, 2014; Yuisufuva et al., 2016; Abdrakhmanova et al., 2016; Islamova et al., 2014; Sibgaeva et al., 2016).

The imagery and the expressiveness of lexical means of languages are based on the figurative use of words. Metaphors, in contrast to comparisons consisting of the likened and likening parts and communication means, sometimes lose its meaning and image in the literal translation and the translation with some change, that is, they lose the elements which constitute their essence (Yusupov, 2005: 116). Nevertheless, the unity of objective reality reflected in the paths of different languages, as well as the general moments in the artistic thinking of Russians and Tatars, cause the existence of a significant number of metaphors with the same meaning in both Russian and Tatar languages and expressing basically the same images (Yusupov, 1980: 317).

A.S. Pushkin became a great transformer of the Russian literary language. On the basis of a lively Russian speech, he strove to create a "common language". In his artistic works, the poet strove to ensure that the verbal means of the language strictly corresponded to the world depicted by him: the epoch, the characters of the heroes, their way of life. And this correspondence is found in the novel "Eugene Onegin". The poet himself called the novel "a collection of motley chapters" dedicated to Pletnev. This statement of the poet is also true in relation to the language of the novel "Eugene Onegin". The work presents the most diverse elements of vocabulary and the means of artistic expressiveness.

Pushkin's works began to be translated into Tatar language in 1900, and the highest level of translation activity was achieved in the second half of the 1930s (Safina, 2014: 5). Undoubtedly, starting the artistic translation of the novel by Alexander Sergeevich Pushkin "Eugene Onegin" into Tatar language, the very first goal of A. Iskhak, A. Faizy, S. Mannur was the reconstruction of those subtle and resonant

connections that exist between the rhythm and the intonation of an original work. To see a real meaning behind the string of words and intonations, to feel the atmosphere of the work and carefully recreate it in the language of translation - this is the work of the poet-translator, in this case - Ahmet Iskhak, Ahmet Fayzi and Shaykhi Mannur.

The language of A.S. Pushkin differed with dynamics and energy. He was a wonderful master in the expression of the spiritual life of a man, his thoughts, feelings and aspirations. The poetry speech of Alexander Sergeevich is characterized by a huge will-power, the desire to turn a word into an action. During translation into Tatar A. Iskhak, A. Faizi and S. Mannur aspired to produce the same impression which the reader receives from Russian, translating the author's main thoughts and ideas. In order to convey an exact meaning of the original, the translators had to resort to the change of translated sentence structure in accordance with the norms of the Tatar language, rearranging or even completely replacing individual words and expressions.

Discussion

Let's consider the artistic translation of lexical expressive means - metaphors into Tatar language. When the youth rebellious / Eugene time came, / The time of hope and tender sadness, / Monsieur was dismissed from the court (Pushkin, 2002: 33); Kilep citkâç Yevgeniyğa şawlı / - / Neçkä sağış häm ömetlär çağı, - / Çığarıldı Monsieur alardan (Pushkin, 1954: 316). As we see, the adjective rebellious is translated as şawlı (noisy, sonorous), and not as in the dictionary fetnäle, tıñsız, tınıcsız; the word gentle is translated as neçkä (thin), and not as nazlı, yağımlı, näfis, yomşaq. In our opinion, the following translation would be more successful: Kilep citkâç Yevgeniyğa fetnäle / Yäşlek çağı menä ber zaman, - / Nazlı sağış häm ömetlär çağı, - / Çığarıldı Monsieur alardan.

But the ringing of the Breguet informs them, / That the new ballet began (Pushkin, 2002: 45); Breget tawışı şunda xəbär itä / Başlanğanın yaña baletniñ (Pushkin, 1954: 322). In these lines, the word ringing is translated into Tatar by the word tawış (voice), a more correct translation will be çıñ, çıñlaw, çıltraw. In our opinion, a more accurate version of the translation should be as follows: Breget çıñı şunda xəbär itä / Başlanğanın yaña baletniñ.

And truffles, the luxury of young years, / the best color of French cuisine (Pushkin, 2002: 49); Yäşlek kürke - trüfel annarı, / Şunduq iñ şäp frantsuz aşları ... (Pushkin, 1954: 319). In this example, the word luxury is translated by translators through the word kürke (beauty, charm), despite the fact that this word has the meanings zinnät, baylıq. We believe that the translation of this stanza was successful.

