TATAR-KAZAKH CULTURAL AND LITERARY CONNECTIONS AT THE BEGINNING OF THE XXI CENTURY

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ABSTRACT
In the USSR, mutual translations of the literatures of Soviet peoples were viewed as a living and real demonstration of the friendship of the peoples living in our country. The translation practice was elevated to the rank of state importance. This work was conducted systematically and in a large scale. According to the All-Union Book Chamber, in the Soviet years, the translations accounted for 40-50% of all the published books in this country. There was a steady reader's interest, hard work of translators, an editor, compilers of dictionaries, the activity of publishing houses.

In the years of perestroika, at the turn of the 20th and the 21st centuries, in connection with the disintegration of the country, this work was drastically declined in volume.

For the first time in this article, an overview of translations of works by Kazakh writers into the Tatar language is offered; general tendencies in the practice of translating the poetic texts from the Kazakh language into the Tatar language are determined. As the study shows, at the beginning of the 21st century, there is an increasing interest in translations from national languages, as evidenced by the appearance of numerous collections of translations from the Kazakh language, published by Kazan publishers («Ilham», «Tatarskoe knizhnoe izdatelstvo»). The quality of the translations is high, since they are all performed from the original language. The analysis of the translation works allows to arrive at a conclusion that modern translators find interesting forms in the Tatar language for an adequate rendering of the poetics of works of the Kazakh authors.

Keywords: the Tatar literature, the Kazakh literature, translation, original, the Tatar language, poetics, identity.

INTRODUCTION
The Tatar and Kazakh peoples are united by common historical, ethnic, linguistic and cultural roots, the way of life, traditions and faith. For many centuries these peoples have been maintaining multilateral relations. Therefore, for a holistic, objective perception of their history, socio-economic, cultural life, a systematic and detailed study of these multilateral relations is essential. As the socio-economic and political situation in Tatarstan and Kazakhstan was changing, the nature and level of the relationship between the two kindred peoples were changing. Certain aspects of this multifaceted, complex process have been reflected in scientific and fiction literature in a varying degree.

MATERIALS AND METHODS
The focus of our attention was the translations of the works of Kazakh literature in the 20th-21st centuries. The relevance of our study is that we have systematized all the data in the field of translations of Kazakh literature into Tatar in the twentieth century. The novelty of our work is that we have introduced into the scientific circulation the sources — the translations of the Kazakh literature, fulfilled in the first decades of the 21st century. Comparative method allows us to renew the processes of integration, continuity of literary values ([Clements], [Damrosch], [Jauss], [Topper], [Winner]).

RESULTS AND DISCUSSIONS

In the late 19th-early 20th centuries a great role was played by the Jadid madrasahs, opened in Kazan (“Muhammadadija”), Orenburg (“Husainija”), Troitsk (“Rasulija”) and Ufa (“Gusamnija”, “Galija”), in strengthening and developing the contact cultural and literary connections of the Muslim peoples, including the Tatars and the Kazakhs. They won wide renown not only in the Ural-Volga region, but outside it [Kunafin, 2017]. Many figures of literature, art, science of the Kazakh people were educated in Tatar madrasahs. The Tatar shakirds (madrasah students), religious figures, writers taught in the Kazakh steppes, were involved in educational activities. The printed books, and since early 20th century the newspapers and magazines, published mainly by the Tatar publishers of Kazan, Orenburg, Ufa, were spread throughout the Turkic-Muslim world, including in the territory of modern Kazakhstan [The word about Tukay, 1986, p.25-26]. A considerable part of the Tatar intellectuals, the shakirds, who came into contact with the Kazakhs, being teachers in the Kazakh steppes, knew the language, life and customs of the people, which was reflected in their literary works (G. Ibragimov “The Daughter of the Steppe”).

Mutual acquaintance with literature was, basically, in the original language. As the works of the bibliographer A. Karimullin note, the emergence and history of the Kazakh printed book is directly related to the Tatar book. The origin and history of the Kazakh printed book is directly related to the Tatar book. The first Kazakh book (“Iglaname. Qirgiz halqina”) was issued in the printing house of Kazan University in 1831 [Karimullin, 1979: 102-103]. On a rough calculation, before the October Revolution in 1917 509 Kazakh books were published in 2.5 million copies [Karimullin, 1979: 167]. The extraordinary majority of them were issued by the Tatar publishers of Kazan, Orenburg, Ufa, and others [Karimullin, 1979: 112-113]. From the beginning of the 20th century in the Tatar periodical press, the materials on Kazakh subjects (the originals and translations of the Kazakh writers) were often published [Gosmanov, Mardanov, 2000], [Mardanov, 2001: 126,146].

