

# Genre-Stylistic Transformations of the Authentic Text During the Translation of A. Eniki's Works into Russian<sup>1</sup>

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## Abstract

A Russian reader who does not know the Tatar language can get acquainted with the works by A. Eniki only via their translations into Russian, therefore, the analysis of the structurally-meaningful features of translated texts in the aspect of interliterary communication and dialogue is necessary. The genre-stylistic transformations of the original are revealed in the translated text on the basis of their comparative analysis. It is based on his view of translation as a form of dialogue of cultures, reflecting the interaction of not only various national languages, but also the artistic models of the world. The subject of the analysis was the translations of the hikay "Night Drops" and the novel "An Unspoken Testament" made by M. Rafikov, H. Khusainova and S. Khozina. They revealed the genic transformations in the translation of Eniki's hikay into Russian: the translator introduces a novel intention into an epic complete picture of the world. Stylistic transformations are significant in the translation of the novel "An Unspoken Testament" by Kh. Khusainova. Despite the rather accurate and adequate translation, Kh. Khusainova does not manage to recreate the intimate-confidential atmosphere created by the rhythmic-intonational organization of the original. They determined that S. Khozina is guided by the traditions of the Nazir genre during the translation of the story "Unspoken Testament". They determined the main trends in which her co-creation with the author of the work is carried out. The obtained results can be used to solve urgent problems of intercultural communication and dialogue, to make comments about the translations of A. Eniki's works for the Russian-speaking reader.

**Keywords:** Tatar Literature; Russian Literature; Dialogue; Perception; Interpretation.

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## **1. Introduction**

The perception of Tatar literature, in particular, the work of the outstanding Tatar writer A. Eniki (1909 - 2000), by the Russian reader is the topic that is related to the study of ways and forms of one of the oldest literatures in the world introduction to the artistic and aesthetic experience. Perceiving the text of a foreign culture, the reader compares it with his experience, enriches it with new meanings, thus giving him a new life in a new time and space. A Russian reader who does not know the Tatar language can get acquainted with the work by A. Eniki only through the translations of his works into Russian, therefore, the analysis of the structurally-meaningful features of translated texts in the aspect of interliterary communication and dialogue is necessary.

Perceiving the text of a foreign culture, the reader involuntarily compares it with his experience, enriches it with new meanings, giving him, thus, a new life, in a new time and space. The dialogue of cultures is fundamentally open, endless and represents an incomplete and limitless context in which texts belonging to different national literature “live” and interact. This value-semantic field has a cultural function: it forms a special type of reading culture, which is the leading component of the personality spiritual development, included in the space of different national cultures, capable of aesthetic, hermeneutical, moral self-actualization in modern multi-ethnic society.

The genre-stylistic features of writer work translations representing the national literature of Russia are still poorly understood. There few studies small in scope concerning the translations of Tatar literature into Russian which consider only certain aspects of the linguistic feature correlation of the original texts and their translations and are generally evaluative (Khaybullina et al., 2018; Ghazanfarpour, et al., 2013). At that, in modern translation studies there is an acute shortage of comprehensive studies of translations of the works by Tatar authors (in particular A. Eniki) into Russian within the problematic field of literary dialogue.

## **2. Methods**

The concept of this work is determined by Bakhtin's idea about dialogue as a special kind of semantic relations, which emphasizes the understanding of the aesthetic object as a being-aesthetic formation, which is based on personal and immanent-social relations between subjects - “I” and “other”, author and hero, work and reader (Bakhtin, 1986).

The methodological basis of the work was the research on translation as a special form of dialogue between literature and cultures (Tooper, 2000; Nagumanova et al., 2017; Shemshurenko et al., 2018); the problem of perception and related understanding (Gadamer, 1988; Tambunan, 2018); the problem of identity and the identification of national art systems (Sultanov, 2012).

The comparative analysis of the original work and its translation into Russian is based on the view of translation as the development of a foreign artistic text, in the process of which there is a mutual influence of two language pictures of the world, two artistic and aesthetic systems, two author's (the creator of the original and the translation) concepts of reality and its artistic embodiment, the influence conditioned by the desire of the translator to recreate a holistic aesthetic impression and preserve the stylistic features of original.

To solve the set tasks, it is proposed to use intercultural approaches, the effectiveness of which was identified in a number of works (Zagidullina et al., 2017; Martín et al., 2018).

