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Aesthetic Interference and Untranslatability as Concepts of Comparative Literary Studies

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Abstract: On a material of the translation of Lermontov's Poem "Fear" (1830) made by G. Tukay, a Tatar poet (1996-1913) and translations of G. Tukay's poems "National melodies" made by V. Tushnova, R. Bukharaev and B. Dumaeva-Valieva into the Russian language such features of the perception of the works of literature of different nationality as an aesthetic interference and untranslatability are revealed. Perceiving the phenomena of the other national literature, the recipient compares them with his reader's and life experiences, enriching them with new meanings and giving them a new life in a new space and time. It was found that the hidden potential meanings of the artistic content of the works that arise in the process of interaction in the perceiving of "own" and "the Foreign" by the mind of the reader are being revealed through the aesthetic interference. Untranslatability is found in the semantic transformations that occur as a result of the leveling of certain aspects of the research and the inclusion of the translation of the components that are missing in the original work into the text. Aesthetic interference and untranslatability fall within the dialogue between different national literatures and reflect the identity of each of them.

Key words: Aesthetic interference, untranslatability, identity, comparative studies, communicative uncertainty, G. Tukay

INTRODUCTION

In comparative literature, there is a search for new relevant theoretical foundations in the study of modern interliterary process. There is the reader-response criticism which focuses on issues of the reader's perception and the associated process of understanding (Iser, 1978, 1988, 1993; Ricoeur, 2002; Jauss, 1977, 1999). Among the central concepts of the reader-response criticism, there is a "communicative uncertainty" introduced by Ingarden (1968).

Based on the understanding of the literary work as a complex structure, balancing between communicative certainty and uncertainty, R. Ingarden pointed to its (work's) intentional multivariability and singled out "areas of uncertainty" due to which the product is able to maintain an aesthetically open character. Developing the ideas of Ingarden (1968) and Iser (1978) considered "areas of uncertainty" as the basis of the reader's perception: they are, in the opinion of the German scientist, allow the reader to "connect" the experience of others to his own personal experience.

The concept of "communicative uncertainty" is productive in comparative studies during the study of phenomena that occur in the process of perception of works of art of other nationalities. Her research is one of the ways of understanding of the national identity of the literary systems (Eduardo, 2009; Skulj, 2003; Douglas, 2007; Davidson, 2013; Amineva, 2014).

MATERIALS AND METHODS

At the meeting with the other work, the reader fills the areas of the semantic uncertainty, based on life and reader's experiences generated in the framework of their own culture. This process may be seen as interference: the imposition of an aesthetic (in the broadest sense, it is cultural, correlated with the national culture) reader's experience on the artistic experience of other nationalities. Aesthetic interference, being one of the natural sources of the multiplicity of meanings of a literary work, is mostly noticeable in cases where between the work and the reader, there is a cultural distance, due to their belonging to different types of cultures (such as "Eastern" and "Western", Christian and Muslim) (Khabibullina, 1998).

The untranslatability is another phenomenon associated with the concept of "communicative

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uncertainty". Untranslatability in modern research is seen as a phenomenon that occurs in the "points of non-contact" of language, "moments of contrast" in which "languages behave in fundamentally different way, so that between them any contact cannot be found" (Smirnov, 2010). The presence of these "points" is not due to the differences in language but the differences in thinking.

RESULTS AND DISCUSSION

Numerous translations of Russian poetry serve as one manifestation of intensification of the dialogue between the Tatar and Russian literatures at the beginning of the XX century. Tatar poet was addressing to the works of Russian classical writers of the XIX century (Pushkin, Lermontov, Koltsov, Nekrasov) and the translations themselves, mainly were free.

So in 1907, a poem "Vagaz" by Tukay (2003) was printed in the journal "Al Islah", a free translation of it called "Opaseniia" ("Fears") (1830) was made by Lermontov (1988).

Researchers of Lermontov's creativity pay attention to the stylistic features of the poem, in which "traditional elegiac themes and phraseology combined with the deliberately "reduced" descriptions of aged lovers and colloquial prosaic vocabulary" (Vatsuro, 1981). This stylistic ambivalence is not reflected in the translation of Tukay (2003), which basic emotional tone is different. In Tukay's translation "reduced" descriptions of old lovers are reduced:

I beden, zhalok budesh' ty,
Gliadiashchii s kresel il' podushki
Na bezobraznye cherty
Tvoei dokuchlivoi starushki (Lermontov, 1988)
Berazdan sin tushakka da egyldyŋ;
Zyerchykly yozena karchygynyŋ
Kararsyŋ tilmerep, maeyus bulyp sin;
Elarsyŋ molderap, makhzun bulyp sin

