

National cultural specifics of representing dialecticisms in the fiction work translation

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Abstract. The subject of the article is the national peculiarity of conveying the functions of the Tatar dialecticisms in the foreign literature. Upon the comparison of the Tatar writers' historical prose language and its translations into Russian the national cultural specifics of the Tatar dialecticisms of different semantic groups is identified, the expediency of studying the linguistic units with the national and cultural semantic element in the context of transmitting the valuable information on the nation is supported.

[Kamaeva R.B. **National cultural specifics of representing dialecticisms in the fiction work translation.** *Life Sci J* 2014;11(10):653-656] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 99

Keywords: dialecticisms, literary language, local flavor, creative writer's skill, national cultural specifics

Introduction

A work of fiction reveals the national life and culture through the linguistic units. The text has the special features for reflecting the national cultural specifics, in which the national language is best represented in all its richness and diversity. It is worthwhile to study literary texts as the national and cultural information sources while comparing the languages of the different nation's fiction. In the context of transmitting the valuable information on the nation the linguistic units with the national and cultural semantic element play an essential role in the literary language. This article investigates the national diversity of the dialecticisms used in the modern historical prose of the Tatar writers upon the comparison of it and its translations into Russian ("The Itil River Runs" by N. Fattakh, translated by M. Zaripov; "Soembike - the Queen of Kazan" by R. Batulla, translated by R. Valeyev; "The Kazan Fortress" by Imamov V., translated by B. Khamidullin, "I Would Like to Take Wings like a Bird" by R. Mukhamadiev, translated by R. Fatkulina).

In fiction the dialecticisms value lies in its use for developing the local flavour and describing the characters, which are the natives of a particular locality. As noted by Rene Georjin [1], such words could also be a good "seasoning" for a style. Dialects are interesting for writers, primarily because of its vocabulary, graphic words which bear the impress of a locality, identify the objects and customs, which are closely related to the history and image of a small country. [2]

While translating fiction works there is a problem of representing the functions, the national diversity of the one language dialecticisms in another one. Upon this problem solution a translator is required to have a solid knowledge of the features, specifics of both languages and creative skills. Many scientists, for example, L.K. Latyshev, B.A. Larin, L.

Rice [3, 4] agree that the translation of such words, as dialect vocabulary, always turns to be difficult. Some theorists believe [5] that the dialect words and forms should not be used in translations; otherwise it would result in violating the historical reality. However, the problems of the appropriate translation require reasonably complete reproduction of the original dialectism functions in the translation. The German researcher W. Koller says, that the meaning of the term "appropriateness" is very broad. By this one means the contextual, textual, stylistic, expressive, formal, dynamic, functional, communicative and pragmatic similarity between the original and the translation, as well as the similarity of the effect made on the source and target recipients [6, p. 215]. In his work, Newmark noted, that while translating the dialect vocabulary one should never try to translate it using the dialecticisms, but only indicate its presence by the conversation and colloquial vocabulary [7].

Body

This article deals with the dialecticisms of different semantic groups: which denote buildings, household items, kindred relationship.

Ichata. In the dialect dictionary of the Tatar language the word *ichata* is recorded as a dialectism of the Menzelinsky dialect in the meaning of a 'house' and the Drozhzhanovsky dialect in the meaning of a 'country estate, the place occupied by a yard, buildings, a house' [8, p. 242]. In the Tatar language dictionary two meanings of this word are given: *ichata* is. gar. 1) jortny korylmalarny ailenderep algan kirte, chitten yaki koima (a fence surrounding buildings, a house); 2) kirte, koima yaki chitten belen ailyanderep alyngan uryñ, ishek aldy (a yard surrounded by a fence) [9, p. 201]. The study on the dialect vocabulary of the historical prose shows that writers use the dialecticism *ichata* in the meaning of

a 'country estate, a yard' and convey it into the Russian language using the literary word *a yard*.

The Examples: Baidar chokyr-chakyrklar echene kacha-posa *ichataga* taba yakynlashty [10, p. 51]. Baydar hiding behind hillocks, approached to the *yard* [11, p. 53].

Characha. In the dialect dictionary of the Tatar language the word *characha* is recorded in the meaning of 'muncha aldy (a dressing room)' [8, p. 346]. In the Tatar speech it is commonly used in the Birk dialect (Bashkortstan) in the same meaning. The dialect dictionary gives the following explanation: *characha* 'muncha aldy, muncha alachagy (a dressing-room)' [8, p. 346]. In the works of fiction the dialectism *characha* is used in the same meaning and conveyed into the Russian language through the explanation.

The Examples: Muncha nyk itep, irken itep tashtan salyngan ide. Bashta akburelyar gynaushyn charachaga kerdelyar, shunnan son shyamnyar yaktyrtylgan ikenche ber bulmyagya uzdyar. [12, p. 26]. A bathhouse was spacious, built of a hard stone. Firstly they stepped *into a dressing room – characha*, then went into the next room, also illuminated by candles [13, p. 30].

