



Literary Drawing Room: Children's Poetry Translated by R. Minnullin

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ABSTRACT This study investigates Minnullin's literary translation: a review of the Tatar translation of poems dedicated to children, from the poetic heritage of different nations such as Russian, Karakalpak, Turkmen, Georgian, Armenian, Kazakh, Lithuanian, Moldovan, Ossetian, Mari, Chuvash, Udmurt, and so forth. It is known that poetic translation is one of the most challenging types of translation due to the formal and substantive peculiarities of poetic texts, which perform an aesthetic function. However, a literary text represents the subjective picture of the world or a mental model based on the interpreter's individual reading the symbols of the translated works. It is used as a method of world interpretation. The study discusses translation problems caused by the mismatch of grammatical categories in different languages. Therefore, examples of literary texts would be given, in which grammatical categories are semantic means.

INTRODUCTION

Speaking about the books of Alice, Auden and Phillips expressed a commonly held critical position: "There are good books for adults only since their interpretation presupposes interactions for adults, but there are no good books for children only" (Auden and Phillips 1971; Loseke 2017). At the turn of the 20th and 21st centuries, the generalization of historical and theoretical practices of translating was released from the ideological dimension. However, according to the researchers' analyses, the translating issues have moved to a new level, and many different scholars focused on this area.

All different translational works contribute to the cultural heritage of diverse nations' interaction and collect new information. For this reason, the issues on the history of the language and literature and current status are taking center stage in the researches working with linguistics and psychology for over the past ten years.

However, not everyone is good at understanding the characters, the way of living of different nations, different mental worlds, and, most importantly, at using the best ways to describe those peculiarities in his language. Moreover, the translator should know the historical and

cultural meaning, and feel worldviews, language peculiarities, and penmanship of different nations' writers. This is the feeling which translates sound real. According to some studies, Minnullin tries to translate the works of the writers who he knows privately.

This paper is devoted to the translation work of the renowned Tatar poet Minnullin, who contributed significantly to the development of children's literature. Translations of poetic works require special talent and a sense of language, particularly from unrelated languages (Williams 2015).

The Tatar scholar, who dedicated many of his works to translation theory and practice, states that literary translation converts work into another language while retaining its stylistic features and meaning and using the possibilities of a different language (Yusupov 1975).

It is widely accepted that child and adolescent literature is one of the most fundamental and important topics in education. As with adult literature, child and adolescent literature should be nurtured and supported by sociologists, psychologists, and friends (Corsaro 2017). Today, no nation and society alone can sustain cultural and social life. If we avoid interactive approaches and convergence with other countries'

achievements, we would gradually isolate and equally distant from world civilization and civilization. Therefore, the translation of new and transcendent ideas would bring about those solid walls that some governments want to get away with (Kofman 2018). If governments kill their people and prevent them from knowing their national and transnational freedoms, they can never be made, or if made this wall, it will break and fall. Thus, translation enables the transfer of diverse cultural and social data from different nations. Indeed, every nation can better achieve self-esteem by recognizing the values of others, even if it is backward; thus, they should be persistent by recognizing others' teachings and re-evaluating strategies for self-belief and new beliefs. Children have a beautiful world full of dreams and fantasies. They make good ones and also understand the adults better. Therefore, we have to value the world of kids and let them live in an unlimited world (Minnullin 2016).

Let's imagine their advances. We should not force them to real nature. The cultural and educational well-being of any society owes its cultural management with sufficient competence and planning. The norm is for the age group of children and adolescents because this age group as a young person serves as an indicator to evaluate development or underdevelopment of the community (Raikes et al. 2017). They are all the fruits of the kind of education and culturally relevant nutrition in childhood and adolescence. Hence, translating fiction from other countries and easy access for children and adolescents will undoubtedly bring new attitudes to them (Wall and Crevecoeur 2016). Of course, this age group does not have the authority to choose their cultural resources, but they have legal rights in education, so translating children's works can be a suitable background. It is necessary to provide cultural and educational achievements for the child and adolescent. On the one hand, children and teens have the right to share in global thinking and emotion; therefore, it is essential to know what people in other communities think of their age group issues and what issues they have (Loseke 2017).

