

THE ROLE OF THE READER IN INTERLITERARY COMMUNICATION

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ABSTRACT

The article is devoted to the study of the notion 'interliterary communication' on the example of the genre sonnet. The aim of the research is the understanding the role of receptive consciousness in creation of those transforms which are inevitable in perceiving the set forms of another nation in literature by both the writer and the reader. The analysis shows that the sonnet is a 'signal' for perceptive consciousness to realize the idea which performs as a universal form of literary thinking that can exist in various vague variants in the literature of other nations. This fact strengthens the communicative beginning of sonnet reception and is proved by numerous changes either in form or content of the sonnets in the Russian and Tatar poetry of XX c. The analysis of the Russian translations of W. Shakespeare's sonnets by S. Marshak and R. Kharis' sonnets by N. Pereyaslov proved that the sonnet had undergone significant transformations which reflected the literary values of the receptive literature. At the same time the works of W. Shakespeare saw less number of transformations in the Tatar literature. So, in the translations made by Sh. Mudarris the communication in form reception was realized through the dialogues and by saving the philosophical themes of sonnets as well as some principles of stanza.

Keywords *Communication, Russian literature, Tatar literature, sonnet, translation, reader.*

INTRODUCTION

At the time of intensifying globalization processes in the modern society, the issues of communication and interliterary dialogue are being discussed [Amineva V.R., 2014; Bekmetov R.P., 2015; Galieva A.M., Nagumanova E.F., 2014; Ibragimov M.I., 2015; Identities in process ..., 2007].

One of the most important and understudied aspects of this phenomenon is studying the role of receptive consciousness in interliterary communication. The researcher, Ya.G. Safiullin, in his work 'Communication and literature' underlines that there is a difference between the reader who perceives the literary work in its relation to the history, the place of creation, cultural context, and the reader who is independent from what makes the world of the literature unique. According to Ya.G. Safiullin, 'in the dialogue the perception of each other by the participants and their common way to knowledge, meanings which do not obligatorily end with agreement. The communication is monologue-like in its form <...>. The aim of communication is knowledge' [Safiullin Ya.G., 2012, 23]. The concept of another Russian scientist A. Nazarchuk is developed in the same direction. In the article he highlights the presence of bidirectionality, mutual communication, i.e. the presence of the answer and responsibility [Nazarchuk A.V., 2010, 52-72].

Among the elements which have the communicative functions the special role belongs to genres of literary works. It can be explained by the fact that every genre is not only the formal element of literary creativity and perception; being different from the content with its

abstract nature and generalized character, this element is focused on creating some ideas about a human.

Such ideas, which point at the content of the genre, go back to the concept of the dialogue by M. Bakhtin [Bakhtin M.M., 1972]. His researches prove the fact that genres can point at information which does not depend on the reader or the writer, but forces the latter to follow certain rules in creation of the literary work and its perception.

The strengthening of communicative beginning in literary reception will be more significant when it comes to perception of *solid genre forms*, such as: sonnet, rubais, ghazal, hokku. The solid forms in the literature are predictable from the point of view of its formal elements: the amount and stanza structure of poems. At the same time they can be easily recognized by the reader or the poet who study the world of another literature and participate in dialogue with it. The reader's perception, free from scientific approach to understanding the diversity of genres in literature, these forms will be assessed not from the point of view of their poetics, but something common, universal, which makes them closer to accustomed ideas, images maintained in his national literature and language.

When solid forms start to be cultivated for the first time in this or that national culture, they rely on the backgrounds which are common to its world, traditions, and poetics in general. Mostly it can be explained by the fact that stable models of literary thinking have above national character. From this point of view they become the products of literary thinking of any history of literature, any literary space.

The researcher V.R. Amineva writes about the opportunity of universalization of the features of the literary work which is included into the dialogue and communication with another literature, another literary conscientious: 'Experience of 'alien' reclamation allows to look at 'own' differently, without the framework of one's own ideas. Context of another literature increases semantic sense of 'initial', reclaimed models and structures; it opens their archetype, capability to create new senses. Semantics of border transition means some mutual overlapping of semantic fields of 'own' and 'alien' artistic and esthetic experience, it helps universalize these or those features of national artistic discourse' [Amineva V. R., 2015, 248].