### 3. Results and Discussion

They determined the genre transformations of Eniki's hikay translation into Russian, made by M. Rafikov. The original creates an internally completed monumental image of the world, epic in its generic sense. In translation, the epic fabric of the narrative is torn apart by novel contradiction. For example, in the hikay "Night Drops" (1964), A. Eniki turns to the analysis of the most important philosophical, moral, and psychological problems — a man and his choice in the most difficult circumstances of the period. An existential plot related with the hero's spiritual awakening is projected onto a natural-temporal background. The spring drop motif is repeated persistently, organizing the internal structure of the narrative and giving it a special rhythm. The onset of heat, melting snow, a measured and continuous drop of water droplets marks not only the beginning of a new season, but also the degeneration of the world, its transition from one state to another. There is a gradual increase in the meaning of the image, which is moving closer to the themes of youth, spring, and love. Night drops as a symbol of renewal, the eternal dynamics of life begin to have a special semantic value, expanding the boundaries of the hero's consciousness, opening up new value dimensions to him, linking it with a dream and memories of the past. The syncretic image of a drop-spring-youth-love-Leila erases the boundaries between the past and the present, man and nature, external and internal. The active-volitional intention of this non-specific reality involves the hero in the universal natural rhythm, in the endless process of renewal and rebirth. His life is gradually filled with new sensations, natural naturalness and spontaneity. The motif of the night drop frames the episode of Khalil and Leila meeting. The series built by Khalil - Leila, spring, youth, renewal - reveals not an external, conditionally poetic similarity between the subjects of juxtaposition, but their identity, and semantic equivalence. Moreover, the thing is about the symbolically real transformation of Leyla into spring, youth, and renewal. In the finale, the ringing of a drop introduces the theme of loneliness as a life outcome. So, an internally completed picture of the world is created in A. Eniki's hikay, lyro-epic in its generic quality. In the translation by M. Rafikov, the work ends with the phrase missing in the original: "But is it too

late?" Drops continue to ring. But a drop hollows a stone" (Enikeev, 1974). Thus, the story acquires an open ending, destroying the epic integrity of man, creating a probabilistic, indefinitely multiple model of the world, the status of the subject and his fate. The translated text emphasizes the novel intention with its characteristic "incompleteness", "unreadiness", variability and openness to the future.

The story "An Unspoken Testament" (1965), a landmark work by A. Eniki, has two translations by H. Khusainova and S. Khozina. The translation by H. Khusainova accurately conveys the features of the subjective organization of the work: the subjective syncretism of the narrator's voices and the main character is preserved; the regularity characteristic of the original is reproduced, according to which the deepening of the psychological analysis corresponds to the preponderance of the character's plan in the narrative, an intensification of the didactic and edifying tendency is reflected in the substituted direct speech, in which the author's "voice" is heard predominantly.

However, in some episodes, there is both a stylistic and a semantic discrepancy between the original and the translation. This is, first of all, the dialogue between the poet and Akebi, which affirms a unified system of values that unites not only heroes and the author, but also all representatives of the nation: native language, folk poetry, G. Tukai's works, cultural and individual memory, preserving and protecting spiritual wealth accumulated by the people from the destructive work of time. A special value space arises in the conversation between the poet and Akebi, in which the stable constants of human existence are revealed. Akebi's lips start to tremble when her middle-aged interlocutor says that not only a child needs a mother, but also a person at any age. This psychological detail (lip quiver) indicates not only the spiritual closeness established between the heroes, but also marks the "threshold", and existential situation in their life. To convey the poet's appeal to Akabi "эбекәем" ("my dear grandmother"), the translator selects the stylistically marked and vernacular word "granny", which devaluates the character's image.

The character of the poet in the novel by A. Enika is devoid of inner integrity and epic completeness, is romantically contradictory and open. However, the poet, like, in fact, Akebi, does not have a name. Creating the images of these characters acting as the guardians of national traditions, the writer uses the techniques of the broadest possible generalization, symbolization, emphasis in the portrayed characters of their typological and tribal essence, defined in one case by the archetype of the mother, and by the poet's prophetic mission in the other. During translation the poet's image loses the sublime poetic abstractness and generalization characteristic of him in the original.

In the translation by H. Khusainova, the stylistic transformations of the original are primarily significant. The artistic word by A. Eniki is addressed to the text emotionally and is filled with a deep meaning that indicates the complexity of human experiences, the desire for national-moral ideals, the sadness from the

consciousness of the imperfection of life. It is rich in subtext and associations, has emotional and psychological ambiguity. Rich and subtle associations are concentrated in it, giving the images volume and multidimensionality. It has a special informative capacity and suggestiveness for the Tatar reader. The symbolic images of the story, the synthetic methods of psychology used by the writer, the actualization of national archetypes, affect the intuitively sensory level of reader perception, thus providing the understanding of the text meaning. In the translation, the principle of understatement, which leaves room for possible new interpretations, is replaced by concretization. One of the genre-stylistic strategies laid down in the text is being implemented. Therefore, Kh. Khusainova, despite a fairly accurate and adequate translation, fails to convey the rhythmic-intonational organization of the work, to recreate the intimate and confidential atmosphere characteristic of it.

