

**FEATURES OF TATAR- ENGLISH TRANSLATION OF DRAMATIC WORKS  
(BY THE EXAMPLE OF T. MINNULLIN'S PLAYS)**

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**Abstract.** The purpose of this work is to study the Tatar-English translation features of the dramatic works. In order to entirely clarify the problem, we based our study on the translation of the Tufan Minnullin's comedy "Äldermeštën Älmändar". As it is known, among all translation fields the hardest one is the translation of fiction. Translator of the fiction not only has to be experienced in translation but also to have a creative view and understand linguistic and cultural features of specific people. The following research methods were used in this paper: descriptive method (to clarify the features of Tatar culture in the translation), comparative method (comparative analysis of the features of Tatar, Russian and English languages). The analysis of the translation showed the following aspects of translators' decision-making process: 1. Grammar and lexical techniques are actively used. There were various lexical additions and omissions and a large number of complete transformations at the level of sentences. On the one hand the reasons for these interpreter decisions could be the grammatical and cultural differences of the original and target language, and on the other hand it was the desire to recreate the spoken language in the target language. 2. While translating the cultural realities, the translator used the methods of transcription, calculating and omitting. 3. An important role in the original work is played by inserting Russian text into Tatar to represent the specific, humorous, vivid village speech of Tatarstan. The problem of its translation is that the target language of the work - English - does not have a similar tradition of actively incorporating significant foreign-language elements into everyday speech. As a result, the translator is forced to abandon almost all such techniques of the original, while allowing losing a significant, though not paramount, an aesthetic feature of the original.

**Keywords:** translation, translation of plays, comparison of literary techniques, translation from Tatar into English, Tufan Minnullin.

**1.Introduction.** The purpose of this work is to study the Tatar-English translation features of the dramatic works. In order to entirely clarify the problem, we based our study on the translation of the Tufan Minnullin's comedy "Äldermeštën Älmändar". As it is known, among all translation fields the hardest one is the translation of fiction. Translator of the fiction not only has to be experienced in translation but also to have a creative view and understand linguistic and cultural features of specific people.

The translation of dramatic works is an even more serious and responsible job because the dramatic text differs from any other fiction text. It is not intended for reading, but for performance, for stage performance; it consists of a dialogue which requires proper pronunciation and presentation; at the same time, the playwright chooses the phrases so that they predetermine the influence on the viewer. Accordingly, to translate a dramatic text, it is necessary to restore an adequate basis for performance on the stage, taking into account the time and sound, because the temporal and intonational aspects are key to the dramatic text, and the cultural and linguistic realities should be understandable to the viewer. In other words, the interpreter should interpret the text of the drama as if he were the director of the play, considering the characters, moods, and attitudes in the play [5].

The problems related to the translation of dramatic works in the literature have always been popular and, in the course of time, the interest in them only grows stronger.

Until now, the study of how dramatic translations can reveal the surrounding society has been disjointed. Nevertheless, a number of studies have been carried out. We based our research on the following scientific works by foreign specialists (August and Friedrich Schlegel, V. von Humboldt, A. Schleicher, H. Steinthal, E.Sapir, F.Finka, D.Grinberg et al.), of well-known Russian language teachers and scientists (V.V. Radlov, Jan Baudouin de Courtenay, V.A Bogoroditsky, L.V. Shcherba, V.V. Vinogradov, G.Camirova, L.P.Ayupova, L.K. Bairamova, K.R. Galiullin, R.A. Kylsharipova, E.N. Kushlin, N.A. Lyubimov, E.L. Lvova, O.N. Nazarova, et al.) and Tatar scientists (K. Nasyry, V.N. Khangildin, E.M. Akhyunzyanov, F.A. Ganiev, M.Z. Zakiev, G.F. Sattarov, F.G. Garipova, F.S. Faceeva, F.S. Safiyllina, R.A. Yucypov, F.M. Hisamova, M.B. Hayryllin, R.R. Zamaletdinov et al.).

**2.Methods.** The following research methods were used in this paper: theoretical method (analysis of linguistic, psycho-didactic and methodical literature related to the subject of the research), descriptive method (to clarify the features of Tatar culture in the translation), comparative method (comparative analysis of the features of Tatar, Russian and English languages).

**3.Results and discussion .** The play "Äldermeštën Älmändar" was written by the famous Tatar playwright, publicist and prose writer Tufan Minnullin in 1976 [10]. For which in 1979 Tufan Minnullin, together with the director

Marcel Salimzhanov and the main actor Shaukat Biktemirov, was awarded the Stanislavsky State Prize of the RSFSR. The comedy "Äldermeštän Älmändar" was performed for 25 years on the stage of the Galiaskar Kamal Theater [1].

