



**The Problems of translating Anglo-American Fiction into the Tatar
Language**

Revista Publicando, 4 No 13. (1). 2017, 526-532. ISSN 1390-9304

The Problems of translating Anglo-American Fiction into the Tatar Language

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ABSTRACT

The article describes the comparative analysis of existing functional and semantic means of the English and Tatar languages on the basis of Anglo-American fiction and its translations into the Tatar language. In the process of real transformation of the original Anglo-American fiction texts into the Tatar language we emphasize the peculiarities of avoiding the gap between the source and the target languages. The article emphasizes the boundaries of describing the equal semantic forms in both languages. In this research we introduce the problems of saving the original text from the standpoint of different linguistic categories, the so-called weave of semantics, grammar, morphology and other functional means of the language. The whole research pursues several aims. These are theoretical (gaining some theoretical information in the process of real translation), practical (creating some templates for further translations between the languages considered), productive (publishing the translations of the Anglo-American fiction in the Tatar language). Materials of the article have a significant contribution to the study of modal expressions in the languages concerned and moreover they extend the boundaries of comparative linguistics.

Keywords: translation, language, speech, linguistics, speaker, bilingual, words, fiction, English, Tatar



1. INTRODUCTION

The importance of the problem

The article describes the comparative analysis of existing functional and semantic means of translating Anglo-American fiction into the Tatar language. The appropriateness of the problem is caused by the fact that today there is no direct translations of Anglo-American literary works into the Tatar language. On the bases of available library resources we can conclude there are only about twenty works of the Anglo-American classic fiction that have been translated into the Tatar language. At the same time it should be noted that all the translations are made from the intermediary Russian language. (Khisamova;2011, P. 293-298.).

Status of the problem

In the modern world, where the informative accuracy is required we should avoid intermediate translating of the Anglo-American fiction into the Tatar language. It is necessary to take into account the major role of the Russian language as a mediator language, because that is the Russian language which helped the Tatar society to penetrate the elements of Western cultures. That is due to the fact that both geographically and in terms of cultural peculiarities the Tatar language is rather far from the English-speaking world, while many Russian officials have traveled to the western countries, introducing elements of the Western world into the Russian and then into the Tatar society (Khisamova,2015).

The Research Hypothesis

Russian world was fully integrated into the international culture long before the Tatar world heard only distant echoes of the European culture. There was such a thing as «translation of the translation», which naturally alienated the original text from the translation and which lead to the atmosphere erase. Translating a fiction a translator into the Tatar language reduced its lively style and author's a formidable pen and made the translation rather far from conveying the ideas and thoughts, inner feelings of the original work author. It was the so-called double transfer, which significantly postponed translated works from the original. Because of the fact that the grammar, and morphology of the English, Russian and Tatar languages are different from each other the unique information loss occurred. Among the translations of Anglo-American fiction into in the Tatar language there are even some which, in our opinion, look like



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retelling of the original work rather than translation. Working on the problem that will allow us to present the Tatar world naturally and culturally identical translations of the Anglo-American fiction.

2. METHODOLOGICAL FRAMEWORK

It would be wrong to deny the influence of some scientists and writers to the relations development between the Western world and the Tatar community. Those are the scientists like K.F. Fuchs, F.F. Bollensen, I.A. Boltsani, O.F. Gottwald, F.I. Vater, G.L. Vogel etc. And among the Tatars were educators, who noted the beneficial effect of Western culture. This list includes K. Nasyri, Sh. Mardzhani, I. Gasprali, A. and G. Khusainov, S. and Z. Ramievyh, V.V. Radloff, H. Faizkhanov, R. Fakhruddinov and others. However, in the Tatar world, due to cultural, moral and religious affinity the Arabic and Persian languages were more popular, and translations from these languages prevailed those from English. There are lots of translations of textbooks, tales, nonfiction, newspapers and magazines of Arabic and Persian origin.

3. RESULTS

In addition to the cultural and moral differences between the native language and the target language there are even more specific aspects of the fiction transferring process. This is due to the fact that the very fiction text has a number of specific features different from the simple logic of any other text form. The first is based on the nature of the transmitted thought, which is not only any informative content, but is also connected with the picturesqueness of the idea spoken. Since the main idea and goal of a fiction is based on the transferring of the author's ideas, his/her experiences and his/her special mind, caused by the peculiar perception of the surrounding world. The purpose of a fiction is to form reader's special attitude to the reported information, to entice and to develop the aesthetic principle. It was repeatedly noted in the works by V. Sdobnikov and O.V. Petrova (Sdobnikov,2007).

Translator of fiction is responsible for transferring the original data in its original form, and even sometimes gives up his/her ideological beliefs and experiences as well as a work of art very often should involve a certain degree of vagueness and «co-creation» by the side of the reader (Sdobnikov,2007). The readers don't not only perceive the ready images created in a fiction, but also act as the authors of their inner thoughts and



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motives. This explains the fact that the same work of art may cause different impact on different readers, creating various images.

The presence of humor distinguishes the fiction from the rest variety of the texts. Here's the example of how they are described by professor Khisamova V.N. in her article «Lexical peculiarities of English humour and the problem of its translation into Tatar».

The author describes the difficulties of fiction translation, which occurs with the desire to keep the comic effect of the original work. Here is some example. That is the extract from William Thackeray's novel «Vanity Fair»: «*O ignorant young creatures! How little do you know the effect of **rack-punch**! What is the rack in the punch at night to the*

***rack** in the head of morning?»* Investigating the original work and its translation into Tatar we can notice some differences, which occurred because of the pun in the original work based on the homonymy of the word «*rack*» (excruciating pain) and rack-punch (alcohol drink). Into the translation the play on words is transmitted with «*akbash*» (informal for alcohol drink in the Tatar language) and «*avyrtkan bash*» (pain in a head).

