

Tatar national concepts *moŋ* and *bäkhillek* in the original text and the translation

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Abstract

The article describes the ways of translation of the Tatar cultural concepts *moŋ* and *bäkhillek* into the Russian language with regard to linguistic and cultural values, (moral and aesthetic) factors. The authors emphasize the necessity of accounting for the translation of national peculiarities and cognitive environment, which occurs around the meaningful units of the text and determines the nature of translation transformations. Changes in the concept's information structure are due to mismatch between the language pictures of the world, the value priorities and cultural traditions of language communities. The associative-conceptual field of concepts does not normally expand in translation but, on the contrary, narrows, which leads to the conceptual fragmentation of the translated text and shattering of its content, image, and stylistic integrity.

Key words: translation, Tatar prose, concept, *Eniki*, *Mahdiev*

Introduction

Modern works on cultural linguistics and literary studies often turn to review the functioning of various concepts of culture in the fiction texts, in which the complex interaction of the linguistic and cultural worldview of the ethnic group and individual author's creative consciousness is being completed and the artistic concepts are being modeled, due not only to the individual aesthetic worldview of the author, but the collective memory of culture and its value priorities.

The concept arises in the individual consciousness as a response to the previous linguistic (poetical, prosaic, socio-historical, scientific) experience of a human being, in general. The concept extends the meaning of the word, making it easier to communicate, leaving a possibility for guessing, creating a certain emotional aura of a word. In contrast to the concepts in the strict sense of the term, the concepts are not only thought, but they are experienced, they are the subjects of emotions, likes and dislikes, and sometimes of clashes (Stepanov 2004: 43).

The words *concept* and *notion* have similar meanings. As for the Italian vocabulary "Vocabolario della Lingua Italiana. Dodicesima edizione", it says that *concetto* means *pensiero, idea, nozione* (Zingarelli, 1999: 420). The English vocabularies say that *concept* is "the basis for the group of elements", a "general notion" (Hornby, 1974: 176), "someone's idea of how something is, or should be done" (Longman, 1995: 279). Considering abstraction and generalization at the same time the concept includes potential subjectivity. Wierzbicka Anna writes about the fact that every language has its own set of lexicalized concepts and offers its own categorization and interpretation of the world. She notes that the concepts are needed to explain and describe surrounding reality with the help of "keywords" of the language (Wierzbicka, 1992, Wierzbicka, 1999). Sternin I.A., Popova Z.D. note that the national identity of the concepts is manifested in the presence of distinct semantic, imaginative, associative, evaluative, and other features in the structure of the relevant concepts, in varying degrees of severity of some cognitive features in various organizations of the similar concepts (the concept that is a core concept in one language may be peripheral in another culture), in the differences of the imaginative component of the interpretive field, in the presence of various cognitive classifiers and

their different status in the categorization of denotation (some classifiers are more important and brighter in one culture, so as the others are in another culture), in a different assessment, and so on (Sternin, Popova, 2007: 143-144).

The national identity of the concepts is the most clearly manifested in the presence of non-equivalent concepts in national sphere of concepts. The non-equivalent concepts can be identified through the non-equivalent linguistic units. The non-equivalent unit is always an indicator of the presence of some uniqueness, the national identity of the concept in the minds of the people (*Comp.* Russian non-equivalent units and, accordingly, the concepts of spirituality and melancholy, the Tatar concepts *moŋ* and *băkhillek*, which are represented by these units).

Concept *moŋ* occupies an important place among the national-specific concepts of the Tatar culture; it has ancient Turkic roots and is especially significant in folk songs and literature. This concept involves a complex set of existential, emotional and aesthetic sense overtones. It is “a term that defines the national character of the Tatar spiritual culture, a specific feature of attitude, emotional state of suppressed grief, expressed in varying shades of the main tone” (Tatar, 1999: 365). Ch.Bakhtiyarova emphasizes that this word does not have any identical expression in Russian: “You can explain it as “a language of the soul”, the expression in the innermost heartfelt melodies of the feelings of ordinary people” (Bakhtiyarova, 1964: 227). This concept has no direct translation into languages other than Turkic, it draws into its orbit the other words associated with it by common sense, embodying not only the state of grief, sorrow, sadness, melancholy, but sometimes joy.

