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Metaphors in Russian Poetry Translations into Tatar

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Abstract

A comparative study of Russian poetry Tatar translations is performed in this scientific article, in particular, the poems by A. Pushkin, M. Lermontov, N. Nekrasov with the original to analyze lexical expressive means, namely the metaphors of the original. The following methods and techniques were used in the work: comparative and hermeneutic. The study is based on the translation of poems by A. Pushkin, M. Lermontov and N. Nekrasov, which was performed by Tatar writers A. Iskhak, A. Yunus, M. Sadri, A. Faizi, A. Erikay and N. Arslanov. The choice of authors and their works is conditioned not only by their popularity, but also by the peculiarity of their literary language, the distinctive feature of which are original pictorial and expressive means. On the basis of poem analysis from the point of view of lexical pictorial means of the language use, it was revealed that the language of the selected writers has a rich imagery and a high degree of metaphorization. The authors analyze the issues of metaphor adequate embodiment concerning the poetry by A. Pushkin, M. Lermontov, N. Nekrasov in Tatar language. The problem of the original meaning recreation is considered with the preservation of its form features. This problem is faced by the translators of a poetic text.

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

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Introduction

The artistic translation brings some people to the culture of others. A good translation of an artistic text requires the following components: 1) an absolute knowledge of a native language by a translator, that is, the language to which he translates; the knowledge of an original language can be much weaker, but good enough and quite decent to understand the nuances of the author's lexicon without help or a word-for-word translation and recreate it skillfully in its entirety; 2) full admiration for the author's talent, sympathy for the author's entire work and love for the work that he translates; 3) a respectful attitude towards his reader: to be on the alert constantly, to think about the ways a reader will perceive translator's synonyms and phrases.

An artistic translation plays an exceptional role in the literature of the Tatar people. Before the beginning of the 20th century, the works of Greek, French, English, German, Dutch, Polish and Finnish writers were published in Tatar language. And the beginning of the 20th century was marked in the Tatar literature by a large number of translations from Russian literature. It should be noted that the communication with advanced Russian culture made a fruitful impact on the development of realism in Tatar poetry and prose. During the Soviet period, a large number of works of Russian classical and Soviet literature is also presented in Tatar language. For example, the works by A.S. Pushkin were published as the translation into Tatar language more than 50 times, the total circulation made about half a million copies. (6 of them are chosen ones); L.N. Tolstoy was published about 40 times, the total circulation was about 350 thousand copies; A.P. Chekhov was published more than 20 times, the circulation made about 200 thousand copies; I.S. Turgenev was published about 20 times, the circulation made more than 150 thousand copies; M.Yu. Lermontov was published 14 times, the circulation made 100 thousand copies, etc. The works by N.V. Gogol, N.A. Nekrasov, I.A. Goncharov, F.M. Dostoevsky, A.I. Kuprin and many others were also very popular. Among the translators of the poetry, Ahmet Iskhak, Nuri Arslanov, Ahmed Fayzi, Ahmed Yerikeyev, Shaykhi Mannur, Salih Battal, Enver Davydov, Zaki Nuri, Adkhat Sinegulov and others were most fruitful. As a result of creative interaction, Tatar literature was able to enrich the arsenal of its visual means, and even Tatar literary language expanded its possibilities significantly. Everything new in the field of style and language, obtained through translation, was used by writers in their original work, contributed to the improvement of literary language (Minnibaev, 2004: 7-10).

The lexical-phraseological system of Russian and Tatar languages in comparative-typological terms is the combination of common and specific elements. The works by A.V. Fedorov, V.N. Komissarov, R.A. Yusupov and other researchers are devoted to various methods of transfer during the translation of lexical representational-expressive means. The study of lexical and phraseological means, the social-linguistic features of two languages, the problems of the relationship between languages and society are of great theoretical and practical significance (Salakhova & Sibgaeva, 2014; Abdrakhmanova et al., 2016; Sibgaeva et al., 2016; Kirillova Zoya & Kalganova, 2016; Kirillova, 2016).

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 (metaphors were analyzed and translated in Tatar), a comparative method (during the study of the Tatar translation of the poems by A. Pushkin, M. Lermontov, N. Nekrasov with the original to determine the artistic quality of original metaphors translation into Tatar).

Results

The originality of the poetics by A. Pushkin, M. Lermontov, N. Nekrasov is explained by the fact that they express the whole depth of Russian language, the figurative thinking of Russian people. Translators do not have the right to transfer these features to their own language mechanically, they need to try to find an exact equivalent of a word and all imaginative means, using all the possibilities of their native language.