Khozina, during the translation of the novel “An Unspoken Testament” by A. Eniki, is guided by the traditions of medieval eastern literature genre Nazir and acts as the co-author of the Tatar writer, developing the images and motifs of the original work. The co-creation of the translator with the author of the work is carried out in several directions. Firstly, the translation changes the principles and techniques of the hero's inner world image. The subtext form of psychologism used by A. Eniki is replaced by the rationalistic analysis of the emotional life of the heroes, a direct designation of the emotional and psychological states they experience. For example: “Ә Акъәби үз нәүбәтендә бу җитеп килгән зифа кызларга уйга калып, исе китеп, селкенмичә карап ята” (Eniki, 1991). The writer does not say what thoughts torment the heroine, we can only guess what she thinks. The translation of this episode by S. Khozina gives us a complete picture of the heroine's feelings and thoughts: “Akebi lies motionless <...> and also looks at the slender, healthy teenage girls, her granddaughters, and a sad surprise appears in her soul: they grew up, they seem strange, and unfamiliar” (Eniki, 1990). In the conversation between Akabi and the poet, the experiences of the heroes are revealed through a special “value” space of spiritual communication. The translation provides an exhaustive description of the heroes' mental movements, their moods and experiences - Akebi feels the sense of longing for his native land, while the poet, on the contrary, is encouraged by the meeting with his kindred soul.

Secondly, the translation by S. Khozina enhances the lyrical orientation of the narrative. In the introduction, Eniki (1990) emphasizes the expanse and beauty of the Bashkir steppe, inspiring inspirational, but at the same time slightly sad thoughts: “Дала буш, дала киң <...> Рәхәт, һәй, рәхәт тә соң!.. һәм ямансу. <...> Шагыйрь әйтмешли, йөгереп уйныйсы, ятып елыйсы килә бу тын, буш, монсу башкорт даласында!” (Eniki, 1991). This theme is expanded in translation, the emotional state changes - it's not just sadness, but something else inexpressible: “... As the poets say, it's good to have joy and delight in vast. light and sad Bashkir steppe, and then fall

on silk hobbled and, hugging the warm, native land, burst into tears, suffocating from the immensity and inexpressibility of feelings overwhelming the heart” (Eniki, 1990).

Along with the lyrical orientation of the narrative strengthening, the philosophical subtext of the narrated story is also updated. For example, the original work presents a lone grave of Akebi, located on the banks of two rivers - Dyoma and Belaya: "Агыйдел, Дим буйларына караган биек тау башында Акъэби берүзе генә торды да калды" (Eniki, 1991). In translation, the narrator reflects on the secrets of the world and human life: "The clouds driven by the wind sailed endlessly in the bottomless sky from horizon to horizon <...>. And the whole earth, as far as the eye could see with golden ash fields, moving spots of groves, the cubes of houses, the plaits of roads, blue lakes, - the whole land, taking in one more suffering soul and merging with it together, breathed smoothly and calmly, silently keeping the great secret of being and death” (Eniki, 1990).

Fourthly, the translation shows the revealing tendency increase. In the original story, the author’s attitude to the children of Akebi is not expressed directly, behavioral gestures are revealed through symbolic images. In the translation, the accusatory tendency also extends to the description of the children's appearance; the depressing portrait details appear that are absent in the original: Gulbika and son-in-law have “sleek” faces, Sufiyan is “an unlucky son”, “silly” and “rabid” brother-in-law. Children do not attach importance to the things that remained from Akebi. It is superfluous, unnecessary "good" for them: "Let us not share these things - none of us need them, they will all the same disappear, but it’s better to hand over everything to the theater’s wardrobe. This is the very place to this “wealth” ...” (Eniki, 1990).

#### 4. Conclusions

The analysis of the translations of the most significant works by Eniki into Russian made it possible to establish the genre-stylistic transformations of the original in the translated text. In an epic complete picture of the world, characteristic of A. Eniki's hikay, M. Rafikov introduces a romance intention that destroys the epic integrity of man and the world, creating a probabilistic, indefinitely multiple model of the world, the status of the subject and his fate.

In the translation of the novel “An Unspoken Testament” by Kh. Khusainova, the stylistic transformations caused by the desire for literal translation are significant. Kh. Khusainova does not manage to recreate the intimate and trusting atmosphere characteristic of the original. The level of rhythmic-intonational organization of the work, which gives the text emotional and psychological ambiguity, turned out to be not subject to adequate translation.

S. Khozina enters into active co-creation with the author of the original text, which leads to the predominance of the “creating again” principle over the “recreating” one in her translation. The change of the principles and techniques of

psychologism, strengthening the lyrical orientation of the narrative, updating the philosophical subtext of the plot story allow us to talk about going beyond the boundaries of translation and moving to the genre of variation.

### 5. Summary

The genre-stylistic features of A. Eniki's work translations into Russian are the result of the orientation to a new addressee, they reflect national artistic traditions and value-semantic attitudes relevant to Russian literature and culture. At that, the creative nature of the translation is undoubtedly limited by the possibilities and limits of the original interpretation - subjective understanding and the evaluation of this work by the translator.

Studying the basic value ideas of Tatar culture and the features of their artistic embodiment in a translated text reveals the system of axiological coordinates that affect the perception of foreign literature work.

The study of the genre-stylistic transformations of the original in the translated text is significant to solve the theoretical problems of translation studies: about the nature of translation as a special form of inter-literary communication and dialogue, about the boundaries of the translator's creativity, about the essence of translation in relation to the original: its analogue, substitute, equivalent of ideological and artistic content of the original text or the equivalent of a work of art and others.

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