According to “Tatar-Russian Dictionary” edited by F.A. Ganiev, the word *moŋ* can be translated as: 1) the sadness, grief, sorrow; 2) melody; 3) harmony, sincerity, lyricism (TRD, 2002: 224).

It should be noted that *moŋ* is not any melody, but a lyrical, sad, lingering melody, transmitting a special meditative mood (thus, *takmaki* (couplets) or cheerful folk dance can have energy and enthusiasm, but *moŋ* can not). *Moŋ* is a melody like consistency, harmony of sounds used to transmit the subtleties and contemplation of the emotional beginning, it finds expression in musical and poetic traditions of the Tatars that differs in forms and genres. Specifics of the concept *moŋ* finds its fullest expression in the genre of Tatar folk songs like “*ozyn key*” that are the ornamental composite (complex) melodies, allowing transmission of the lyrical philosophical mood. Ornamental and improvisational songs “*ozyn key*” differ with the breadth and beauty of the chant, the range of melodies in such songs is higher than one octave, and a syllabic rhythm can be correlated with the pentameter. The people extremely and highly value the ability to perform such songs, requiring not only a large range of voices, but also mastery of ornamentation melody, a wide singing breath and artistic taste. A melodic richness and the uniqueness of ethnic Tatar musical thinking are inherent in “*ozyn key*”, which has a great variety of local and ethnographic peculiarities.

A.M.Galieva and E.F.Nagumanova emphasize that *moŋ* “is not so much the experience of pain and loss, but a deep inner state often of causeless melancholy and sadness that have a subconscious nature and appear mostly acute in the moments of the emotional anguish” (Galieva, Nagumanova, 2013: 247).

A concept *băkhillek* is also significant among the Tatars. According to “Tatar-Russian Dictionary” edited by F.A. Ganiev, a word “*băkhillek*” can be translated as ‘forgiveness, blessing, agreement’ (TRD, 2002: 69). This concept as well as the concept *moŋ* is associated with the fundamentals of the Muslim culture. In the translation of *băkhillek* into Russian there is the meaning associated with the concept of “farewell” that mainly takes into account situational and pragmatic factors and leads to a narrowing of the semantic field of the original concept.

The aim of the authors of this article is to elicit the ways of translating of the Tatar national concepts into the Russian language; to reveal the peculiarities of the reflection of the complex constants' inner structure in the translated texts.

The work on the description and semantic modeling of the concepts, which are important in the structure of the artistic entire of the literary work was carried out on the material of a significant number of the translations made by different interpreters (different translations of the works of a similar topic, and various translated versions of the same literary work were considered at the same time). In this article, the main examples were taken from the stories by A.Eniki and M.Mahdiev, the Tatar writers of the twentieth century.

A.Eniki (1909-2000) entered the history of the Tatar literature as a unique master psychologist in his personality. He is distinguished by a deep penetration into the inner world of the characters, a detailed description and analysis of the various psychological states, attention to the nuances of experiences. The question of psychology in the work of the writer seems to be a key problem and is of paramount importance for a deeper understanding of his artistic personality. A.Eniki is a creator of the compelling images, through which the essential problems of the present are being disclosed. They are a national identity, a separation from the native people of one's country, forgetting the millennial traditions of the Tatars and Bashkirs. The prose of the writer is imbued with a deep lyricism, harmony, unique musicality, correlated with *moj*. The focus is on the story "Äytmägän vasiyat" ("The unspoken testament") (1965) by A.Eniki, the plot of which contains the conflicts in the life of the main character Akebi (a white / pure grandmother). Dying from a serious illness a grandmother does not find any understanding in her children, who will eventually ignore even her last request (to be buried according to the Muslim rites).

The image created by A.Eniki is a landmark for the Tatar literature of the twentieth century. This image has become a sort of national literary type, the essence of which is to preserve national traditions, beliefs, moral principles. Some researchers believe that this image is archetypal (Zagidullina, 2003, Gainullina, 2009). But in the story the archetype of the mother in the image of Akebi is transformed in accordance with the idea of preserving the unity of the nation. The old man Minibay, an elder of the village, is spiritually connected with Akebi. He says that only the preservation of the spiritual unity of the people is the key to the nation's existence.