And, fixing on a foreign world / a mistuned lorgnette ... (Pushkin, 2002: 56); Yünälderep ällä lornetım / Yat yözlärgä, özep ömetem ... (Pushkin, 1954: 324). In this stanza the meaning of the word world is conveyed by the word yözlär (people), and not through the words dönya, cihan. Despite the fact that the translation is not a verbatim statement of the original text in the words of the language of translation, one cannot fail to recognize the talent of such translators as A. Iskhak, A. Faizi, S. Mannur. They managed to convey the meaning of this stanza. The translation is very close to the original in its own way. The novel in verse has a beautiful Tatar sounding.

The translators have made significant changes in the following lines, which led to the loss of Pushkin's main idea: the metaphor of the sounds of life is conveyed through the comparison şığırlärgä canın bağışlaw kük (as the dedication of the soul to the verse), rather than tormış awazları, as it should be. Without a high passion / do not spare life for sounds, / He could differ iambus from trochee, / despite all our efforts (Pushkin, 2002: 58); Şığırlärgä canın bağışlaw kük / Böyek därtlär anda bulmadı, / Ul xoreydan, tırışsaq ta bik küp, / Yambını hiç tä ayıra almadı (Pushkin, 1954: 328).

On their captivating tracks / Fierce gazes fly ... (Pushkin, 2002: 62); Oçıp ütä; ezen şularniñ / Utlı küzlär qarap ozatalar (Pushkin, 1954: 333). As you can see, in this stanza the word fiery was translated not as yalqınlı, but utlı (fire); the word gaze was translated not like küz qaraşı, but simply by the word küzlär (eyes). We believe that this version of the translation does not distort the meaning of the original.

In the last taste of clothes / Taking your curious look ... (Pushkin, 2002: 61); Sezneñ qızıqsınu därten biläp / Soñıı tualet belän min monda ... (Pushkin, 1954: 337). In this stanza we observe the following phenomenon: the translators convey the adjective curious to Tatar language by the name of the action qızıqsınu (interest), and not as qızıqsınuçan; the word look is translated not like qaraş, but through the word därt (passion, fervor). From our point of view, the translation is successful one.

Not thinking of a proud world amusement, / loving the attention of friendship, / I would like to present you / A pledge worthy of you, / Worthy of a beautiful soul.. (Pushkin, 2002: 76; 1954: 341) As you can see, the metaphor of "the attention of friendship" is translated only as duslıq (friendship) - sineñ (sün) duslığıñ (your friendship). In our opinion, the main idea of the original remains.