According to scholars, the translation of metaphors is carried out in four ways: 1) literal translation; 2) the translation with the modification of some components, in which the image of an original is largely preserved; 3) the replacement of the original metaphor with the metaphor of the translation language, corresponding to the figurative meaning, but differing in the image expressed by it; 4) compensation, i.e. if one or another metaphor in the language of translation can't be expressed with an appropriate metaphor, its meaning is conveyed by an unrelated means. The metaphors of Russian and Tatar languages, translated by the first and second methods, i.e. with the preservation of imagery and figurative value, represent lexical graphic means common to these languages. The third way of metaphor transfer from one language to another is when the literal translation and the translation with an insignificant change of original leads to the violation of the language norms, as well as to the creation of language visual means unnatural and incomprehensible to speakers. According to the fourth method, the translation as a whole turns out to be adequate to the original as the result of compensation, since in order to compensate for the loss of metaphor in another case, an unreliable means of an original is translated figuratively. However, compensation should be carried out only within one work and the speech of one character, otherwise it would lead to an original distortion. Thus, the metaphors translated by the means of substitution and compensation represent specific language tropes (Yusupov, 2005: 120-122).

Discussion

Let's consider the artistic translation of lexical expressive means - metaphors, the translation of which is performed in Tatar language according to the first method. By you, by you alone ... My despondency / Nothing torments, nothing disturbs, / And the heart burns and loves again, because / it can't exist without love (Pushkin, 1954: 44); Minem xäsrätämne / Hiçber närsä bülderä almıy / Yöräk yana, yöräk tibä gel, / Çönki ul / Söymiçä buldıra almıy (Pushkin, 1954b: 17); Do not say: / So the youth withers! / Do not say: / Here is the joy of life! (Pushkin, 1954: 26); Äytmä hiç zinhar: / Tormış şulay, dip. / Äytmä hiç zinhar: / Yäşlek sula, dip (Pushkin, 1954b: 34).

In these examples, we see a literal translation of metaphors (the heart burns - yöräk yana, the youth fades - yäşlek sula). But it should be noted that the meaning of the original is amplified in the translation of the second example (yöräk yana, yöräk tibä). Nevertheless, the translation is performed successfully, because it corresponds to the original both by meaning and by emotionality. The daylight shine faded: / Mist covered the blue evening sea. / Make some noise, an obedient sail, / Get excited under me, the gloomy ocean (Pushkin, 1954: 51); Kön çıraqı - qoyaş sünde küptän; / Töşte zäñgär diñgezgä kiçke toman. / Şawla, şawla äydä, kündäm cilkän, / Dulqınlan tübändä, moñsu okean (Pushkin, 1954b: 18); Where is our rose, / My friends? / The rose faded, / The child of the dawn (Pushkin, 1954: 56); Duslarım, roza / Qayda, ni bulğan? / Tañ balası bit, / Rozabız sulğan (Pushkin, 1954b: 44); Greetings, a deserted corner, / A refuge of tranquility, labor and inspiration, / Where the flow of my days invisible flow pours / In the bosom of happiness and oblivion (Pushkin, 1954: 64); Minem awlaq, tın poçmağım, säläm siña, / Säläm ilham, xezmät häm yal tapqan cirem./Sindä baxet häm ontılı qoçağında / Ğömer yılğam kürenmişä ağa minem (Pushkin, 1954b: 68); Of course, we love the earth more than heaven. / A heaven happiness is unknown to us, / Though the earthy happiness is less hundred times, / But we know what it is (Lermontov, 2017); Nik

cirne söymäskä küklärdän küberäk? / Çönki bez küktäge baxetne belmibez; / Cir baxte bulsa da yöz tapqır kimeräk, / Ul nindi ikänne beläbez inde bez (İsxaq, 1985: 135); Volga! Volga! .. During high water spring / You do not water the fields so much / but produce great sorrow of people / Our land is full, - / Where the people, there is a groan ... (Nekrasov, 2017); İdel! İdel! Bezneñ cirebezne, / Basqan çaqlı xalıq qayğısı, / Yazın taşığan çiksez suiñ belän / Kiñ qırlarnı basa almıysıñ, / Qayda xalıq - şunda iñğıraşu ... (İsxaq, 1985: 155), etc. The translation of the metaphors we listed above is done by the method of calque. In order to preserve the rhyme, A. Iskhak uses the verb töşte at the beginning of the line. In this case, the phenomenon of inversion is used in poetic speech to attract a reader's or a listener's attention to the most important words in the semantic sense.