The list of works by Kazakh authors, translated into Tatar, is not long. In 1947, 1981 in Kazan, two collections of works of Abai appeared in print [Abai, 1947], [Abai, 1981]. The Tatar poets such as Nuri Arslanov (1912-1991), Mahmud Maksud (1900-1962), Mars Shabaev (1933-2008), Liron Hamidullin (1932) and others were as the translators. S. Hakim appreciated their works as follows: in most translations “the Abai’s spirit, the manner of his poetic thinking, are preserved” [Abai, 1981: 6]. In 1960 a famous epic work “Abai” by Mukhtar Auezov translated by S.Adgamova saw the light in Kazan [Auezov, 1960]. A great contribution to the propaganda of the Kazakh literature was made by the translator Liron Hamidullin. From his pen came the translations of works by Anuar Alimzhanov [Alimzhanov, 1974], Sain Muratbekov [Muratbekov, 1986].

At the end of the twentieth century for objective reasons, in view of the disintegration of the USSR, literary contacts between the two fraternal peoples had somewhat weakened. At the beginning of the twenty first century we observe the reviving in this direction.

In 2013, the collection of poems by Magzhan Zhumabaev (1893-1938) “The Word of the Soul” saw the light [Zhumabaev, 2013]. The uniqueness of this collection is that it presents the translations performed by the Tatar poets in different years. Poetry by M. Zhumabaev “is an unsurpassed example of Western-Eastern artistic synthesis in Kazakh literature” [Zhetaipbaeva, 2008: 4]. While studying in the “Galija” madrasah he came into contact with future classics of the Tatar and the Bashkir literature such as G.Ibragimov, M.Gafuri, Z.Validi, Sh.Babich, S. Kudash. G.Ibragimov blessed him in his time to study at the Teacher's Seminary of Omsk. In 1912 the first poet’s collection of poems “Chulpan” was published in Kazan. The Tatar poets recognized in the author of the book “a
continuer of the great Abai”. G. Ibrahimov used M. Zhumabaev’s poems as an epigraph to the novel “The Daughter of the Steppe”. According to the translator R. Gatash, the poetry by M. Zhumabaev is distinguished by originality, a masterly possession of various poetic forms and means, and the language is close to the Tatar literary language of the first quarter of the twentieth century [Zhumabaev, 2013].

Our attention was attracted by the «Kubelek» (“Butterfly”) poem translated by N. Arslanov, M. Zhumabaev, which has much in common with the poem of Tatar poet G. Tukai (“Not All That Gold That Glitters”) (1910) [Tukai, 1986]. The Tatar and Kazakh poets, referring to the butterfly / moth / fire images tradition fill it with content, “fundamentally different from many symbolic formulas of Russian and Oriental poets” [Zhetpisbaeva, 2008: 75]. The poems have a strongly didactic beginning - an appeal to the youth, which has the character of edification, the call not to be deceived by the glitter of tinsel, but to be guided in their actions by rationality.

The collection has a number of poems on Tatar theme. All of them are of a satirical nature (“A Complaint” to Tukaev”, “Kazan”, “Tatar Trade”) (translated by R.Gatash) [Zhumabaev, 2013: 78-79]. The peculiarity of the collection is, particularly, in that it contains the poems translated by different poets: thus, “Fire”, [Zhumabaev, 2013: 26], “Prophet”, [Zhumabaev, 2013: 20, 33] in translations by M.Agljamov, F.Tarhanova, “The Order of Tamerlan” in translation by N.Arslanov and R. Gatash [Zhumabaev, 2013: 15,48]. They are discerned lexically and stylistically.

Thus, the collection “The Word of the Soul” brilliantly conveys the versatility of the Kazakh poet M. Zhumabaev creativity, gives to the Tatar reader the flavour of his symbolist poetics specificity and, the structure of his neo-mythological consciousness that integrates myth and modernity.

In 2014 on the pages of the magazine «Qazan Utlari» Marsel' Galiev published the story by Tulen Abdikoly “The Bloody Field of the War of Mind”(2002) [Abdikoly, 2014]. “This writing is presented in the form of a diary kept by a person being in a psychiatric hospital. In spirit and intonation, it is consonant with the views of Dostoevsky, Kafka, existentialists, Sufis; it is meant for the elite, prepared readers. There pessimism, anguish of mind, alternating personality dominate. The author skillfully conveys the mental state of the personality, makes us ponder the purpose of life”, – believes H. Minnegulov [Minnegulov, 2017].