It is well known that kids and teens are greedy singers, and as they often read too much, they need extensive resources to study. On the other hand, children's book authors and translators

should take this into account and be aware of and fulfill this vital need. If the world is a global village, then its people may not know each other, and any side effects in this village would affect the lives of all its people, especially the children. In this regard, newspapers and the media play a significant role in conveying the intended meanings. This is while the mass media obtain much of their content through translation (Minnullin 2016).

Objective

This study explores the literary interpretation of Minnullin: An analysis of the Tatar adaptation of children's poetry from various nations' poetic heritage.

METHODOLOGY

Literary translation means transferring a work written in one language to another and trying to save all its stylistic peculiarities, meaning, and ideas. In other words, it explains the idea said or written in one language using the meanings of another language correctly (Yusupov 1975). Thus, literary translation can be accurate and similar.

According to Barkhudarov, the aim of translation is making a connection between people speaking different languages (Barkhudarov 1975). This idea is reasonable. Moreover, the current scholars dealing with the translation often take the process of translation to be in the theoretic model of the act of communication (Breus 2002; Galimullin 2014; Yusupov 1975; Gutt 1996).

At the same time, as one of the most complicated types of translation activity, literary translation differs from other types of translation. As the Russian translation theory scientist points out, "The literary-esthetic or communicative goal-function plays a leading role in literary translation. The artistic function separates literary expression from the function of interaction, which includes semantic content" (Robinson 2005).

This work uses a quantitative method of analysis that helps track the reliability of translating thoughts and feelings through interpretation, enabling the poet translator's ability to be measured.

RESULTS AND DISCUSSION

Today, translation plays an important role in Tatar literature and accounts for a big part of national literature.

If we review the history, we see that most of the translations in Tatar are translations of the Russian works (Moss and Stott 1986).

Studies indicated that due to dealing with Russian, West European, Arabic, and Farsi scholars' works and pedagogy in the second half of the 19th century, the last ones' influence on Tatar children's literature became clear. The works "One Thousand and One Nights" and "Kalila and Dimna" were translated. In this regard, the great scholar Kayum Nasiri (1825 – 1902), who lived and worked during that period and who knew the Russian, Arabic, and Farsi languages and literature, promoted the educational ideas in keeping with Eastern traditions and wrote edificatory works (Nasiri 1880).

However, Nasiri's "Story of Avicenna", "Gulrukh and Kamardan's Fairytales," and "Story of 40 Vizirs" are still not irrelevant today. One of the most famous works among them is "Story of Avicenna". Nasiri translated the work "Kanzhinnan khikmat" and published it under the name "Story of Avicenna".

The translation of this work by Nasiri has been not happened by chance. He agreed with the topic and idea of the work. As an educator, he strained after the knowledge all his life and tried to show the educated person's advantage and also prove that the knowledge is great and important.

Tukay was one of the most talented writers in the 20th century (Friederich 2014). His translations were highly praised all the time because he could translate the most successful works of different nations carefully to Tatar worldview and spirit. The poet's "A Child and a Butterfly" (İfzalevsky, "Butterfly"), "Trust Allah" (Nikitin, "A Child's Pray"), "Stairs" (Izmaylov, "Stairs"), "Good News" (Plescheev, "A Raindrop"), "Rain" (İlaykov, "Summer Rain"), "Swallow" (Nikitin, "Swallow's Nest"), and many other poems and fables were translated freewheelingly. Such translations prove G. Tukay's talent for being a great poet and a good translator. Besides, his poems are full of symbols related to the Tatar

literature and culture, and most importantly, they are at a high artistic level.

Here, translations by Minnullin also can be highly valued. Minnullin is a poet who significantly contributed to the children's literature. He approved himself as a talented translator and writer of interesting and meaningful poems for the last decades. According to the poet Yuzeyev: "... Minnullin is interested in his nation's life, traditions, and customs. But if the poet were not interested in other nations' heritage, he would create parochially. Robert understood that and also learned related nations' lives" (Yuzeyev 1978).