Below the article considers how the sonnet was transformed as a solid form in the works of the Russian and Tatar poets of XX c. and the role of the reader's consciousness of another culture in creation of new meanings is being defined.

MATERIALS AND METHODS

The material under analysis in this article is the sonnets of the Russian poets of XX-XXI cc. (V. Bryusov, A. Yeremenko, etc), 130 W. Shakespeare's sonnets and their translations made by S. Marshak and Sh. Mudarris, the sonnets of the Tatar poets of XX c. (R. Kharis, R. Zakirov).

The article uses a complex approach to the material under analysis, including both traditional methods for literature studies and the ones provided by modern comparative paradigm, especially in conducting the comparative analysis of different national literatures.

The background of this concept is the method of receptive esthetics which forms the frames for appearing such notions as: 'esthetic distance', 'horizon of expectations' of the reader [Iser W., 1976].

The concept of the research was also influence by the works of M. Gasparov devoted to the theoretical description of solid genre forms in literature [Gasparov M.L., 2001].

RESULTS

The traditional form of the sonnet in different literatures has undergone some changes which occurred as a consequence of interliterary communication and as a result of the influence of dominant literary forms and universal values on the perceiving conscientiousness (of the translator, the reader, the poet).

As it is known, the sonnet appeared in XIII c. in Italy; soon afterwards the generalized principles of its creation were formulated. However, within some period the form of this genre underwent some transformations. So, at the beginning of XIX c. the following sonnets appeared in the Russian literature: written in different feet iambic style (so-called 'limped' sonnet), created by decreasing one stanza (so-called 'headless' sonnet) (e.g. M. Lermontov 'The Cupid's Deception'); the poets of symbolism worked out 'tail' sonnet (or the sonnet with cauda) (e.g. V. Bryusov 'To Igor Severyanin').

The Shakespeare's sonnets in the translation made by S. Marshak were rather popular among the readers in the Russian literature of XX c. Such translations are the bright example of perceiving European genre form by the representative of another culture. According to M. Gasparov and N. Avtonomova, 'the Shakespeare's sonnets in the translation made by S. Marshak is not only the translation from one language to another, but also one style to another' [Gasparov M.L., 2001, 406-407].

Sharaf Mudarris, the Tatar translator, who was the founder of this genre in the Tatar poetry, follows the Shakespeare's style more precisely. The study of the peculiarity of including an English sonnet into the Russian and Tatar poetic culture helps to find a certain scheme of solid form perception by the Tatar translator (who knows the original language). To prove that the research includes the analysis of the 130th Shakespeare's sonnet translated by Marshak and Mudarris.

The 130th sonnet of Shakespeare is a sample of a love sonnet in which the image of the heroine is not glorified by giving her the traits of a goddess, but, on the contrary, Shakespeare shows her quite natural. He makes an ironically realistic description of 'sweetheart' challenging those sonnet writers who wrote about love in a traditional elevated style. For example, speaking about the eyes of the heroine, Shakespeare introduces the image of sun ('My mistress' eyes are nothing like the sun'); in both translations made by Marshak and Mudarris the eyes are compared with the stars ('Ee glaza na zvezdy ne poxozhi' – lit. Her eyes didn't look like stars); 'Irkäm kyze oxshash tygel joldyz belän'); the breasts are compared with snow ('If snow be white, why then her breasts are dun'), in translation the comparison is made with snow-white shoulders ('Ne belosnezhna plech otkrytyx kozha' – lit. The skin of shoulders is not snow-white); 'Žilkäläre ap-ak tygel, tonyk körän').

The translation of the first lines of quatrain is also rather original:

I love to hear her speak, yet well I know

That music hath a far more pleasing sound.

S. Marshak totally replaces these lines:

Ty ne najdesh v nej sovershennyx linij,
osobennogo sveta na chele [Shekspir.rf. Sonety Shekspira, 2016].