For a more complete disclosure of the theme the examples from the story "Keshe kitä – žyry kala" ("Man goes away, but song remains") by M.Mahdiev (1930-1995), another classic of the Tatar literature, have been included into the article. The story infused with the national spirit, the music, can be considered one of the greatest achievements of the Tatar literature. The characters of the story by M.Mahdiev are the residents of the Tatar villages: farmers, rural youth and intellectuals. The personalities are different, but always lively, colorful, active, with precise social content of the image, with a precise sign of the times. M.Mahdiev more than any of his contemporaries, was "soldered" to the national element. His creative thinking, speech, parables, all the implications are the evidences of his close connection with daily life, customs of the Tatar people. He is a subtle psychologist; his story is imbued with the deep lyricism, psychology.

Turning to the classics of the Tatar literature of the twentieth century (A. Eniki, M. Mahdiev), allows to identify the main methods of representation of the national concepts of the Tatar culture in the translated texts. National world view in the works of A. Eniki and Mahdiev was studied in the literature of many Tatar literary critics (Gainullina, 2010, Gainullina, 2015, Загидуллина, 2003, etc.). However, our global society is not familiar with them. The relevance of our study is connected with the fact that the reception of the phenomena of the Tatar culture through the translations of the literary texts contains a great heuristic potential, since it allows

identifying the translated and omitted facts and the facts that are deformed during the translation. It also allows identifying how the text and its units as a whole can be perceived by the reader of the translations, if he doesn't speak the language of the original text. The study will allow identifying the main vectors of the perception of the phenomena of the Tatar culture and the dominant features of the Russian linguistic culture that define the direction and the nature of the translation transformations.

Methods

It is impossible to describe implicitly the methods for preserving and transferring multifarious additional information contained in the text of the original (e.g. cultural background, the connotative-expressive characteristics of the linguistic units, the discursive-communicative characteristics of the source text, etc.) without analyzing facts that are new, *different* (compared with the original text), which are carried in the translation that is born and starts functioning in a new linguistic and cultural environment. This is particularly important when it comes to works of literature that are deemed crucial repositories of linguo-cultural information, a sort of compression of the linguistic and cultural picture of the world.

A study of this kind is impossible without defining a role of the concepts of the national culture in the structure of works by the Tatar writers, their axiological potential, without describing major methods for translating language units representing cultural concepts. To identify and describe the cultural component of the meaning of a word, one needs situational (pragmatic and content-rich) contexts; vocabulary definitions do not normally reflect the specifics of the cultural background or do that negligibly.

Thus, the study of the linguistic material is based on a complex procedure, which includes a comparative analysis of the original and the translation, using the elements of the component analysis, the conceptual analysis, the definitional analysis, the description of the methods of transmitting of the cultural deterministic content in the translation and the analysis of the strategies used by different translators while translating the works of the Tatar literature into the Russian language.

The proposed method of the translations' analysis is aimed not only on the analysis of the fragments of a particular linguistic system, but takes into consideration the peculiarities of the cognitive and linguistic-cultural environment, which occurs around the relevant units of the text (as in the original and in the translation) and determines the nature of the translation transformation techniques.

The research of the national concepts in the translation makes a promising appeal to the receptive aesthetics. One of its founders, W. Iser, points to the dialectical nature of reading, during which "the horizon of expectations" of the reader and the horizon of the author interact. The results of this interaction are the areas of semantic uncertainty, according to the German scientist; the reader is a sense of identity (Iser, 1976).

Concept "*moŋ*" in the original text and the translations

The concept *moŋ* transmits not only experience of the pain of loss, but a deep inner state often of a causeless melancholy and sadness, an expression of a profound musical ethnicity and aesthetic life perception of the Tatar people, which has a subconscious nature and is mostly acute in moments of emotional anguish. The Tatar concept *moŋ* is often associated not only with the sounds of music, created by man, but the sounds of nature and the perception of the natural landscape – expanse, immense horizons of the steppe space and celestial heights. For example, the story "Äytmägän vasiyat" ("The unspoken testament") begins with a description of the Bashkir steppe; speaking about the beauty of his native land, the author uses the epithets "tyn" (quiet), "moŋsu" (brings moŋ).