The plot of the play unwinds around the main character the cheerful, resourceful, full of vitality old man Almandar, who manages to lead the Messenger of Death himself by the nose. Old man Almandar symbolizes a collective positive image of a Tatar man who does not give up despite the difficulties but continues to live and go forward, helping his friends and relatives.

Linguistic descriptors of the text: classic drama; the individual author's source of the text; the play is addressed to a wide range of readers, in particular to the theater audience; literary style, which includes informal dialogues; the neutral tone of the author.

Communicative task:

– to show readers and theatre-goers lifestyle, customs and mentality of the rural residents of the Republic of Tatarstan,

– to tell about the relationship of people living in the Tatar villages,

– to convey the author's personal view on the issues of people's life goals and ways of dealing with the difficulties,

– to cause aesthetic and emotional impressions of the target reader/theatre-goer.

This text contains the following types of information:

– emotional information, which manifests itself in the words of the heroes,

– aesthetic information represented by pun, idioms, use of the Russian and Tatar languages, quotations, verses, transfer of phonetic stylistics of colloquial speech).

The paper studies various techniques of translation with their examples:

### 1. Lexical techniques of translation:

– syntactic assimilation (word-based translation). In general, this technique is used by the translator quite rarely. This may be due to an attempt to adapt the colloquial speech of the characters, as well as the differences in the grammar of Tatar and English: *katnashuchylar* – characters; *isän* – alive.

– calquing (loan translation): *Allaga şöker* – Thanks Allah; *kart tölke* – an old fox. Calquing is used rarely compared to other translation techniques.

– descriptive translation: *Ästägfirulla* – Forgive me, Allah! In this example, we can assume that the interjection of Arabic origin "Ästägfirullah" is translated into English as a description of its meaning.

– commentary of the translator: *Kunak!* – Kunak! (a friend (Caucasian)).

### 2. Lexical transformations:

– meaning differentiation. This technique is used quite often, when the translator makes a decision to convey the meaning of words, phrases that may not be directly embedded in them, but at the same time be relevant in the context of the translation or implied by the author: *Babay, nihäl!* – Hello, granddad. *Dönya shulay korylgan* – That is how life is organised.

– meaning instantiation: *Kermim, kort chaga.* – No, a bee will bite me. *Hoday ir balalar nasyyp itmägän, kyzlarym žebegän bulmasyn, di.* – He says, «Allah did not give me sons. So let my daughters be brave...». This technique is used by the translator quite often, as well as meaning generalization.

– meaning generalization: *Ala karga digän, äy, asyl kosh, Täübä itteñ mällä ülmäskä?* – Red bird – grey crow, You swore never to die. *Menä bolay tot.* – Do it like this.

– modulation / meaning extension. This technique can be found very often in this translation. Modulation of the cause, process and inference is actively used: *Tözelep betmägän dönya kala. Tözep beteräse ide.* – Imperfect world. *I would like to make it for everybody to feel good in it. Matashtyrma.* – You have something on your mind.

– lexical addition: *Alma bakchasy.* – Apple-tree garden. *Käzä maenñny chygaramyni?* – Got tired? Sweating your guts out?

– lexical omission: *Kürep tordyy, elmaydy.* – You saw it yourself. *Tagyn bashladyñmy?* – Again?

– antonymic translation: *Däshmä!* – Shut up! *Menä busy yalgan.* – This is not true.

– holistic transformation: *Yörägemä yaramyy.* – It tears my soul apart... *Yä minem urynga üzeñ ayagyñny suzarsyñ.* – Suppose what if you go to the better world instead of me.

– compensation is used when it is difficult to convey certain specific features of the original language in the target language: *Vallahi, billähi.* – Word of honour.

### 1. Syntactic transformations:

– replacements: *Äzäl tyryshyp-tyryshyp takta kadaklyy.* – Messenger of Death spikes the nails industriously.

– word form replacement: *Häzer kulyaulyk chikmilär avylda da.* – Nobody embroiders handkerchiefs even in villages nowadays.

– parts of speech replacement: *Yokylary bülenmäsen.* – Let them sleep.

– parts of sentence replacement: *Kinät ber fikergä kilä.* – Suddenly an idea strikes him.

– additions: *Any urlyylarmyni?* – Can someone steal the moon?

– omissions: *Üli* – zur bähät ul. – Death is good.