Next, let's look at the metaphors that are translated by the second method. And I feel: tears were born again in the eyes; / The soul is boiling and freezing (Pushkin, 1954: 61); Sizäm, küzgä yaşlärem kilä tağın; / Yarsıy häm tına canım (Pushkin, 1954b: 45). In this example, we meet with the phenomenon of the word meaning narrowing. If in "Russian-Tatar dictionary" the verb "boil" is translated as qaynıy, then the verb "fade" is translated as qatıp qala. Despite the small subtleties, this version of the translation is successful, because this stable expression is actively used in Tatar speech. We drink from the cup of being / With closed eyes, / Wetting the golden edges / With our own tears (Lermontov, 2017); Bez bu tormış qäsäsennän / Eçäbez yomıp küzne, / Anıñ altın ernäwenä / Tügep küz yäşbezne (İsxaq, 1985: 139); There was a Georgian girl, / Fading in a stifling harem: / This happened once: / From black eyes / the diamond of love, the son of sadness, / Rolled down (Lermontov, 2017); Yäş gruzınqa tora ide, / Şulay ber köndä / Qara küzendä / Söyü cäwhäre, xäsrät balası / Kürende menä (İsxaq, 1985: 140); In the golden age of early childhood / All living things live happily, / Without working since a jubilant childhood / It takes a tribute of fun and joy (Nekrasov, 2017); Bar tereklek yäşi raxätlänep, / Köç tükmiçä, ala sabıylıqtan, / Şatlıq, qızıq, raxät - barın da (İsxaq, 1985: 156). The change of one component is observed in the translations performed by A. Erikey, Z. Nuri, A. Iskhak, A. Faizi during the transfer of metaphors (yäşäyesh çınbarlıq) qäsäsennän - tormış qäsäsennän, mähäbbät (söyü) almazı - söyü cäwhäre, xäsrät ulı - xäsrät balası, balaçaqniñ - balalıqniñ). From our point of view, the proposed translation options are successful, the changes made by translators do not violate the meaning of the original. I have outlived my desires, / I have ceased to love my dreams; / Only suffer remains, / The fruits of an empty heart (Pushkin, 1954: 67); Söymäs buldım inde xıyallarnı, / Teläklärem bette, taraldı, / Tik ğazaplar ğına miña qaldı, / Can buşlığı birde alarnı (Pushkin, 1954b: 45). By these lines one can not but admit N. Arslanov's talent as a skillful translator: the meaning of the poetic text is fully disclosed, the translation is perceived by the reader as the original. Here the metaphor of the heart emptiness is presented by the translator not as yöräk buşlığı (heart emptiness), but as can buşlığı (spiritual emptiness). In this regard, the verse has a beautiful Tatar sound.

As our studies have shown, there are a few metaphors translated by the third method. Greetings, a desolate place, / A shelter of tranquility, work and inspiration, / Where an invisible flow of days flows / In the bosom of happiness and oblivion (Pushkin, 1954: 79); Minem awlaq, tın poçmağım, säläm siña, / Säläm ilham, xezmät häm yal tapqan cirem./Sindä baxet häm ontılı qoçağında / Ğömer yılğam kürenmiçä ağa minem (Pushkin, 1954b: 64). As you can see from this example, the metaphor "an invisible flow of my days" is translated as ğömer yılğam (my river of life). In our opinion, A. Iskhak managed to find the equivalent actively applied in Tatar language, using the adverb kürenmiçä (invisibly) to specify the meaning. And in the following example, we believe that A. Iskhak managed to find a successful equivalent in Tatar language: Shining among wide fields, / It flows! .. Hello, Don! / From your distant sons / I brought a bow to you (Pushkin, 1954: 76); Balqıp ağa inde änä / Ul kiñ qırda! .. Sawmı, Don! / Alıp qayttım siña säläm / Ullarıñnan, danlı Don (Pushkin, 1954b: 59).

It should be noted that the fourth method of lexical means translation, namely metaphors, is used by translators less often. Perhaps this is due to the fact that they approach the selection of equivalent units of the translation language more accurately and objectively: / There is a haze of night on the hills of Georgia / Aragva makes noise before me. / I am sad and light; my sorrow is light, / My sorrow is full of you (Pushkin, 1954: 60); Ğruziäneñ tawlarında / Kiçke toman, / Minem alda şawlıy Arağwa, / Ğämle dä, ä ciñel. / Sin uyımda minem hamam da (Pushkin, 1954b: 36). In this example, the metaphor is translated in a simple word, without any semantic hue, and the rhyme is preserved. If M. Jalil literally translated as toman yata (there is a fog), then there would be the distortion of the poem sounding.

Conclusions

Summarizing the mentioned above, we can say that the figurative use of Russian and Tatar words has a combination of common properties with specific ones. In the metaphorical use of Russian and Tatar examples from the works analyzed by us, the commonality of languages is manifested rather significantly, which is observed in structure, in semantics, in lexical-grammatical design, and in figurative meanings and the images of the metaphors from these languages.

Our study showed that the comparative study of the poems Tatar translation by A. Pushkin, M. Lermontov and N. Nekrasov with the original is very interesting and important for Tatar translation studies in order to identify and analyze metaphors. The real and potential possibilities of Tatar language allowed to translate the metaphors of poems with the preservation of the meaning, the imagery and the emotional-expressive power of the original.

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