Kulasa. The lexical unit *kulasa* is recorded in the Tatar language dictionary as an obsolete word: *kulasa* – is. rus. 1) kalakly tegermech (kopchek); zur charyk; tegermen kulasasy (a mill wheel); 2) porochodny ishkech tegermeche (a steamer wheel) [9, p. 293]. In the etymology dictionary of R. Akhmetyanov it is stated as follows: *charyk* (a paddle-wheel), Persian. *Charch* 'tegermech, kopchek charyk'. In the Tatar speech *kulasa* has been preserved in the Chistopolsky, Drozhzhenovsky dialects (Tatarstan) in the meaning of 'jogertme (a wheel)' [8, p. 121], in the Zlatoustovsky dialect (Bashkortstan) in the meaning of 'tegermende su koche belen ailyanderele torgan machsus tegermech, zur charyk (a special wheel, driven by water power)' [14, p. 336]. In the examined historical prose *kulasa* is used in the meaning of a 'mill wheel'.

The Examples: Su tegermenendege *kulasaga* inesh-erganaklar kaisy jaktan gyna kilep ostelmesen, hemmese de chuga fajdasuna bit [10, p. 36]. In fact, no matter what a little river runs towards the mill wheel, all is grist that comes to his mill [11, p. 37].

In the examined historical novels of the Tatar writers the dialecticisms with semantics of the houseware names express the national flavour, the ethnic life and the history of the nation. Let's consider the meaning and the etymology of these dialecticisms.

Gamayak. In the dialect dictionary of the Tatar language the word *gamayak* is recorded as a dialectism of the Permian dialect of the Misharsky

speech in the meaning of 'kase (a bowl, a glass)'. As pointed out by R. Akhmetyanov, the lexical unit *gamayak* has been derived from two words *gam* 'telinke, sawyt, susawyty (a plate, a small water-pot)' and *ayak* 'sawyt, chilek, chylmek (a jar, a jug)' [15, p. 25]. While translating the historical prose into the Russian language there is a slight difference in the meanings of these words. The ethnographic dialecticism *gamayak* has no equivalents in Russian, and is conveyed in the meaning of a 'large tub', a 'wooden basin'.

The Examples: Gyly sular, zur *gamayak* ezer [10, p. 56]. One has warm water and a large *tub* at the ready [11, p. 58]. Busaga asha shollep kene uzsa, Saniya kupten ayagyna baskan, *agach gamayak* ostende bala juyp jori. [10, p. 58]. Gingerly he crossed the threshold, and there Saniya had already been up and about, washing a baby in a *wooden basin* [11, p. 59].

Badijan. In the dialect dictionary of the Tatar language the word *badijan* is recorded in the meaning of a 'small bowl, a soup saucer', could be seen in the Parangansky, Atinsky dialects of the medium speech of the Tatar language in the meaning of a 'small soup saucer'. In the Russian translations the lexical unit *badijan* is conveyed through a transliteration: *badyan*. In the context along with the word *badyan* the word *duchmak* is used (a *badyan*, filled with *duchmaks*). *Duchmak* – is the Tatar national dish. It is made of fermented or non-fermented dough, covered by mashed potatoes and smorn with eggs on top. The word *duchmak* is also the non-equivalent vocabulary, conveyed into Russian through a transliteration and keeps the national flavour. Upon the change in the word form, the word root does not change, and only adds the ending of the plural form, the instrumental case (*duchmak* - *duchmaks* - by *duchmaks*).

The Examples: Oige *duchmak* ise taralgan. Gyly par borkep, ostelge ak samawyr menep utyrdy [16, p. 106]. In the house it was smelled of *duchmaks* so, that a mouth watered. Puffing with warm steam, a lustrous samovar climbed on the table, a large *badyan*, filled with *duchmaks*, occurred [17, p. 107].

Chapchak. In his etymological studies R. Akhmetyanov notes, that the general Turkic word *chapchak* a 'tub, a small all-wood cask' has been derived from the ancient Turkic, Mongolian words *chapchy-*, *chabchi-* 'agach choku, agach uju (to gouge, to mortise)' [15, p. 229].

In the Tatar speech it has been preserved in the Menzelinsky, Birk, Sterlitamasky dialects (Tatarstan, Bashkortstan), it is recorded in the dialect dictionary of the Tatar language in the meaning of *chapchak* 'zur agach kismek (a large wooden tub)' [8, p. 345]. The dialecticism *chapchak* is conveyed into the Russian language through a transcription. In

the translation the transcribed dialecticism is supplemented by a note.

The Examples: Kollar, churalar arbalardan achy bal, buza tuly chulmekler, *chapchaklar* aldylar, torgeklerme bushattyalar [12, p. 26]. The slaves and servants started to take off the small casks and *chapchaki* of the strong old meads from the wagons. * *Chapchak*– is a small tub, a cask [13, p. 30].

Kotyichyk. In the examined translations of the historical novels of the modern Tatar prose the dialecticism *kotyichyk* is conveyed into the Russian language using the descriptive translation. There are various descriptions. Translators describe this subject in a different manner. For example, in the novel "The Itil River Runs" by N. Fattakh *kotyichyk*– is "a small gold casket". In the novel "Soembike - the Queen of Kazan" by R. Batulla *kotyichyk* - is a "small silver-bound casket".