– transformation of a complex sentence into simple one: *Minem ömet yuk, min žimerüche. – I have no hope. I am a destroyer.*

– transformation of a simple sentence into a complex one: *Yaryy, tabylsyn da di. Öyländej dä di. – All right, let's assume you will find a bride and get married.*

– functional replacement: *Bu nindi mägnäsez sorau? – What a silly question.*

## 2. Stylistic transformations:

– idioms: *Avyzyñ achyp torasyñ. – Stop gaping around. Hatyn-kyznyñ tele kiyatügä chygyp un eldan soñ gyna achyla ide. – Women loosened their tongues only ten years after marriage.*

– epithets: *Kara, kart tölke, kaya syzgan. – Look at where he's hidden himself, an old fox.*

– metaphors: *Äy teleñ, kilen. Bigräk tämle. – Well, my dear... You talk so sweet.*

– pun: *Ässälamegaläyküm. Älegä megaläyküm. – Saliam Aleikum. So far Vagaleikum Saliam.*

– translation of the spoken Russian. One of the features of the text material is that the part of it is given in Russian at the level of words, phrases and sentences; in most cases the speech itself is shown with a Tatar accent by distorting the spelling (pronunciation) of Russian words. It is done in a similar way with the heroes who speak Tatar in Russian accent. This phenomenon is typical for the cultural situation of the original language, but it is not peculiar to the language of translation. For this reason, the author of the translation performed the translation of the meanings of the original statements into English. At the same time, there was a loss of national color: *Kto takuy, znaesh? Ni znaesh – maklashka dam. – Do you know who's here? If you don't know, I will punch you.*

**4. Summary.** Based on the analysis of the text of the translation, a number of conclusions can be drawn about the nature of the translation, as well as the difficulties that author had to overcome:

1. The difficulties primarily include the need to perform the task of translating the spoken language of the characters of the work. It explains number of decisions taken by the author of the translation.

2. The text of the translation contains a large number of grammatical and syntactic transformations caused by the discrepancy between the specifics of the original language and the translation language. The literal translation is extremely rare. Often there are methods of rearranging, replacing the forms of words, parts of speech and sentence members with a reorganization of its syntactic structure, adding and omitting, conditioned by the grammatical features of the translation language, the division and integration of sentences.

3. Wide and often use of various transformations associated with the restructuring of lexico-semantic units of the original text at the level of words, phrases and sentences. The basic techniques used by the interpreter are: combining and dividing the sentences, replacing the types of sentences, differentiation, generalization, concretization and modulation of values, lexical additions and omissions, omissions and integral transformation of fragments of the original.

4. The stylistic devices introduced by the author of the original (epithets, metaphors, metonymy, play of words, irony, allusions and phraseological units), as a rule, are translated with the disclosure of meaning in the text of the translation.

5. The difficulty of translating Russian language, as well as the depiction of Russian and Tatar accents in the language of translation, led to the fact that the text was translated with the omission of the indicated techniques, and in some cases the translator resorted to lexical omissions.

**5. Conclusion.** The analysis of the translation showed the following aspects of translators decision-making process: Grammar and lexical techniques are actively used, especially such significant transformations as differentiation, specification, generalization, and modulation of the meanings of words and phrases. There were various lexical additions and omissions and a large number of complete transformations at the level of sentences, though the original text had undergone a fairly large number of changes; On the one hand the reasons for these interpreter decisions could be the grammatical and cultural differences of the original and target language, and on the other hand it was the desire to recreate the spoken language in the target language.

While translating the cultural realities, the translator used the methods of transcription, calculating and omitting. An important role in the original work is played by inserting Russian text, they represent an image of the specificity and color of the village speech of Tatarstan, including humor. The problem of their translation is that the target language of the work - English - does not have a similar tradition of actively incorporating significant foreign-language elements into everyday speech. As a result, the translator is forced to abandon almost all such techniques of the original, while allowing to lose a significant, though not paramount, an aesthetic feature of the original.

The implementation of this work led us to identify a number of problems related to the translation of dramaturgic texts in general, and in particular from Tatar into English:

1) it is necessary to define, improve and clarify criteria for evaluating the success of the translation of literary texts, including dramatic works;

2) the problem of recreating the original dramatic work, not only in writing, but also on stage, is complex, and requires further in-depth study;

3) additional research needs approaches to the translation of texts containing fragments in other languages, especially when such inclusions carry important aesthetic information;

4) it is necessary to study the practice of translating numerous works in the Tatar language containing inclusions of Russian, and systematizing the applied practical translation solutions;

5) a separate topic for research is the practice of translating spoken language in dramatic works, in particular with respect to the degree of preservation of elements of the original text.

The solution of these problems can be accomplished, among other things, with the continuation of the work on the study and analysis of the practice of translating dramatic works from one language to another, as well as studying approaches to translating Russian-language speech in Tatar artworks when they are translated into another language. In the future, the collected and summarized information can help in practice to professional translators, which is of great interest and importance for the further development of translation studies.

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