(lit. You won't find perfect lines // and special light on her brow)

Mudarris:

Tynlyjm any, läkin anyñ tavysh-monñ

Muzykadan matur tygel ber dä menä. [Shekspir V., 1961, 142].

(lit. I'm listening to her, however, her voice // is as pleasant as the music for me)

In this example the tactics of the Tatar translator is rather interesting: he knows the sonnet of Shakespeare perfectly well, but he makes changes from the original variant on purpose, especially in transferring the figurative structure of the poem, and starts the dialogue with the Russian translator. He does not change the figurative structure of the translation made by Marshak, but in case of transferring the main formal elements of Shakespeare's work he is closer to the original text. Why is it so? Perhaps, Mudarris intentionally breaks the 'horizon of expectation' of the reader who is accustomed to Shakespeare's works only in translation performed by S. Marshak. At the same time an attempt to reproduce the Shakespeare's syllable appears brightly in the Tatar translation. Mudarris puts the accents on the notions which appear in 'strong' position in the original sonnet.

Mudarris preserved the peculiarities of the original text which is explained by the traditions of the Tatar literature. The main part in this literature was occupied by the canonical lyrical forms, such as: rubais, ghazal, and kasyds. The presence of these forms in the history of the national literature of XX c. did not allow the translators to change the strict principles of writing sonnets.

The examples of this trend in perceiving the sonnet are the original works by R. Kharis 'Žavap ezläy sonety', 'Yazgy kön-tön tigezlege sonety', 'Kazma ziraty sonety', etc. According to the theme and form, they are connected with the traditional sonnets: they contain the universal questions about the aim of life, the place of a human in the world, and the role of religion in society. At the same time there is a close connection with the philosophical studies of the East the Tatar reader familiar with. This is mostly seen in the sonnets about faith ('Doga turynda sonet'), Tatar national heroes ('Žälil kany turynda sonet').

The translators usually 'break' the form of the Kharis' sonnets in the Russian language. For example, the poem 'Kazma ziraty sonety' by R. Kharis is the sample of the English sonnet (abab cdcd efef gg) where the questions of life and death are in the foreground. The Tatar poet maintains the male rhythms throughout the whole poem. In the translation made by N. Pereyaslov ('Sonet o derevne Kazma' – lit. 'The Sonnet about Kazma village') this rhythm is not saved: abca acba ddee gg, the translator uses female, male and dactylic rhythms.

Another modern Tatar poet, Rifkat Zakirov, writes the poems which resemble the shortened English sonnet: the scheme of the rhythm in 'Tirän ezlär' ('Glubokie sledy', lit. deep footprints) is aaba ccba dd. The 'sonnet lock' (two last lines) shows the belonging to the genre and can be illustrated in the following lines:

Karlar, tashlar uelyp kalgan:

Kajnar yashlär koelyp bargan.

(Vse-to v prirode – kak gorkaya vest:

slezy goryuchie padali zdes ...). Translated by L.Gazizova [Iz veka v vek..., 2010, 258-259].

(lit. In the nature like bitter news // the bitter tears dropped here)

The given example prove that the Tatar poets and translators were mostly connected with genre traditions of their own literature in which a special place was left for canonical forms needed to be maintained. This peculiarity of the literature in a certain way entered the 'horizon of expectation' of the Tatar reader whom most translators and writers (R. Kharis, R. Zakirov) were focused on. Therefore, the Tatar poets, in comparison with the Russian ones, used the style change and deformation of the solid form less.

CONCLUSIONS

The communicative approach of the genre is more obvious in the Russian poetry of XX c. as well as in the Russian translations of W. Shakespeare's sonnets. In the Tatar literature the perceiving consciousness tries to correspond to the original version that makes bidirectionality and dialogism in revealing the uniqueness of the sonnet stronger.

SUMMARY

The sonnet as a fixed solid form is destroyed significantly in interliterary communication, the canonicity of genre weakens in the tradition of another culture. As a rule, the principle of creating world image which refers to the peculiarities of the classical sonnet does not work.

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