
Features of Men and Women When Translating Literary Works from English into Tatar

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Abstract:

In the last decades the new directions of researches, examined through the prism of anthropocentrism, develop intensively in linguistics. This is due to a large increase in the significance of individual characteristics in the study of the linguistic identity of a person, the most important of which is sex. Gender studies involve a variety of sciences - social, economic, linguistics and translation studies.

In Tatar linguistics the gender aspect of the translation is a little-studied area. The underestimation of the gender component in translation can lead to pragmatic errors, which are considered the most important in fiction. The purpose of this study is to identify the gender specificity of the language and influence of gender on the translation result.

It's based on a comparative analysis of the original text and translation of the excerpts (presented by the authors). In general, the translation of excerpts from S. Maugham's novel "The Moon and Sixpence" into Tatar, taking into account the gender perspective and using various transformations of translation, will contribute to the development of gender aspects of translation as one of the important directions of gender linguistics and this will contribute to the further study of this problem in the translation theory.

Keywords: *Gender Characteristics, Translation and Theory of Translation, William Somerset Maugham, The English Language, The Tatar Language.*

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1. Introduction

In the process of globalization and cross-cultural communication there is a problem of an adequate perception of people who speak another language and have a different mentality. A special challenge is the translation from one language into another, particularly from English into Tatar or from Tatar into English.

Associate professors Nurgaliyeva and Saydasheva (2015) suppose: “While communicating with representatives of the own culture, we may understand each other without a word as we are representatives of the same *linguo-culture* with the common history, traditions and lifestyle. However, if the talkers are representatives of different ethnic-cultural communities they experience difficulties trying to understand each other as it doesn't suffice to know a foreign language only. It is much more important to take into consideration the ethnic-linguo-culturological peculiarities of a communicant.”

In recent decades, linguistics intensively develops new areas of research, based on the anthropocentric approach to the study of linguistic phenomena. Linguistic gender researches occupy a special place in these areas. These studies are based on gender, considered as a set of specific cultural characteristics, which in their turn determine the behavior of women and men in the society and their relationships with each other.

In the Tatar linguistics the gender aspect of the translation is a little-studied area. In a translation theory not enough attention was paid to gender characteristics so far. However, the underestimation of the gender component in translation can lead to pragmatic errors, which are considered the most important in fiction.

There are a lot of aspects which make the problem of literary translation very difficult: the inherent features of fiction, the expression of a special artistic style of a writer due to his outlook in each case, the impact of the aesthetics of the era and the literary school, the infinite difference of the grammatical and lexical (especially syntactic) means the language in their various correspondences with each other, etc. (Uspenskaya, 1999).

Therefore, a gender aspect must be added to the above-mentioned problems. Most of translators don't perceive a gender problem seriously. A research of this actual phenomenon could save many translators from misunderstanding and unpleasant mistakes which can cross out all their creative findings. In our opinion, the inattentive relation to a gender problem in a literary translation, can lead to serious mistakes.

Professor Khisamova, associate professor Motygoullina and assistant Moullagaliev are of the same opinion and they consider: “The act of transferring ideas is rather complicated because the languages under discussion are genetically unrelated

languages which are structured differently by means of grammar, semantics and morphology. In this case the accuracy of the final text depends not only on language skills of the translator, but also on understanding the culture, life, history and spirit of a whole nation which is described by the author." (Khisamova, Motygoullina and Moullagaliev, 2015).

The translation reflects another interpretation of the original, that is the use of different ways of art expressiveness, the realization of another stylistics of the translation, and another perception of gender-marked reality (Bolshakova, 2001).

2. Methodology

2.1. Features of male and female verbal behavior in the English language.

The term "gender" (in English gender is a grammatical category of gender) has appeared relatively recently. It has arisen regarding a great interest to the role of gender in a social life, and hence - in art, language, philosophy and literature. In Western countries, gender studies have already been widespread, and this allowed to distinguish between "masculine" and "feminine" in the works of culture.

