“West”-“East” in the Tatar National Literature

L.R. Slavina, A.H. Mukhametzyanova and M.K. Khalimov

Naberezhnye Chelny Institute of Kazan (Volga) Federal University Russia, 423800, Naberezhnye Chelny, Mira prospect, 68
Elabuga Institute of Kazan (Volga) Federal University, Yelabuga, Russia, 423600, Yelabuga, Kazan street, 89

Abstract: Determining actuality and prospects of system analysis and comparing Western European and Arab-Persian prose translated and adapted into Tatar language in the period of the end of XIX- the beginning of XX centuries, summarize and identify the influence the Tatar national literature in the context of “West”-“East”.

It should be made the analysis and to define degree of similarity some originals with their versions in Tatar in genre aspects, architectonics and poetics of a literary text, to show the important of literary narration both in the theoretical and historic-literary scale. It is also necessary to reveal peculiarities of translation poetics, especially using of translated lexica-semantic, stylistic units.

Key words: Translation - Tatar National Literature - Narration - Lingvo-Culturological - Oriental-Muslim
- English-Speaking Writers - Prose - The “Plurality” Phenomenon - Transliteration - Recipient

INTRODUCTION

In cultural space of Tatarstan, caused by historical, geographical, political, economical and culturological factors, it works permanently being developed tradition of interaction, interpenetration of two outlooks-“West”-“East”. Mutually feeling (interrelation) of classics is the historical phenomenon depending on many factors and circumstances: on the specific historical and the national conditions, on the ideological, the religious, the esthetic views, on the traditions and the special concepts, on the cultural level and the literature development, the language’s perfection, on the keeping extremely accuracy), a literary type and a genre (the concept of untranslatable poetry has been followed by most of oriental and Tyurko-Tatar authors; with destruction of a system and the meter of interpretable works of literary, though it was not obeyed by themselves very strictly). Certainly, the form of ethno-esthetic self-consciousness of the Tatar people, development of national language cannot be presented without forceful integration of the Eastern civilization into it. The Eastern (Muslim) literature which was so popular among the people of the Volga region and Caesural area became a source of inspiration for the Tyurko-Tatar writers. The intention of each author-interpreter to bring the readers the esthetics of beauty and grace of Oriental-Muslim literary masterpieces was to promoted moral and esthetic betterment of people. Thus, works by Bottoms, Attara, Saadi, Rumi, Al-Gazali, Firdausi, Al-Ansari, became some kind of “universal compositions”, being at the same time both the object-lesson and the book of entertaining and “a poetic treasure” for poets.
Certainly, the form of ethno-esthetic self-consciousness of the Tatar people, development of national language cannot be presented without forceful integration of the Eastern civilization into it. “The Eastern (Muslim) literature which was so popular among the people of the Volga region and Caesural area became a source of inspiration for the Tyurko-Tatar writers,” writes Bakipova A [2]. The intention of each author-interpreter to bring the readers the esthetics of beauty and grace of Oriental-Muslim literary masterpieces was to promoted moral and aesthetic betterment of people. Thus, works by Bottoms, Attara, Saadi, Rumi, Al-Gazali, Firdausi, Al-Ansari, became some kind of “universal compositions”, being at the same time both the object-lesson and the book of entertaining and “a poetic treasure” for poets. Creative quests of the Tyurko-Tatar writers, such as Kutb, Sheds, Hisam Kyatib, Gabdrakhim Utyz-Imyani, Sh. Zacky-Sufi, M. Bigiyev, N. Dumavi, G. Tukaya, etc., are the example of highly qualified translational skills.

Side by side with traditional translations and expositions of Oriental literature, a large amount of translated literature from Russian to Turkish-Tatar is in Tatar language. Appeared Cite Abrar Karimullina, for the period of the late XIXth-early XXth centuries there were about 200 works of Russian writers were translated [3]. In the article “Causes of the emergence of the West - Europe (English) translated literature(XIX- XX) in the Tatar national literature” we mentioned that the translations of N. Gogol, A. Chekhov, A. Pushkin, I. Turgenev, M. Lermontov were printed by several times. Because of the special interest of tatar readers the works of L. Tolstoy have been published 35 times [4].

In the Tatar culture there was a need of deeper assimilating of the West European cultural space. To the point of Amirkhanov R. it was promoted by showing up socially-economic, socially - political contacts. Due to opportunity to live, get an education in Europe, the advanced youth began to get acquainted with the West not only through the Russian translated literature, original literature became available to them [5]. The most important task of advancement of distantly communication possibility of the Tatar culture with West-European was risen by the Tatar enlighteners as there was an understanding that the most available way of activation of cross-cultural communication was translational activity and book publishing.