Let us consider some ways of transferring the concept *moj* in the Russian translations of A. Eniki's works.

"Vakyt-vakyt shul "tilivāzir" digān nārsādān bik mojly kurai tavvyshy da, bik boryngy bashkort žyry da yanğyry... Shul chakta karchyk isheklārne acharga kusha hām žanyna tansyk bu žyr-mojny tāmam erēp, hyallarga kitep tylyhi" (Eniki, 1965). ("Inogda iz etogo «ti-levāzira» donosilas' grustnaia melodiia kuraia ili zvuchala starinnaia bashkirskaiia pesnia... V eto vremia starukha prosila otkryt' dveri i zhelannaia garmoniia razlivalas' v ee dushe, ukhodia v svoi mechty, ona slushala" / "Sometimes the sound of a sad melody of kurai or an old Bashkir song was heard from this "ti-levāzira"(television) ... At this time, the old woman asked to open the doors and a welcoming harmony was overflowing in her soul, she was listening, drowning in her dreams")⁴⁶.

The component *moj* in this fragment is used by the author in the characterization of musical and poetic folklore of Tatars and Bashkirs: *moj* is the second component of the pair word *žyr-moj* and also serves as the basis for producing a word *mojly* in the composition of a phrase *mojly kuray tavvyshy*.

Kurai is a Tatar and Bashkir folk instrument, a kind of longitudinal flutes, an important property of Kurai's sound is a distant audibility outdoors. An ethnographer S.G. Rybakov wrote: "Sounds of this instrument are quiet, melancholic and intimate, good enough to reproduce a daydreaming character of the Bashkir melodies" (Rybakov, 1897: 113).

Kh. Khusainova translates this passage as follows:

"Inogda iz etogo televizora razdavalas nezhnyi zvuk kuraia, igraiushchego starinnye bashkirskie pesni... Togda starukha prosila raskryt' dveri i samozabvenno slushala blizkie serdsu melodii. Zvuki kuraia perenosili ee v rodnye kovyl'nye stepi, v zvenyashchuiu monistami devich'iu poru" ("Sometimes the gentle sound of kurai playing old Bashkirian songs was heard from this TV... Then the old lady asked to open the doors and enthusiastically listened to the melodies close to her heart. Sounds of kurai transferred her to her native feather-grass steppe, to the season of her being a maiden ringing her necklaces") (Enikeev, 1974).

Kh. Khusainova in this case translates *moj* as a 'melody' and the sound of *kurai* calls 'gentle'. This results in a loss of the slowness, melodiousness, lyricism, emotional penetration and breadth, a description of the nature of melodies and songs that the heroine listens to. If the reader is aware of what "old Bashkir song" constitutes, perhaps he will mentally be able to recover the meaning lost in the translation.

Let us consider the translation performed by R. Kutuy:

"Vremenami iz etoi shtuki donosiatsia zvuki kuraia i starinnye bashkirskie pesni. V takie minuty starukha prosit otkryt' dver' i, vsia obrativshis' v slukh, pogruchaetsia v drugoi mir: ei chuditsia rodnaia step', gde pleshchetsia kovyl', vysokoe nebo s nedvizhnym berkutom v zenitnoi vyshine, posvist vsadnikov i gulkii topot tabuna, zhurchanie ruch'ia pod krutym obryvom, gde v kompanii podrug ona, molodaia, chernoglaizaia devushka, bystraia, tochno iashcherka, pozvanivaia monistami nakosnika, sobirala krupnuiu, sochnuiu, barkhatisto-sizuiu ezheviku. I eshche mnogoe ei viditsia..." ("From time to time the sounds of vintage kurai Bashkir songs fare heard from this thing. At such moments the old woman asks to open the door, and she is immersed in a different world: she fancies native steppe where the feather is splashing, the motionless eagle in the sky, whistling and echoing clatter of horse herd, babbling brook at a steep cliff, where in the company of her friends she was a young, dark-eyed girl, fast like an accurate lizard, tinkling necklaces, she was

⁴⁶The translation from Russian into the English language was made by the authors of the article.

gathering a large, juicy, velvety blackberry. And a lot seems to her...") (Enikeev, 1990).