O. Jespersen described lexical, syntactic and phonetic features of speech of people of different sexes. The author emphasizes a more refined accent in the phonetics of women. As for the syntax, women enjoy using unfinished constructions and parataxis, men - hypotaxis. The differences in the vocabulary are shown more detailed. Women tend to use euphemisms, intensive adverbs; they try to avoid coarse and vulgar expressions. Women's vocabulary is less rich than men's, and is limited to a degree of the literary language. Men are characterized using new, fresh and unhackneyed expressions. According to O. Jespersen, a man can become a linguistic genius, as well as show the utmost degree of linguistic dementia. Women exist between these two extremes (Jespersen, 1958).

Summarizing the studies of male's and female's verbal behavior we can distinguish two levels of speech signs - the so-called first and second-order signs, despite the impossibility of their accurate differentiation owing to imposing of other existential parameters of the personality, such as age, social status, education and the situation of communication itself. The first level reflects the social roles of men and women, and includes clearer signs that are visible when communicating (the length of statements, the ability to manage topics of conversation, interrupting the interlocutor, etc.). The second level includes genetic characteristics (the frequency of use of syntactic parts of speech, etc.).

2.2. Features of man's and woman's verbal behavior in the Tatar language.

In recent years, the verbal behavior of the younger generation of Tatars differs significantly from the verbal behavior of the older generation (existing for centuries), which can be explained by the influence both Russian language and Russian culture. The verbal behavior of today's youth is being changed under the

influence of the English language and English culture, which is known to have a tremendous impact not only on the Tatar or Russian language, but also on most of the world's languages (Khisamova, 2010).

As a result, the peculiar features of the verbal behavior of men and women in the Tatar language can be described as follows:

1) often among the features of verbal behavior of Tatar men the following peculiarities can be found:

- men are less talkative, and they need a smaller amount of communication than women;
- men use more categorical terms in their speech than women. They formulate their claims in a more peremptory tone.
- men like to argue, to prove their rightfulness, they tend to challenge words of their partner and disagree;
- men have a rivalry character, so during conversation, they are more likely to interrupt their partner than women;
- men have little understanding of any hint and therefore they react negatively to the requests addressed to them indirectly.

2) often among the features of verbal behavior of Tatar women the following peculiarities can be found:

- as opposed to men's competition tactics, women are more likely to a cooperative communication, and therefore ask more questions, and react to questions with greater pleasure than men;
- women usually start a story with small details then gradually they begin to increase tensions, and only at the end they pronounce the most important thing, for the sake of which the whole story has been told;
- women need communication more than men;
- women prefer to use indirect requests than orders.

Tatar men are characterized as courageous and brave men in the artistic works of the Tatar language, but at the same time, self-centered, who like to show off and do not know how to keep secrets; Tatar women are usually shown as sensitive, delicate, mysterious, but at the same time discreet, courageous and strong.

In the Tatar artistic works men are positioned higher compared to a woman in the society. However, an important role is also occupied by a woman in the family, including the society, qualifying her as the regulator of the emotional and psychological climate.

3. Results and discussion

3.1. The peculiarities of transferring the gender characteristics when translating S. Maugham's novel "The moon and sixpence" from English into Tatar

It is known that the life of the brilliant painter Charles Strickland, who died in obscurity and only art critic Maurice Gyure saved him from oblivion, is told at the beginning of the novel. A series of articles about Strickland and his paintings appeared at once, but at the same time a lot of scandalous details about his life were found out. Next various characters who knew Strickland in life began their narration about him.