During the studied period it is expedient to consider translated literature as a certain way of mutually recognition, interference, interaction in various aspects of culturalist, linguistics, esthetics as the original language as the recipient. Certainly it is impossible to compare the Arab - Persian or Russian interference in Tatar language with the West – European, but emergence of intertekstual contact in Tatar lingvo-cultural space is undoubted. According to Nigmatullin E. European writers were learned by Tatar readers through Russian literature, less through Turkish. The translations have been one of the major sources from which the Tartars get knowledge about the nature and life of Europeans. “Western man” as one translators felt good character, energy, relative independence, the others were a manifestation of selfishness and individualism, the third types impressed pessimist who refused to hustle suet [6]. In Tatar language there were global such works, as “The brothers” V. Hugo in S. Rakhmatulov's version (1910), the collection of Aesop and La Fontaine’s fables “Useful Fables” (1907), “Two athletes” D. Voltaire in A.Midkhad's version, “Travel to the Moon” Golyardo in I.Idris's version (1908) etc. The analysis of translated belles-lettres of the end of XIX- the beginning of XX centuries showed that there are more than 20 names of works the West-European authors in Tatar language.

In the frame of this project research the investigating interest is concerned the English-speaking authors' works which were transcoded in Tatar language. The interpretations of the English-speaking writers' literary production were made by Tatar writers-translators and published using Arabian letters at the period of the end of XIX-the beginnings of XX centuries are unique fund of the Tatar national literature which still is not transliterated and is not investigated both in a context of the theory of translation and in lingvo-culturological aspects. “Literary translations in particular help these different cultures reach a compromise. The increasing interest in the literature of other languages has required a more studious regard for the problems of literary translation. A translator deals with a text which involves linguistic, pragmatic and cultural element” [7]. Examples of such masterpieces as Lord Byron’s “The prisoner of Chillon” in Makhdus's version (1788) and S. Suncheley (1824), the novel “Uncle Tom’s Cabin” by Beecher Stowe were translated by M. Ibragimov and G. Alparova's (1909), etc. remain outside of interests of the theory of translation. Some works which become the fact of adapted literature and have had impact on development of literature of the recipient, were republished during the different period several times. For example, Mark Twain's work “The Prince and the Pauper”, translated by D. Gabidi was published 1912 and republished in 1915.
The detective genre was popularized in order to works of Arthur Conan Doyle (“The memoirs Sherlock Holmes”, 1908 translated by B. Gibadullin's, “History of a stolen brilliant”, 1907) Some western authors were published in different years in different interpretation. Especially brightly translational interest was shown to Daniel Defoe's world masterpiece “Robinson Crusoe”. Since 1898 this work was published and republished in the Tatar language more than 10 times in transfers by S. Maksudi, S. Adkhamaova, R. Rahmani, etc. There is a chart of headings translated versions of “Robinson Crusoe” in the article “The West-European (English) translate literature XIX-XX) in the Tatar national literature” [8]. This fact grants the right to consideration of a phenomenon of “plurality” in a context of transfers in Tatar language of English-speaking literature.

Innovation of this Research Project:

- The interpretations of the English-speaking and Arabian-Persian authors were done by the Tatar writers – translators at the period of the end of the XIX-the beginning of XX centuries are unique fund of the Tatar national literature. Within this project on the basis of the collected and transliterated material of English-speaking and Arabian-Persian authors is offered the anthology writing. As Spivak comments, “The translator is not only part of her community of readers: she also comes into contact with another community, negotiating with it, taking part in it… One of the ways to get around the confines of one’s ‘identity’ as one produces expository prose is to work at someone else’s title, as one works with a language that belongs to many others” [9].
- For the first time some translations of English-speaking authors are subjected to the transliteration.
- For the first time the "plurality" phenomenon in a context of translations English-speaking prosaic literature into Tatar and also the concept "literary narration" as separate literary products which is the factor of recipient literature. Lefevere points out that of the different forms of adaptations that writers commonly engage in, including: translation, criticism, commentary, historiography and anthologies, translation is the most obviously recognizable type of rewriting that is influential in projecting and disseminating the image of original writers and their works beyond the boundaries of their culture of origin [10].

To draw the conclusion, one can say that studying and estimation of historic-literary and ideological contents through poetological filling of works separately taken (English-speaking and Arab-Persian) authors in the original and through the recipient (Tatar) language is the purpose of the given research. For it we should make the analysis and to define degree of similarity some originals with their versions in Tatar in genre aspects, architectonics and poetics of a literary text, to show the important of literary narration both in the theoretical and historic-literary scale. It is also necessary to reveal peculiarities of translation poetics, especially using of translated lexica-semantic, stylistic units. We ought to find out the free stile interpretation rate of the text and a language intermediary role in the translations.

Inference:

- It was given emphasis to the adaptations and interpretation of literary texts of English-speaking and Arab-Persian authors made Tatar writers-translators from the end of the XIX century are a unique collection which was affected to the development of the Tatar national literature.
- Publishing the translated prose of the English-speaking and the Arab-Persian authors (late XIX-early. XX centuries) is proposed.
- It is necessary that a more thorough study of the “narration” and “plurality” phenomenon.

REFERENCES