In this case, *moj* is translated as 'song', the features of folk melodies are also not given, but R. Kutuy manages to pass the connection of the concept *moj* with nostalgic feelings of the heroine with the help of the translation of the additions to the content of the memories of the heroine, which in the original text are only marked, but not described in detail. The translator at the expense of his own creative imagination achieves the emotional approach to the original text, but such a perception of Eniki's prose could have hardly been called a translation. R. Kutuy creates a free adaptation of the fragment.

The concept incorporates a number of meanings, has a stable, recurring character and finds the implementation of outside artwork. Translations could be transmitted due to new meanings and new concepts. Thus, the implementation of the concept *moj* is due to the concept of 'sadness', the associative-semantic field which includes the words 'sadness' and 'grief'. "The concept *moj* as a complex synthetic construction allows expressing the harmony of the inner world of the mankind and the space, natural existence, the consistency of the rational and the emotional, verbal and musical, the relationships between individual memory and people's memory (memories of the characters and folk music), communication, aesthetics, ethical and emotional. However, this consistency is not a state of pure positivity or determinates being, but suggests a longing for the past, elusive, ineffable. We should specify that we are not talking about some existential split or crack in the character, not about something destructive in a man, but there is a place and nostalgic feelings in his worldview, and acute longing for unrealizable ideas" (Galieva, Nagumanova, 2013: 251). This feature is perfectly captured in a small story "Ber moj" written by M. Mahdiev. In this work *moj* is not just a song, but it is nostalgic thoughts about the past, and the silence of nature, and the breezes, and a special state that is beyond words when the whole world is in the palm of your hand. In the works of M. Mahdiev *moj* is a generalized artistic expression of the emotional national perception of life.

The concept *moj* combines contemplation, emotional and aesthetic beginnings to reflect a special spiritual experience of the Tatar culture, which is reflected in the language and cultural worldview. In their translations Kh. Khusainova and R. Kutuy transmit only a general understanding of the specifics of a concept *moj* in the Tatar culture by means of the Russian language, and interlinguistic divergence leads to the inevitable fragmentation of the original meaning in translation. The analysis suggests that the more complex is the set of initial functional and aesthetic dominants of the text, the more translations and translation transformations can be found in the different translated versions. Such changes in the information structure of the concept are explained by a mismatch of the valuable priorities and cultural traditions of the different linguistic communities.

Concept "bähillek" in the original text and the translations

The associative-semantic field of the concept *bähillek* includes the word 'forgiveness' and 'blessing'. The value associated with the notion of 'farewell' is often updated in the translation of the story "Äytemägän vasiyat" ("The unspoken testament") by A. Eniki.

"Khush, yash'täsh, bähil bul, akhırättä küreshergä nasyyp itsen! – dide, bik tynych, ämma chyn küñeldän bik ikhlas itep" (Eniki, 1965). (*"Proshchai, sverstnița, ne obizhaisia, pust' budet suzhdeno nam uvidet'sia v zagrobnom mire! – skazal ochen' spokoino, no ot vseı dushi, s iskrennost'iu"* / "Good-bye,

contemporary, do not offend, let us be destined to meet in the afterlife! - I said very quietly, but with all my heart, with sincerity)⁴⁷.

- *Proshchai, sverstnitsa, uvidimtia na tom svete!— ochen' spokoino, no ot dushi skazal ei opiravshiiisia na palku starik* (“Good - bye, contemporary, see you in the next world! – very quietly, but sincerely from the heart told her a man leaning on a stick”) (Translation by Kh. Khusainova) (Enikeev, 1974: 151).

- *Proshchaite, rovesnitsy, prostitute, esli chto ne tak bylo, da budet nam suzhdeno vstretit'sia v raiu! Na vse volia allakha!* (“Good - bye, contemporary girls, sorry if I did something wrong, God willing to meet in Paradise! Everything is in Allah's hands!”) (Translation by R. Kutuy) (Enikeev, 1990: 445).