The Examples: Elege zur yatakny, yatak yanyndagy timerle tartmany, tartma ostendege *kotyichykny* sanamaganda, "yashel bulme" de bashka berni de juk ide [12, p. 132]. Near the very head of the Khan's bed there was an iron box with a small gold casket on it [13, p. 130]. *Kotyichygynnan* nider alyp, awyzyna kapy [18, p. 412]. She opened a small silver-bound casket, and pulling a greenish grain out of the paper wrapper, harshly swallowed it [19, p. 256].

Let's consider the etymology of the dialecticism *kotyichyk*. In the etymology dictionary of R. Akhmetyanov the word *koty* has the following explanation: *koty* is 'a wooden box, casket'– in the Tatar dialect *otyrychyk*, *kotyaichyk*, *kotolchyk*, in the Kazakh, Karakalpak languages *koty*, in the Crimean, Kirghiz ones –*kutu*, in the Kumyk one– *kutuk*, in the Azerbaidjanian, Turkmen languages – *guty*, *guttu* 'koti, agach banka (a wooden pot)', in the Uzbek one – *kutti*, in the Altaic one – *koty* 'a powder container', in the Yakut one – *kytyja*'agach chilek (a wooden bucket)' are used. The primary meaning of the word *koty* 'kot (tere, fetis) salyp kuja torgan sawyt (is a baptism cross box)', this word also occurs in the Altaic dialect in the meaning of *kutru* 'a cross'. The studies have shown that every man of the Bulgars wore a cross-*kotchyk* [15, p. 115].

In the historical prose of the Tatar writers the dialecticisms denoting the kindred relationship, hold a high position. We find the following lexical items: *atai*, *biatai*, *aba*, *aga*, *olan*. Let's consider some of them.

Atai. In the Tatar speech the word *atai* is commonly used in the Khvalynsky, Sergachsky, Drozhzhanovsky, Astrakhan dialects of the Misharsky speech in the meaning of *eti* a 'father'[14, p. 60]. In the historical prose the dialectal variant *atai* is often used. *Atai* is conveyed into Russian through a

transcription and the equivalent *father*. When a message is narrative in nature, for conveying the dialecticism *atai*, a translator uses the lexical unit *father*. Upon the son's reference to his father, in the translation the lexical unit *atai* is conveyed through a transcription. Thus, a translator preserves the national diversity of the dialecticism *atai*.

The Examples: Ibrahim suzne chitke boryrga tyryshty:

–Nikaderle chiru gyja aldyn, *atai*? [10, p. 97]

Ibrahim hastened to shunt the conversation on another topic:

–How many troops have you managed to collect, *atai*? [11, p. 98].

–Kurelete toryp *ataiga* karshy kusek kutererge min son tintekmeni? [10, p. 67]. – Am I crazy to run *against the father* being armed with a big stick? [11, p. 68].

Aba. The word *aba* has been preserved in the meaning of 'abyi (an elder brother) in the Kargalinsky dialect of the Tatar speech (the Orenburg Region), in the dialect of the baptized Tatars of the Lower Kama region [8, p.15].

The Examples: A kyzynyn olken *abasy* bu chakta yana ishete. [10, p. 67]. ... but her *elder brother* has not heard about it [11, p. 68].

Aga. The word *aga* could be seen in the dialects of the medium speech in the meaning of an 'elder brother, an uncle'. In the etymology dictionary of R. Akhmetyanov notes, that *aga* has been derived from the general Turkic word *aga*, *aka* 'the eldest relative, a respectable man'. In the examined works it is used in the meaning of 'the eldest, respectable man' and conveyed into Russian through a transcription, what indicates the national specifics of this lexical item meaning.

The Examples:

– *Aga!* – dide nokerlernen berse; bu jegetne Mochemmedyar yachshy bele, ul riyasyz ata balasy ide. [18, p. 54]. – *Aga*, – said one of the henchmen, gently inclining the body to him, - be sure, our master harbors no malice toward you [19, p. 21].

Conclusion

Various combinations of translation methods and forms of explanation, vocabulary interpretation in the text of the translated language are used in order to ensure relevant dialecticisms conveying into Russian. We consider, that the culturally significant vocabulary should be translated, since it imparts imagery and national specifics to the text. But it requires not only a good command of two languages (the source language and the target language), but also a solid knowledge of the reality described in the original. The use of the dialect vocabulary by the

authors of the Tatar works is multifunctional. Firstly, it is a technique of stylization and an expressive language; secondly, the use of such words gives the additional cognitive information; thirdly, this technique arouses the reader's interest to the text and invites him to refer to various dictionaries, i.e. improves the readers' linguistic competence.

Conclusions

The studies have shown that the translators have successfully used different methods and techniques of conveying the dialecticisms into the Russian language, while keeping the national diversity using the culturally significant vocabulary.

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6/16/2014