Tatar reader knows Minnullin's translations of the Russian, Karakalpak, Turkmen, Mari, Chuvash, Georgian, Armenian, Kazakh, Udmurt, Lithuanian, and 'poets' works in other nations. The national poet translated the next writer's works with pleasure: Agniya Barto, Sergey Mikhalkov, Mikhail Yasnov, and Gennadiy Paushkin among Russians; Vladimir Romanov among the Udmurts; Anatliy Timirkaev among the Mari; Raisa Sarbi and Vasilij Davydov-Anatri among the Chuvash; Ojars Vacietis and Leon Briedis among the Latvian; Grigore Vieru among the Moldovan; Yuozas Nekroshus among the Lithuanian; Zholdas Saetnazarov among the Karakalpak writers; Mozaffar Alimbaev among the Kazakh; Kayum Tanrekuliev and Agageldy Allanazarov among the Turkmen; Silva Kaputikyan among the Armenian writers; Nodar Dumbadze among the Georgians, and so forth. All of them are talented. Certainly, Minnullin makes a great contribution to the enrichment of the Tatar children's literature by translating the poems of such well-known authors. The poet understands this issue and considers it his duty to acquaint Tatar children with the children's writers of other nations and with their works. Put differently, the poet reflects on the field and writes in one of his memoirs: "In every corner of the Earth, children's writers are living. Only their countries, places of birth, names are different, but the poems, the characters, and their actions, behavior, thoughts, joys, and sorrows are the same. A child is everywhere is a child, and a children's writer is always a children's writer" (Minnullin 2016).

Now, the authors continue their idea with the works of Agniya Barto, whose works the author loved to translate.

Mayakovsky played an important role in Barto's development as a poet, according to some scholars (Kelly 2007). His influence is evident in the satiric content of her works and her quest for stylistic experimentation. Barto dramatically changes the idea in one poem ("Oh, the plank ends, / Now I will fall"), sometimes she brings pun to the fore ("Mne kogda" – "nekogda" ("I when" – "once"); "Lida, mol" – "vydumal" ("Lida, they say" – "invented")), or, she refers to the unexpected expressive rhymes. (It was often criticized!). These ideas, with something common in creative work, attracted Minnullin's attention. Images of children revealed in the satirical and humorous plans in A. Barto's poems. For example, the poem "Dad Got Angry":

I got "a two" –
You are familiar with that.
Dad got angry,
But he didn't scold.
... That ignorance makes me worried,
There is something behind that! (Minnullin 2016).

Notably, the highest degree of translation is the translation of poems. While translating poems, the translator should convey the poet's idea, express national characteristics of the work, and often keep the meter. Moreover, while translating a literary work, different cultures come into contact, literature, and culture of the original work, translator's national literature and culture, personalities, that is, the author of the original work and the translator's personality, and their worldview and various traditions. Therefore, assessing the poem presented above, it can be clearly said that this is a translated work. As our long-standing practice in the field of children's literature shows, language, imagery, rhythm and rhyme, and structural features of the poem for children are central to the national heritage of each nation. Thus, it allows distinguishing people with different ethnonational thinking. In this case, we face the peculiarities inherent in Tatar children's literature and Minnullin's work. In other words, a poet's particular style, nationality, and creativity dominate in translation. The authors try to develop and prove this idea later. It should also be noted that Minnullin selects the works for translation carefully. The works selected by him differ in ideological content and

high morals, and they can observe the images and structure of the poem inherent in the poet's creativity. For example, translation of the poem "drawing" by Armenian poet Silva Kaputikyan reminds Minnullin's poem "Smiling wolves":

I drew a little mouse.
She huddled in a corner.
But she huddled in a corner for nothing –
Because no enemy scares it.
But if I see her stealing,
I'll take her quickly. –
I'll draw right in front of her.
A big cat! (Minnullin 2016).

According to some researches, the function of a game plays an important role in Minnullin's works (Mingazova and Sulteev 2014). Minnullin uses the poetic game form in his poetry as a way to reveal the character, convey the psychological state, and resist adults' "unfair" decision. Such examples are important in terms of the development of children's ability to think and gain new knowledge. Of course, the use of the same word or similar sounding words by the author, as is customary in folklore, is an excellent technique. This technique helps children to understand the meaning of the work faster and remember new words easier. The author also uses the method in translation activities:

A cabbage is tasty-tasty,
Because it's layer-layer (Minnullin 2016).

Notably, Minnullin does not forget some specific features related to child psychology in translation activities: when a children's writer begins to play with his reader, he reaches his goal quickly, lyrical game works are easier to remember, and children's discoveries are made more unexpectedly and surprisingly:

Granny can't see well,
That's why she can't thread a needle.
However, granny doesn't know that.
She doesn't give me her needle (Minnullin (2004), "Needle", Nadar Dumbadze).