And now let's consider the artistic translation of epithets into Tatar language. As our studies show, the epithets in the following lines have a successful verbatim translation. The following minor changes are observed: the word "immature" is translated by another part of speech, the ber component (one) is added before the word şayan (naughty), the plural affix is added to the word därt (affection, passion); the word "crystal" was left without translation (although the Tatar language has a splendid word bällür): More worthy of the beautiful soul, / Holy fulfilled dream, / Poetry lively and clear, / High thoughts and simplicity ... (Pushkin, 2002: 79); Layıqlısın sineñ güzäl canğa / Häm andağı izge xıyalğa, / Sineñ canlı, açıq cırlarıña, / Ğädilekkä, böyek uylarğa ... (Pushkin, 1954: 344); A careless fruit of my amusements, / The insomnia and light inspirations, / Immature and withered years ... (Pushkin, 2002: 81); Al, sin, şuşı saqsız cimeşen / Yuanu häm ciñel ilhamnarniñ, / Ölgermästän sulğan yıllarniñ ... (Pushkin, 1954: 347); So thought a young rake, / Flying in the dust on fast horses ... (Pushkin, 2002: 85); Şulay uylap, poçtovoyda oça / Yäş ber şayan, batıp tuzanğa ... (Pushkin, 1954: 351); Here is my Onegin liberated: / Shaved in the latest fashion, / Dressed as London dandy - and finally saw the light (Pushkin, 2002: 87); Häm Onegin çın irekkä çıqtı, / Soñıı moda belän çaç qırqıttı, / London dandy yı kük kiende, / Cämğiatkä inde ul kerde (Pushkin, 1954: 353); What else do you want? The world decided / That he is intelligent and very sweet (Pushkin, 2002: 89); Tağın närsä? Qarar birdelär: / Ul aqıllı, çibär, - didelär (Pushkin, 1954: 355); A learned fellow, but a pedant: / He had a happy talent ... (Pushkin, 2002: 91); Uqımışlı yeget, tik pedant / Bar añarda bik şäp ber talant ... (Pushkin, 1954: 357); But you, blessed husbands, / You are friends with him ... (Pushkin, 2002: 94); Yülär irlär, läkin añ sez / Haman da dus bulıp qalasız ... (Pushkin, 1954: 360); Wearing a broad bolivar, / Onegin rides on the boulevard ... (Pushkin, 2002: 95); Kiñ bolivar añ başında, / Ul bul'varğa kitä atında ... (Pushkin, 1954: 361); Until the sluggish Breguet / call him for dinner (Pushkin, 2002: 96); Uyaw breget xəbär itkänçe / Köndezge aş waqtı citkänne (Pushkin, 1954: 362); A magical land! Satire the brave lord / There in the old years (Pushkin, 2002: 96); Tılsımlı cir! Ber zaman bu töştä / Satırağa başlıq sanalğan ... (Pushkin, 1954: 362); There are familiar faces on the boring scene / And, fixing on an alien light / a mistuned lorgnette ... (Pushkin, 2002: 97); Tanış yözlär tapmıy küzlärem / Eçpoşırğıç säxnä urtasında ... (Pushkin, 1954: 363); And, the senses of the pampered delight, / The perfume in faceted crystal ... (Pushkin, 2002: 97); Quanıçı neçkä toyğılarniñ - İle maylar qırlı xrustal'dä ... (Pushkin, 1954: 363) etc.

In these verses A. Iskhak, A. Faizi, S. Mannur convey the word light in their translations by the word cämğiat (society), and the word itself has the translation of dönya; cir yöze, cihan. Despite these nuances, we believe that they managed to convey Pushkin's idea to the Tatar audience: Do not think of the proud world amusement, / Having loved the attention of friendship, / I would like to present you / A pledge worthy of you, / Worthy of a beautiful soul ... (Pushkin, 2002: 105) ; Küñelen açım ğorur cämğiatneñ, /

Diep tügel, bälki söygängä / Duslıgıñnı sineñ, min büläkneñ / Telär idem täqdim itärgä / Layıqlısın sineñ
güzäl canğa ... (Pushkin, 1954: 371).

As you can see from the following stanzas, the translators during the translation of epithets, translated some words differently or left as they were in the original - without any translation: the holy fulfilled dream is not like izge çınğa aşqan xıyalğa, but izge xıyalğa (a sacred dream), the epithet of "lively and clear poetry" is translated as sineñ canlı, açıq cırlarıña (to your live, open songs). If the phrase çınğa aşqan is not translated in the first line, in the second line the word poetry is presented not like şığriät, but by the word song (cır) and the possessive pronoun sineñ is added: Worthy of a beautiful soul, / Holy fulfilled dream, / Poetry lively and clear, / High thoughts and simplicity ... (Pushkin, 2002: 107); Layıqlısın sineñ güzäl canğa / Häm andağı izge xıyalğa, / Sineñ canlı, açıq cırlarıña, / Ğädilekkä, böyek uylarğa ... (Pushkin, 1954: 373).

Take the collection of motley chapters, / Half-funny, semi-sad, / Folk, ideal ... (Pushkin, 2002: 108); Çuar büläklärneñ hämmäsen, - / Yarım köлке, yarım moñlı alar, / Ğälilär häm ğadi xalıqçannar ... (Pushkin, 1954: 374); The minds of cold observations / And the hearts of woeful notes (Pushkin, 2002: 109); Yöräktäge tirän qayğılarnıñ, / Yoqısızlıq, salqın uylarnıñ (Pushkin, 1954: 375); But, my God, what a bore / To sit day and night with a sick person, / Not to walk a step away! (Pushkin, 2002: 109); Läkin, rabbım, nindi küñelsez soñ / Utıruı awıru yanında / Köne-töne, kitmi adım da! (Pushkin, 1954: 375). In these lines Ə. İskhak, A. Faizi and Sh. Mannur did not translate the word "congregation", instead of the word cıylması they used the generalized word hämmä (all); the word "semi-sad" is conveyed not as yarım moñsu, but as yarım moñlı (semi-melodic), the words "ideal" is not like aäli, observations are not like küzätülär, but uylar (thoughts), the word boredom is not like küñelsezlek, but as the adjective küñelsez (boring). Despite this, the translation is close to the original by content. But we would like to note that if there was no postposition soñ in the translation, the -lek affix would not be omitted, the translation would have a more Tatar sound: Läkin, rabbım, nindi küñelsezleq / Küne-töne, kitmi adım da!