By selecting a figurative mark, unable to bear the associative load, which was inherent in the original, the translation is narrowing the semantic fields of the original concept. Translated by Kh. Khusainova a religious connotation that accompanies the concept *băkhillek* is lost, the translator even changes the subject of the speech, and the utterance is attributed not to the main character, but to the old Minibay. The aspect of farewell is really significant, Akebi, old Minibay and other villagers understand that separation is inevitable, but the translator Kh. Khusainova forgets about the most important semantic aspect in the structure of the work associated with the motif of forgiveness. R. Kutuy gets closer to Eniki's text, he highlights both aspects in his translation, this happens by adding a clause *Everything is in Allah's hands!*, and due to the literal translation of the phrase *akhirattă kureshergă nasyip itsen* (God is willing to meet in Paradise).

Referring to the episode of A. Eniki's story “Äytemlägän vasiyat”, in which Akebi mentally appeals to her children and reproaches herself for the fact that perhaps she is wrong in her assessments:

“*Zänlek üzeneñ yaras nyalap tözätkändäy, ul da žärăkhătle yörägen sabyr akly belän tizräk tynychlandryrga, yuatyrga ashyga: yaramy bolay, yazyk bulyr, di, balarymny băkhillap, rizalyklaryn alyp kitärgä tieshmen, di*” (Eniki, 1965). (“*Budto zver', zazhivliaiushchii svoi rany, zalizyvaia ikh, ona pytalas' trezvym razumom uspokoit' i ugovorit' svoe serdtse: tak nel'zia, greshno, ia dolzhna uiti, blagosloviv detei, vziav ikh soglasie*” / “*As if the beast, healing its wounds, licking them, with the sober mind she tried to comfort and persuade her heart: I can not do this, it is a sin, I must go, blessing the children, taking their consent*”)⁴⁸.

“*Kak zver' zalizyvaet svoi rany, tak ona pytalas' trezvym razumom uspokoit' i ugovorit' svoe serdtse: tak nel'zia, greshno, ia dolzhna po-khoroshemu prostit'sia s moimi det'mi*” (“*As the beast licks its wounds, so she tried to comfort and persuades her heart: it is wrong, sinful, I have to bid farewell to my children*”) (Translation by Kh. Khusainova) (Enikeev, 1974: 163).

“*Akebi toropilas' okhladit' rasterzannuiu dushu trezvym rassudkom: tak nel'zia, nekhorocho, ty voz'mesh' grekh na dushu, vnushala ona sebe, ty dolzhna uiti iz zhizni s prosvetlennoi dushoi, chtob ni u tebia, ni u detei tvoikh ne ostalos' gor'kikh obid i tiagostnykh pregreshenii drug pered drugom*” (“*Akebi hastened to cool down her tortured soul by sober mind: wrong, wrong, you take a sin on soul, she convinced herself, you must leave this life with enlightened soul, so that neither you nor your children are left with bitter resentments and painful sins to each other*”) (Translation by R. Kutuy) (Enikeev, 1990: 462).

In this fragment the causative correlative word *băkhillap* in the mouth of Akebi is not correlated with the word “to forgive”, but with the word “to bless”. As a true Muslim, educated in humility, love for God and for all the people (knowingly the name of the heroine is translated as white (pure) grandmother), she understands the

⁴⁷The translation from Russian into the English language was made by the authors of the article.

⁴⁸The translation from Russian into the English language was made by the authors of the article.

importance of mother's blessing for her children. She does not simply bless the closest people, but also wants to get their forgiveness. It is not sympathy that is important for her, she asks Allah not to let her children lose their touch with the people, with the traditions of the older generation, abandon their native village, the villagers, and their father, to whom they were so obliged in life. She leaves, blessing her son and daughters, wants them to feel joy, kindness, compassion from their own children (*"shul balarygyzynyň igelegen kürergä nasyyp itsen"*).

In this context, the expression used by Kh. Khusainova ("I have to say goodbye to my children") sounds deliberately dry, the translator loses the deep intimate tone inherent in the original; these words are not transferred to the sense of forgiving love, which is living in the heart of the heroine. Once again, the interpreter allocates the motive of farewell. R. Kutuy does not translate thoughts of Akebi literally, using replacements, however, he manages to pass to the recipient the intonation of the original, the deeper meaning, which the writer puts into the words *"balarymny bähkilläp, rizalyklaryn alyp kitärgä tieshmen"* (literal translation: I must leave blessing my children, taking their consent).