Minnullin deliberately seeks to turn his poems into a game. For example, for young and middle-aged children, he combines words in poetic form and a play, short or long poetic lines, rhythm, rhyme, and repetition of the same or similar sounds, the use of antonyms, homonyms, synonyms, and so forth. Thus, the author actively uses this method in the practice of translation.

As it is known, lyrical works in the form of question-answer, first of all, are aimed to manifest joy, happiness, surprise, experience, and interest. Moreover, thoughtfulness of the storyline of such works and the focus on bringing certain information are due to the basis of the laws of folklore and children's literature (Mingazova and Sulteev 2014). However, there are many similar examples in Minnullin's translations. In the poem "Children's selection rhyme", some important issues raised by means of a child's question and child's speech:

- Mom, mom, maybe we
Are not good enough?-
Why does not the rich like
Our own language?
- Mom, mom, in cities
Why do they laugh at us?-
At our faces, clothes,
The language we speak... (Minnullin 2016).

Through these poetic lines, Minnullin shows children's some social problems. Some boldly expressed thoughts are still relevant for the Tatar society.

In addition, the translation of the poem "Before the rain" by the famous Chuvash poet Yuri Semender is of interest. Frequent repetition of sounds (d), (p), and (t) creates a special sound:

Dober-dober
Doberdi –
Boten donya
Dererdi.
Tusham isheler kebek
Tusham tisheler kebek (Minnullin 2016).

While reading such lyrical works, the child pays attention to the sound of the language, tries to hear the rhythm of words, and shows interest. Of course, the aesthetic impact of the usual description in the poem is also strong. Repeating "d" sound is similar to thunder rolls and lightning flashes. Consequently, the poet creates a whole phenomenon within a short period. Repeating the same sounds also ensures the melody of the poem.

Tatar poet was able to convey the Moldovan poet successfully Grigore Vieru's the love and respect to his native language. In translation into the Tatar language, the author uses the word "mon", which cannot be accurately translated into other languages. It is characteristic only of the Tatar people and includes a deep

meaning, which helps to convey the importance of the native language for everyone.

In the practice of translation, Minnullin often refers to Tatar folklore – phraseological units, proverbs and sayings, and words in everyday life. This, on the one hand, is used as an artistic way of influencing the reader, and on the other hand, helps the reader to understand the meaning of the work. The poet prepares the reader for the perception of the work. However, it is known that children may not be ready to perceive literal translation because they do not know the culture of the people, in which language the original text is written. They are not brought up according to their traditions. Often, they are strangers to imagery, irony, and figurative meanings peculiar to another language; it can only be a set of meaningless words for them. Secondly, the poet introduces readers to proverbs, sayings, and phraseological units of the Tatar language.

Yes, yes, he is a real sailor,
He is ten feet tall.

A stormy sea doesn't scare

Him at all (Minnullin 2016. Dušan Jurishich.

"My Father is a Sailor").

Such phraseological units as "not to turn a hair", "one's heart sank into one's boots," also make the structure of the poem and its content especially.

According to the above review, the works chosen by Minnullin for translation emphasize the individuality of the images and promote ethical and moral standards. Many of them were translated and transferred into our national culture and enriched the national colors. This is reflected in the names of the characters and their manner of conversation and description of reality. However, the style of other literature remains ambiguous.

CONCLUSION

According to researches, the translation process can continually change itself, and it is based on three subjects of Person, Text, and Time. A person deals with a text in two ways: Author/Reader, and he deals with a translation in three ways: Author/Translator/Reader.

Now, the following natural connection appears: how strong the creative energy of the

translator will be, so his creative ideas will appear in his translation. According to this theory, moving on to the work of the poet, who was the object of our study, all Minnullin's translations are free. They can be divided into two groups: close to the original and far from it. The first is found in the translations close to the original with detailed commentary, and the second one has various works. Among them, there are many partial translations with the poet's own verses, and in which some lines that do not fit the life of the Tatar people or to the poet were deleted. In other words, basing on Breus' theory, we conclude that due to Minnullin's strong creative energy, his ideas reflected in the material he translated.

RECOMMENDATIONS

The findings of our research may serve as a resource for further review of English and Russian monolingual legal dictionaries in order to develop suggestions for change and adjustment to the needs of a wide range of specialists.

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