In 2015 the poems by Kazakh poet Nurlan Orazalin, translated by Robert Minnullin into Tatar were brought out [Orazalin, 2015]. They are the poets of the same age who got acquainted with each other's creativity at the Fifth All-Union Festival of Young Poets in Armenia in 1972. Dissatisfied with the quality of Russian translations, R. Minnullin decided to translate from the original language. In the course of translating he sought to preserve the spirit of the original, the specifics of the poet's national thinking, his inner world [Orazalin, 2015: 7-9]. Civic lyrics by N. Orazalin in his perceiving his time (“The Stars can weep yet”) [Orazalin, 2015: 10-11], (“The day of my birthday”) [Orazalin, 2015: 45-46], an erratic aspect of life (“Life is bright…”) [Orazalin, 2015: 12-13], (“Hey, the leaf, where are you fluttering?”) [Orazalin, 2015: 30-31]; his political and social lyrics, in which the voice full of pathetic elements and pathos is heard, but in which, at the same time, the human feelings and the currents of the very nature are interwoven, the very being is reflected (“The breath of winter”) [Orazalin, 2015: 16-17], (“I’ve composed a song about winter”) [Orazalin, 2015: 24] (“About those who sang a lot about love”) [Orazalin, 2015: 20-21]; the works poetically the independence of the country and its non-simple revival (“I don’t need excessive riches”) [Orazalin, 2015: 18-19], (“The people does not know…”) [Orazalin, 2015: 71], (“The epoch is evaporating”) [Orazalin, 2015: 74-75]), (“In my heart there are the vestiges of time”) [Orazalin, 2015: 154-155]. In the poetry of N. Orazalin the beautiful poetic national traditions are intertwined with the experience of poetical schools of the West and the East. In his poems, the brief descriptions of nature intensify the psychological tension of the events in people's lives.
In 2016, the poet translated Mukagali Makataev’s poems (1931-1976) [Makataev, 2016], an outstanding Kazakh poet, whose poetic attitude to the world is based on the desire for the truth of being, for integration and harmony with Nature, where word and being merge and proclaim the inmost sources of the Kazakh spiritual culture. “The uniqueness of the poetic works of Mukagali Makataev is that they, being written in pure Kazakh, are the accumulators of those subtle senses and meanings that reveal the essence of not only Kazakh poetry but also poetry as such”, – thinks Zh. Baimukhametov [Makataev, 2017]. M. Makataev considers himself to be the successor of Abai (“I am often beaten today”) [Makataev, 2016:26]. The poem “What has not come and has not gone away from the world” [Makataev, 2016: 27-28] has much in common with the poem of Tatar poet Dardemend “We” [Dardemend, 1980: 38]. Both works amaze the reader with the depth of philosophical thought, the filigree of style and the inner harmony of the spirit. The Tatar translations by R. Minnullin put the readers across the features of poetic thinking by M. Makataev, who operates with such Kazakh national images of the world as “mountain” (tay / tau), “steppe” (dala / dala), “thunderstorm” (найзагай / nayzagaï), “bird” (күс / kus), “ancestors” (ата-бабалар / ata-babalar), “honor” (ап/ ar), “dream” (арман / armand), “truth” (акикат / akikat), etc.

In 2015 in Kazakhstan there took place the launching of books by N. Orazalin and G. Zhajlybaj [Zhajlybaj, 2015], brought out in Kazan in Tatar, and of the book of stories by Tatar writers in Kazakh. Owing to an diligence and creativeness of Tatar poet R. Kurban, the Tatar reader has been given the opportunity to get acquainted with works by Galim Zhajlybai, Nurlan Orazalin, Kasyjmhan Begmanov [Begmanov, 2017], Maraltai Raymbekeuly [Raymbekeuly, 2016]. These translations are included into the collection “Песня дружбы” / “The song of friendship” (2017) [Kurban, 2017]. R. Kurban has managed to establish a relative balance between the translation and the original owing to his language and cultural experience, to the extent of his creative potential.

SUMMARY
At the beginning of the twenty first century we observe the activation of the translation activity of the Tatar writers in the field of Kazakh literature. It is an evidence of friendship between two fraternal peoples. In the quantitative respect there predominate the translations of poetic works. A review of the translations of Kazakh literature into the Tatar language in the 20th century and at the present stage allows us to say about a rather high level of the contemporary translation school of Tatarstan. The Tatar translations of Kazakh works contribute to the expansion of the readers of the original, allow to satisfy the needs of the readers who do not speak the Kazakh language. The Tatar poets in the process of literary translation seek as far as possible to render the national originality of the original. Due to the proximity of the Tatar language to the Kazakh one, they manage to convey the internal specifics of the national coloration, relying on the knowledge of the laws of the national language.

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