"Bezobraznye cherty" (the ugly features) means "Zyerchykly ioz" (literally "morshchinistoe litso" "wrinkled face") and prosaic words "dokuchlivaia starushka" ("a pesky old lady") are omitted at all. Moreover, transferring the emotional state of the lyrical character, Tukay introduces the motive of crying and uses the lexemes specific to the high-style (Kararsyŋ tilmerep, maeyus bulyp sin;/Elarsyŋ molderap, makhzun bulyp sin) (Tukay, 2003). The researcher gives the tragic tone to the experiences of the lyrical character as they are evidences of an image of Azrael in a Tatar poem (in the mythology of Islam it is the Angel of Death): Kuŋellerak a_alga bash iyarga; Va Gazrailga: "Min yalgyz!" diyarga (Tukay, 2003). Semantic and stylistic transformation is obviously found in the translation of the name of the poem, Tukay translates "Opasenie" ("Fear") as "Vegaz" ("Nastavlenie" ("Manual")). The title, which Lermontov selected, corresponds to the basic motive of the poem: "warning about the fragility, inevitable" end of "the feeling of love" (Vatsuro, 1981). However, Lermontov's poem lacks didactic intention, which appears in the first part of the poem of Tukay:

Siŋa suz shul ki: sin soima, yaratma;
Kuzeŋne tyi, matur kyzga karatma
Kacha kur, yakhshy saklan, dust, gyishyktan
Kuŋelne bikla, yul birma ishektan

Lermontov's warning "Strashis'!" ("Fear!") turns into Tukay's number of imperatives: "soima", "yaratma", "kuzeŋne tyi", "kuŋelne bikla!". This, obviously is associated with didacticism characteristic to the Tatar literature that was characteristic of especially early Tukay's poetry.

Thus in a free translation by Tukay stylistic ambivalence of Lermontov's poem is leveled: the components of the work related to the "low" style become communicatively uncertain and the author fills "empty spaces", arose from this uncertainty, in semantic and stylistic units, relevant features of the Tatar literature. The result of this interference becomes actualization of one of the potential meanings of Lermontov's poem.

Communicative uncertainty often arises in cases when in the recipient literature (culture), there are no artistic concepts typical of the perceived literature. In such cases, the recipient can replace these concepts with the other ones, characteristic of the culture to which it belongs. Let us illustrate this position analyzing the poem of G. Tukay but "Shoma tormysh yulynda" (1911) which is a free translation of Pushkin's work "Kogda tvoi mladye leta" "When there are your young ages" (1829).

A "society" (high society) becomes a central image in Pushkin's poem. Each of the four parts of the poem contains an evaluation perspective of the "society": "kholodnaia tolpa "calm crowd", "beschuvstvennyi kumir "unfeeling idol" in the first part; "society" that "ne karaet zabluzhdenii/No tainy trebuet dlia nikh", "does not punish mistakes/But secrecy is required for them" in the second part, despicable "tshcheslavnaia liubov", "vain love" and "litsemernye gonen'ia" "hypocritical persecution" of "society" in the third part; "blestiashchii dushnyi krug" "brilliant stifling circle" in the fourth part (Pushkin, 1985).

All these esteems in Pushkin's creativity are placed into a stable evaluation paradigm of "society",

based on the opposition of sensual personality and insensitive ("calm") crowd. "As a spiritual completeness, M. Gershenson wrote on this subject is the highest state of the individual, so dispassion is the lowest, the latter poverty of the soul. Pushkin invested this one sign into the concept of the crowd. It is absurd to talk about his aristocratism: the mob for him are those who live dispassionately, without yearning for spiritual fullness; the word "calm" in his work is a constant epithet to the word "crowd" and is found dozens of times in various combinations: "calm crowd", "calm society", "calm mediocrity" etc." (Gershenzon, 1990).

The image of the crowd-society in Tukay's translations is missing. In the first two verses, the equivalent of Pushkin's society is "don'ya" (peace):

> "Kabakhat", "badbakhet", "_unsez" kebi kup
> yamsez at alsaŋ. Sine tashlap boten don'ya,
> uze? yalgyz fakat' kalsan

This translation gives the poem of Tukay a tragic tinge (a lexeme "don'ya" indicates the total loneliness of the addressee).

Characteristics of society in the next section become more emotional (suggestively saturated) (in Pushkin's poem there is a "kholodnaia tolpa" ("calm crowd"), while in Tukay's work it is "tash kuŋellelar" (literally: "kamennye serdtsa" ("hearts of stone")). Finally in the later parts of Tukay's poem, the word "halyk" appears as an equivalent to Pushkin's "society": Halyk lakin siŋa itkan uzeneŋ khokmene bozmas, Egylgannarga kul birmas, batyp barganga_ep suzmas (Tukay, 2003).

"Halyk" in this case is an equivalent of the crowd, but in contrast to Pushkin's poem, not the crowd as a secular society. This is due to the fact that in the Tatar literature of the early XX century, the concept of crowd-society was omitted.