For the first time the narrator met with Strickland's family at a party, organized by Strickland's wife. From the conversation of Miss Waterford and the author about Mrs. Strickland: "She finds them amusing. She wants to be in the movement. I fancy she's rather simple, poor dear, and she thinks we're all wonderful. After all, it pleases her to ask us to luncheon, and it doesn't hurt us. I like her for it." (Maugham, 2000, c.18-19). Translation into Tatar: "*Ul alarnı kızıklı dip sanıy hám modadan artta kalırğa telämi. ul şundıy eçkersez, meskenkay, hám bezne iskitkeç keşelär dip küz aldına kiterä. aña bezne irtänge aş belän sıylarğa oşıy, ä bez monnan bernärsä dä yugaltmybız. çönki ul küñelemä huş kilä*". It may be noted that such introductory structures as "I fancy" and "after all" are characteristic features of women's speech. Also, the phrase "poor, dear" is more peculiar to women's speech, because it is a kind of amplifier and a diminutive appeal. In the translation, we have tried to emphasize the elegance of Mrs. Strickland, for this purpose we used diminutive suffixes that are so liked by women.

Further on the narrator and Mrs. Waterford speak about Mr. Strickland:

"Is there a Mr. Strickland?" I asked. Translation into Tatar: "*Äyteğez äle, mister Striklend barmı? dip kızıkındım*".

"Oh yes; he's something in the city. I believe he's a stockbroker. He's very dull". Translation into Tatar: "*Äye, älbättä, ul şähärdä närsäder eşli. minemçä, birja makleri. ul şundıy küñelsez keşe!*".

"Are they good friends?" Translation into Tatar: "*Häm alarda yahşı mөнäsäbättäme?*" (Maugham, 2000).

To enhance the expressiveness of woman's speech we used the transformation of the sentence members and used an additional introductory phrase "*älbättä*". Thus, we revealed emotions in woman's speech.

The intensifying interjection in English "*Oh*" and in Tatar "*Äye*" and the introductory construction "I believe" in English and "*Minemçä*" in Tatar are more characteristics of woman's speech. Man's speech sounds clearer, more accurate and concise, without any additions and intensifications.

Men often use invectives, jargon, slang, and the like in their speech. This is confirmed by plenty of examples in the novel "The Moon and Sixpence." The main character, Strickland, uses such a vocabulary. Let's observe the following examples:

"What have you to say to that?" Translation into Tatar: "*Sez moŋa ni dip äytä sez?*".

"Only that you're a damned fool". Translation into Tatar: "*Sez ahmak*".

"You blasted fool," he said". Translation into Tatar: "*Sez mənsez – dip äytte ul*".

"She can go to hell". Translation into Tatar: "*Çukınıp kitsen*".

"You don't care if people think you an utter blackguard? You don't care if she and your children have to beg their bread?" Translation into Tatar: "*Sezgä bariberme, äğär sezne ütä kabahät dip sanasalar? Häm äğärdä hatunıj häm balalarıj häer sorap yørsälärdä?*".

"Not a damn". *Перевод: "Min tökeräm, miŋa bariber"* (Maugham, 2000).

Colloquialisms and slang can also be found in the speech of Tatar men. Therefore, to the above-mentioned invectives in English, we tried to pick up the equivalents in the Tatar language. This allowed to preserve the stylistic coloring of man's speech.

Strickland painted next five years, living in poverty and surviving doing some odd jobs. An ordinary painter Dirk Stroeve, the only person at that time, who could see the genius in him and started to take care of Strickland, instead he received only insults from Strickland.

From these remarks of Dirk Stroeve, we can make a conclusion that the use of terminology and professional words is more common for men than women. When translating into Tatar, we compensated such words as «*merchants - satuçılar*», «*tradesmen- eŝmäkärler*», «*dealer- satuçı*» in Stroeve's speech, which entirely preserve the idea of the author and add masculinity to the narration.

"I don't pretend to be a great painter," he said, "I'm not a Michael Angelo, no, but I have something. I sell. I bring romance into the homes of all sorts of people. Do you know, they buy my pictures not only in Holland, but in Norway and Sweden and Denmark? It's mostly merchants who buy them, and rich tradesmen. You can't imagine what the winters are like in those countries, so long and dark and cold. They like to think that Italy is like my pictures. That's what they expect. That's what I expected Italy to be before I came here". Translation into Tatar: "*Əlbəttə min böyek rəssamçı tüğel – dip söylənde Dirk. Hiç tə Mikelandjelo tüğel, ləkin mində nərsəder bar. Minem rəsemnər satıla. Alar tərle keşe jortlarına hıyallar kiterə. Sin beləsej inde, minem eŝlərne Gollandiyadə genə tüğel, Norvegiya, Şvetsiya həm Daniyadə də satıp alalar. Alarnı satuçılar həm bay eŝmäkärler də yarata. Sin küz aldına da kiterə almyısıj, andağı ozın, kara, salkın kışlarnı. Anda toruçılar, Italiya minem rəsemdəğə kebek dip uylarğa yaratalar. Nək şundyı itep küz aldına kiterələr. Monda kilğənçe min də şulay uylyı idem*".