However, such an approach to the source can be perceived as liberal treatment of the text and digression from the original. R. Kutuy, unlike Kh. Khusainova, uses numerous additions, extends the content of the original, and from our point of view, he reports the main sense of the work, i.e. "the spirit of the original text". A. Eniki himself first admired his translations, but at the end of his life he preferred the works of another interpreter – A. Badugina. It is the problem of the impossibility of adequate transmission of the characteristics of A. Eniki's prose poetics; according to K. Minnibaev, this was one of the reasons for the creation of "variations of works skillfully created by R. Kutuy on the material of A. Eniki" (Minnibaev, 2004: 79). The subjective beginning prevails in his translation; in this case, for a writer the translation is another way to express himself, using the material of the contemporary, his texts are aesthetically valuable.

M. Mahdiev writes a lot about the war and the triumph of human life in his story "Keshe kitä – žyry kala" ("Man goes away, but song remains"). It is filled with love to the world and nature. M. Mahdiev includes into this work the untranslatable concepts like *bähkillek*, *moň*, which allow him to express his deep understanding of human life. In the translated works we see the traditional interpretation of these facts, for example, in the translation of the story "Keshe kitä – žyry kala" made by Y. Galkin an implementation of the internal content of the concept *bähkillek* is made through the concepts of 'forgiveness' and 'farewell', and the translator keeps the trend, which was typical for the translation of the works made by A. Eniki.

"- Äni ... küreshä almasak, ni... yame... bähkil bulyshyyk... – dip närsäder butady söylände, kapchygyn žitez genä kütärep, kul'yaulygy belän küzlären sörtä-sörtä chygyp kittede" (Mahdiev 1999, 204). (*"Mama, esli ne smozhem bol'she vstretit'sia, budem soglasny... - chto-to eshche govoria, provorno podniav meshok, utiraia glaza platkom, vyshel"*) / *"Mother, if we can not meet again, all right ... – he went out, quickly lifting the bag, wiping his eyes with a handkerchief, murmuring something else"*).

Mama... esli bol'she ne uvidimsia... ladno... prostim drug druga...A potom, lovko zabrosiv za plecho meshok, vyshel, vytiraia platkom glaza. (" - Mother... if we don't meet again... all right... let's forgive each other... And then, he swiftly swung his bag onto his back and went out, wiping his eyes with a handkerchief") (Mahdiev, 1999: 261).

Translators often acting as a thoughtful reader remodel the core of the original concept through their own cognitive experience. The study has revealed a correlation between the extent complexity of selecting initial conceptual, functional, and esthetic dominants in the original text and the different translation versions. The

broad spectrum of meanings present in the concept's textual field is interpreted by the translators differently, based on their individual notions of the author's worldview. In this regard, what comes to be significant is the translator's creative potential and, as the findings of the study indicate, the ability to render the inner content of concepts with minimal losses is inherent in the translations of those interpreters who are professional writers, i.e. the authors of the original works (e.g., R. Kutuy).

We have described manifestations of ambiguity in interpreting concepts in the structure of a literary work, basing on the material of different translations. We have illustrated that interlinguistic divergence mechanisms lead to the conceptual fragmentation of the translated text. While translating a lexicon with a cultural component, the translator has to express explicitly and to provide in an unfolded form the information that is provided implicitly to the Tatar reader in a folded form (e.g., the background knowledge with the cultural component of the word's meaning including pragmatic, connotative, contextual, and other factors).

Conclusion

Doing the representation of the national-specific concepts (*moñ, bähillek*) the translators use the descriptive translation, or refer to a dictionary match. The analysis of the texts allows us to show the ambiguity of concepts, translating which we have to find adequate means of conveying the content of the concept. The study showed that untranslatable concept in the translation undergoes significant transformation; the mechanisms of cross-language divergence often lead to a sense of fragmentation of the original text in the translation.

Thus, the more complex is the set of the initial semantic, functional and aesthetic landmarks of the original text, the more options of translation and translation transformations can be found in different translated versions. Changes in the information structure of the concept are explained by the mismatch of linguistic pictures of the world, priority values and cultural traditions of different linguistic communities.

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