That is caused with the fact that there is no direct homonym related to pain and to any alcoholic beverage at the same time in the Tatar language. The sentence sounds like:

«Hai tǝgribǝsez yash' duslarym! Nichek az belǝsez sez isertkech tǝsire turynda!

*Kichtǝn echelgǝn “**akbash**” belǝn irtǝn **avyrtkan bash** arasynda nindi urtaklyk*

bulsyn?». The professor also notes that, in some cases the translator even have to give up the idea of translating of pun and compensate this loss with some other changes of the text (Khisamova;2011, P. 68-72.).

Translation of highly artistic works of art makes the translator responsible for the every word translated, because he/she comes as the narrator of the original book, and his vision of the book and his words are to show the others the formidable pen of the writers such as J. London, M. Twain, T. Dreiser etc.

Translation of fiction is sometimes difficult because of the fact that very often in a literary text we see not just a single sentence, but a whole composition of multiple phrases, complex sentences, which are grammatically capacious and closely interconnected. Thus, translating separate phrases or sentences we will never be able to assemble the sentence with the same shape and colour as it was in the original text. This certainly will lead to the loss of the image and the plot of the fiction. This view is shared by Michael Frege the author of «Philosophy of language», who points out that



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translation and understanding of sentences should necessarily be based on the context, but in no way to separate phrases or sentences.

The following example shows us the impossibility of existence of a translation isolated from the context and cultural values: «*Katie ushered the visitor in with the cheerful friendliness of a true Devonshire girl*» (Voynich, 1954, p. 98). O.N. Volzhina translated the sentence into Russian as «*Ketti vstretila gostya s istinnym devonshirskim radushiem*» (Voynich, 1981). The main idea and the utterance is also transferred with the help of verb in past tense «*vstretila*». The English word «*to usher*» is usually translated as «*escort, escort*» but for the context the author changes the meaning. In this case, from the original context, we see that the guest moves in the direction of the living room to wait for the owner, which makes it possible to use the word «*provodit'*» in Russian translation. «*"Is the mistress in, Katie?" "Yes, sir; she is dressing If you'll just step into the parlour she will be down in a few minutes.." Katie ushered the visitor in with the cheerful friendliness of a true Devonshire girl*» (Voynich, 1981). In the Tatar language interpreter also uses simple past tense, marked by means of an affix **-dy** «*Kunakny Ketti Devonshir khalkyna khas bulgan achyk ioz belän karshylady*» (Voynich, 1981). Given the importance of the original verb «*usher*», we could translate the sentence into Tatar a little bit differently: «*Devonshir khalkyna khas bulgan achyk ioz belän Ketti kunakny zalga ytərgə kystady*» (our translation). It should be noted that the translation suggested by the translator is of no loss, but, nevertheless, changes the image of the original work of art and it might be called little misrepresentation. From our point of view some other translation would be possible to compensate the linguistic differences between the English and Tatar languages: «*Ketti, mississ Bolla oidəme? – Oidə, əfəndem, oidə. Zalga uza torygyz, khəzer kienə də toshə. Devonshir khalkyna khas bulgan achyk ioz belän Ketti kunakny zalga ytərgə kystady*». Interesting is the fact that in the original text «*"Is the mistress in, Katie?"*» there is no information about Miss Bolla. In terms of data transmission it may not be very important, but if we pay attention at the atmosphere of the conversation, we can assume that a conversation between a young man and Kathy in original book is much friendlier than the same in Russian and Tatar translations.

As we mentioned earlier, translating of fiction involves some change of the original text, which are inevitable in the process of transmission of the original idea. Small changes in the original text we can observe in the following passage: «*Holmes was*



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sitting with his back to me, and I had given him no sign of my occupation» (Doyle,2008, p. 3). In Volzhina's translation into the Russian language the sentence comes as:

«*Kholms sidel spinoi ko mne, i ya dumal, chto moi manipulyatsii ostayutsya dlya nego nezamechennymi*» (Doyle,2004, p. 7). Transformations in the translation are minute: the first part of the sentence is not changed at all but in the second part the subject of the action has changed its role. If the English sentence performs the action by Mr. Watson, in the Russian version «*manipulyatsii ostayutsya dlya nego nezamechennymi*», albeit indirectly, implies the word «*manipulyatsii*» with the characteristic features of the doer. Nevertheless, the sentence retains the primary modal value that is reality. «*Kholms arkasy belän utyrganga, minem uilarymnan khəbardar tygelder digən idem*» (Doyle,2004, p. 7).

4. DISCUSSIONS

What is said above proves that translation of Anglo-American literary works is impossible without a proper study of the cultural and moral values of British and American authors and the Tatar people, as well as the functional-semantic features as of the source language and of the target one. It reveals that before one starts translating, he/she should properly learn both languages, to base on the methods of comparative and historical linguistics. The translator is to consider not only the grammar and stylistic features of the text, but also the elements that express modality and tense relations.

5. CONCLUSION

Concluding up, we would like to add that translating a work of art, or to be more exact, publishing the finished translated book, we are to face the copyright law to the original work. The copyright to the works of art sometimes even do not belong to the authors but to publishers, making it difficult to track the process itself and hard to obtain the right to translate and publish any Anglo-American fiction. However, the laws of many countries allow the translation itself and even the use of separate pieces of artwork for educational purposes (for example «fair use» in the USA that permits limited use of copyrighted material without acquiring permission from the rights holders), but prohibits publication of a holistic work without a permission of the author.

6. ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.



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