The word "halyk" as well as "don'ya" in Tukay's poem represents the entire human community, which reinforces its tragedy. Attention is drawn to the fact that there is a new opposition in Tukay's poem (compared to Pushkin's poem): "Halyk" (people of the world) "Hoday" "God": Zazalau kamchysyn birgan gonahly ul halykka kemŋ; Tugel, yuk! Birmagan hichkem; Hoday gadil, Hoday hakim!

In these verses, acknowledgment of God as the only source of justice that gives the poem philosophical meaning, appears. Thus, situation of the communicative uncertainty associated with the absence of the concept of crowd-society in the Tatar literature is resolved in Tukay's translation with the actualization of new, mainly philosophical meanings associated with the philosophical and religious ideas (loneliness of the human being among people, God as the only judge of a person).

In translation, as a form of reception, the source of the communicative uncertainty often serves specific national concepts. The Tatar concept "moŋ", in particular is among them. Modern scholars point out that "moŋ" "is not so much the experience of pain and loss, as the deep inner state often of causeless melancholy and sadness that have a subconscious nature and appear mostly acute in moments of emotional anguish" (Galieva and Nagumanova, 2013).

Let us consider the translation of G. Tukay's poem "Milli moŋnar" (1909), based on a lyrical meditation associated with the concept "moŋ".

The basis of artistic and aesthetic interpretation of the concept "moŋ" in the poem "Milli moŋnar" is in the situation of subjective syncretism: G. Tukay's lyrical hero is a performer of the song "Alluki" and the people, produced it, "form a special subjective integrity characterized with such features as inseparability of "me" and "other", "me" and "us", the lack of subjective boundaries between them" (Amineva *et al*., 2015).

The subjective syncretism is transmitted in the translations of the poem into Russian made by V. Tushnova, R. Bukharaev and B. Dumaeva-Valieva in different way. You must first indicate that the translators of Tukay's poem differ in the possession of the Tatar language: poet V. Tushnova did not have any knowledge of the Tatar language, as well as many other well-known interpreters of Tukay (A. Akhmatova, S. Lipkin, R. Moran, S. Botvinnik), translated by-word; poet R. Bukharaev known for his translations of the Tatar poetry, created is own original poems in Russian, his bilingualism was not extended to the field of artistic creativity; B. Dumaeva-Valieva was a bilingual translator.

For example in the translation by R. Bukharaeva number of epithets related to the word "köy": "krovnyi, svetlyi, laskovyi motiv" "blood, bright, affectionate motive" is increasing (in the original there are only two of them, "matur, milli koy" (literally "krasivyi natsional'nyi motiv" "beautiful national motive"). In R. Bukharaev's translations, the moment of ethnic identity is reduced: the author translates the ethnonym "Tatars" with the word "people" (it is noteworthy that in V. Tushnova's translation this ethnonym is preserved while Dumaeva-Valieva's "Tatars kyŋle" (literally Tatar soul) is translated as "the people" and "Halyk beznеŋ" as "the soul of Tartar").

The rhythmic intonation similarities of the translations are noteworthy: they are all made in an iambic pentameter, the size of which in the Russian classical poetry is associated with the genre of tragedy. Obviously, the size is selected by the interpreter due to the motive of tragic destiny of Tatar people contained in Tukay's poem.

At the same time, G. Tukay's poem is subtitled "Zolayluk koena" ("to the tune of the song "Zolayluk"), indicating its synthetic nature, the indivisibility of verbal and musical components ("Zolayluk" is a famous Tatar folk tune).

It is noteworthy that in only one translation the subtitle is available (in Bukharaev's, "Alluki"). It seems that the reduction of the genre subtitle in translations is due to the communicative uncertainty for the Russian-speaking reader. This feature of the work conjugated with special (synthetic) form of its existence, relevant, on the one hand, with the subject syncretism of the poem, on the other hand, the very concept of "моң" and makes area of untranslatable in it.

Summary: Thus, such phenomena as aesthetic interference and untranslatability, reflecting the peculiarities of the perception by a reader of literatures of a different nationality, belong to the sphere of interliterary dialogues. They provide an opportunity to highlight the intermediate-general, linking sphere that arises between the two literatures and cultures, the "territory", where they are meeting.

Reception of the literary works of different nationality involves communicative uncertainty associated with the difference of the literatures (cultures).

CONCLUSION

Unintentional (natural) overcoming of the communicative uncertainty creates interference, which is one of the sources of the plurality of meanings. The hidden potential meanings of artistic content of the research which arise in the process of interaction in the perceiving mind of the reader are revealed through the aesthetic interference.

At the same time, not all semantic units that exist in the national culture can be translated into the language of another national culture. The meanings emerging in the process of interpretation are not identical to the content of these units in the culture from which they are translated. Untranslatability, thus may be understood as one of the phenomena of the communicative uncertainty. Untranslatable is an important factor in the dialogue of the literatures as a dialogue of differences.

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