In this example, the word kind in the translation language is given by yaqın in the sense of (close) and personal pronoun ul (he), although yaqın is translated as close, and kind - yaxşı, äybät. We consider the translation as successful one: Onegin, my good friend, / Was born on the banks of the Neva, / Where, maybe, you were born ... (Pushkin, 2002: 126); Onegin - ul minem yaqın dusım, Туиp-үскән Neva buyında, / Bälki sez dä tuğansız şunda ... (Pushkin, 1954: 390).

The basic meaning of the word strict is qırıs, but the translators stopped at another meaning of this word: they chose qatı (solid), and as for the word moral, the translators did not translate it (äxlaq, ädäp; üget, näsixät; notıq). Also they did not find it necessary to translate the phrase "in the Summer Garden" as cäyge baqçağa: Did not bother with strict morality, / slightly scorned because of abuse / And walked him in the Summer Garden (Pushkin, 2002: 128); Qatı moral 'belän borçımadı, / Tirğäşterde şuqlıq qılğanda, / Letniy sadqa yörtte hamam da (Pushkin, 1954: 393). In our opinion, if a word is translated into Tatar, a translator should use a more specific version of the translation: Qırıs äxlaq (notıq) belän borçımadı, / Tirğäşterde şuqlıq qılğanda, / Cäyge baqçağa yörtte hamam da.

What else do you need? The world decided / that he was intelligent and very sweet (Pushkin, 2002: 135); Tağın narsä? Qarar birdelär: / Ul aqıllı, çibär, - didelär (Pushkin, 1954: 397). In this example, we observe that the translators translated the adjective "sweet" not like söykemle, yağımlı, but by the word çibär (beautiful) and omitted the amplifying particle "very" - bik. After all, a literal translation is possible: Tağın narsä? Qarar birdelär: / Ul aqıllı, bik yağımlı, - didelär.

In the following example, we also see the changes in the translations of the epithets: the adjective "happy" is translated not as baxetle, but as bik şäp (a remarkable) by adding an amplifying particle bik (very); and the word talent is not translated as sälät, but in order to preserve the rhyme, it is left without translation and a component ber (one) is added to define and concretize the concept: A learned fellow,

but a pedant: / He had a happy talent ... (Pushkin, 2002: 138); Uqımışlı yeget, tik pedant / Bar añarda bik şäp ber talant ... (Pushkin, 1954: 399). In our opinion, the translation sounds beautiful. However, the following translation option is also possible: Uqımışlı yeget, tik pedant / Bar añarda baxetle säläät

Conclusions

Summarizing the mentioned above, we can say that the language element of "Eugene Onegin" is very diverse. The speech of the heroes and the author becomes the means of characterization, it creates a certain historical and cultural atmosphere, it determines the encyclopedic nature of the novel.

Our study showed that a comparative study of the Tatar translation of the novel in verse "Eugene Onegin" by A.S. Pushkin with the original in order to determine its artistic quality is very interesting and important in the aspect of lexical expressive means of the original transfer.

As the result of intensive contacts between Russian and Tatar languages, a significant number of specific verbal tropes acquires a general character. This is observed in semantics, in structure, and in lexical-grammatical design, and in figurative meanings of these languages expressive means.

The real and potential possibilities of Tatar language allowed to translate the metaphors and epithets of "Eugene Onegin" with the preservation of the meaning, imagery and emotional-expressive power of the original.

The performed comparative analysis is another proof of gradual fixation concerning the idea of Pushkin's lyrics and prose in Tatar translation not only concerning content but also its poetics, and the difficulties of its implementation.

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