"Not from him. He won't show you a thing. There's a little dealer I know who has two or three. But you mustn't go without me; you wouldn't understand. I must show them to you myself". Translation into Tatar: "*Añarda yuk. Ul siña bernärsä dä kürsätmiyaçak. Lakin min ber satuçını beläm, añarda Stricklendniñ ike-oç räseme bar. Əmma sin minnän başka barma, sin bernärsədə añlamassıñ. Min siña alarnı üzem kürsätäm*" (Maugham, 2000).

Having painted the portrait of a naked Blanche Stroeve, he left her, after which she committed suicide by drinking oxalic acid. Strickland showed no remorse or regret. Strickland spent last years of his life in Tahiti, where he married a native woman and died of leprosy. A masterpiece of his life - painting on the walls of the house - was burned after his death according to his will.

Thus, based on a comparative analysis of excerpts from the English text and their translations into the Tatar language, we can conclude that the gender-marked units perform certain functions while reflecting gender characteristics in each of the language levels. If to speak about the morphological level, these units bring clarity to the text - the recipient can determine who is in front of him - a man or a woman; as for the lexical level- a masculine or a feminine image is created with the help of the vocabulary, syntax (especially expressing verbal behavior of the hero / heroine).

Examining gender differences in the example of Maugham's (2000) novel "The Moon and Sixpence", we can say that there are some differences in men's and women's speech. When translating, we tried to recognize the gender-specific text and convey the image of the main characters. Thus, we could see that the gender aspect of the translation is not an impossible problem to solve. We have tried to illustrate that women like those introductory constructions and interjections while men often use invectives, jargon, slang, terminology and professional vocabulary in their speech. In general, women's speech looks more emotional, men's more restrained and accurate.

4. Conclusion

We concluded that every artistic work can be unique in terms of manifesting a gender aspect. The gender aspect is a structural element of the novel "The Moon and Sixpence" by Somerset Maugham. It is demonstrated in each language level (morphological, lexical, syntactic). Gender-marked units perform a certain function at each level, and it becomes the key to an adequate translation.

Thus, the results of our study can be formulated in the following way:

- 1) the language of any novel is permeated with gender issues, the transference of which is a guarantee of a high-quality translation. The gender aspect may be reflected in the translation with the help of a certain set of transformations. However, the translator must be extremely careful when transmitting the

gender component of the artwork to create an adequate translation, that is, his aim is to preserve the semantic generality of the original and the translated text, as well as the artistic impression of the original;

- 2) the translation strategy of a gender-specific text depends on the gender aspect of the original, in general, and its artistic structure, the system of characters determined through the analysis of extralinguistic context and implicit components of the meaning of the text;
- 3) the analysis of transmission problems of gender-marked artistic images allows us to expand the linguistic and translation analysis of a novel.

Thus, if you want to create an adequate translation you should pay much attention to the gender aspect. As the results of our study show, the gender specificity can be transmitted by means of the known transformations. The main thing is to be able to identify gender characteristics of the novel.

5. Recommendations

The materials of this study can be used in the educational process in the lessons of the translation practice, special courses and seminars on the problems of cultural linguistics, in the preparation of teaching materials and manuals on the questions connected with theory and practice of gender problems. The peculiarities of the gender aspect in the language and the role of the gender component in the translation reflected in this study can improve translation quality and contribute to a better understanding of the gender characteristics of the language.

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