The Use of Literately Translation in Teaching of Russian

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The art of translation has a crucial role in developing relations between Turkish and Russian cultures and literatures. Translation, which is an acquaintance tool between humans, has played an important role in formatting and developing many nations and peoples in time. Of course, the translation problems that appear in the development of the translation art which has an old history always make the scientists busy. The role of translation is inevitable in the teaching of foreign languages. As it is known, education of language consists of a few concepts such as listening, reading, writing, and speaking. Researches and experience in education of foreign languages, cause to arise an another concept. This concept, undoubtedly is translation. It is known that translation is a transfer process of a foreign work to an another language by the condition that the meaning is protected. In the 20th century, especially last ten years, Turkish translators who have a broad experience in translation of classical Russian literature have began to translate the Russian works successfully. In many of these translations national spirit, national psychology, the manner of heroes are being given truly. However, sometimes there are mistakes that are observed in these translations. In translation courses of the teaching programs of Russian language and literature, we think that the use of works of Russian poets and writers, the writers of Turkish peoples that have been writing in Russian language (Chingiz Aitmatov, Olzhas Suleymanov, and likewise) as a translation material is useful. In the education of language, the students by comparing their translations with literary translation of the same work may grasp the translation problems more better and develop their translation skill successfully.

Keywords: literary translation, teaching of Russian, comparative translation, Chingiz Aitmatov

Introduction

As it is known, the main purpose of translation lectures is to enrich the word treasure of students with new words and expressions. On the other hand, translation helps to develop the predisposition of students to the foreign language. Generally, it is not possible to correct and uniform translation without being adapted to the original language deeply and without being cognized the genuine national entirely. There are some differences of esthetic translation from other translations. The most important difference is style. The feature of esthetic style is to carry the aim of preserving moral purity and entrust translation apart from its esthetic mission. In literary translation, it is not sufficient to know only the foreign language. Here, special artifice, we can even say that having the ability of writing talent, being noble artists, to know the format of language and word and to give the esthetic characters realistically needed. It is required to know the culture reflected in original, its national spirit.
all characteristics of its life style, its traditions and customs, its national beliefs, its accepted practices, and the psychology and mentality of its public. The Russian poet A. S. Pushkin (1799-1837) named the translators as “postal horse of civilization”. One of the most important thing in translation is to take the following factors into consideration: epithets, comparisons, metaphors, expressions, proverbs, the new and slang words that author used, the names and surnames that have a meaning, toponyms, antroponyms, dialects, quotations, and the morphologic and syntax structure in the original language. In this point of view, the translator must approach carefully to every word, sentence, and even every line.

The use of literary translations as a tool of teaching Russian more broadly and deeply to Turkish students who are learning Russian Language is of benefit in a large scale. In translation lessons, we ask students to investigate translations (translated into Turkish language) in some parts of works belongs to Russian or writers using Russian language with the original text and to analyze the same translations by comparing them with their translations. In this point of view, we use the original and translated books of Chingiz Aitmatov who writes many of his books in Russian language and who is also a famous writer of Turkish community and draw attention among Turkish students.

**The Properties of Chingiz Aitmatov’s Works**

The distinguished problems (human spirit, how a humans morale should be, how light can found its way, nature, and human interacts, the current situation of human, etc.,) in Aitmatov’s (1970, 1972, 1973, 1988, 2008) works contain national and universal features. Aitmatov evaluated this dependences by using national legends, epics in learning narratives. Also according to him, the Kyrgyz-Turkish mythology takes an important place (Irma, 2010; Kolesnikoff, 1999; Tumanov, 1996). Aitmatov searches the solution of contemporary problems in mythology, which is an experience of the tried history of all generations from ancient times to today and he often find the solution. One of the preoccupied problems for Aitmatov is the nature and human interaction problem. According to him, the nature around us is an existence that is suitable for easy use. The nature which gives everything to human can also take it back. Everything on earth surface is dependent with each other. Unfortunately, the civilization exploits and destructs ruthlessly everything which is natural and still unfortunately, human cannot understand that the harm he has given to the nature will turn to himself. The problems that Aitmatov wants to find are solutions by the use of Turkish philosophy and historical psychology generally have universal feature. In the works of the writer, the images of animals which are integral parts of nature take important places. Animals also have destinies like as humans. In many of the works of Aitmatov as in the Manas epic, we coincide with animal images. All of these animals are carriers of characters. Like humans they also have destinies, happiness, and grief.

We have to record that Aitmatov knew deeply Russian culture, language, philosophy of that language, and psychology. Though being a user of Russian language, his creativeness was always based on the core of Kyrgyz-Turkish background. His characters like all humans’ in our world, although reflect the same universal emotions when smiling, crying and although their form of thinking, said songs, and lament are in Russian language, here we hear a national Turkish soul. The language of Aitmatov is not that simple. Also according to him there occur many problems in the translation process. First of all, the morphologic structure of Turkish and Russian languages is different. Turkish belongs to agglutinative languages and Russian belongs to flective
languages. These are informal differences. These differences make the translation process complicated. On the other hand, the literary language of Chingiz Aitmatov is very complicated: rich and deep ideas, complex and hard sentences. Sometimes, any event that is conveyed by the writer changes to internal monologue of hero or a speech that is spoken in present tense is given as spoken in past tense. So this complicates the translators’ job.

Taking all of these into account before starting to translate a special preparation of students is needed. From this point of view before starting to translate by making students closely familiar with the creativeness of the writer, we give the literary style and language specifications of the writer to students.

**About the Last Novel of Chingiz Aitmatov**

One of the striking facts about the mode of the writer is the last novel of the writer whose name is *When The Mountains Fall* (*Eternal Bride*) (Aitmatov, 2006). In the novel, the question of where the human being is come from and where he is going to is handled in world that humans are coming and going. The writer shows that everything—humans, animals, or plants—is the same as a sand grain in terms of dependency to faith and being a tiny particle over against the nature. In the novel we see that in the contemporary world, the spiritual values are mercilessly decomposed, the struggle between the old values and newly formed relationships is started. Therefore, we can see that both humans and animals are toys in the hand of the faith. The hero of the work Arsen Samanchin grew up with Soviet spirit, very honest as a character, love human and nature, talented, is an independent journalist. He believed in the “perestroika” that Gorbachov established, joined to his mob, called everybody to renew the socialism with all types of spirituality in the journal “Spirituality” which was deviated from its purpose in market economy. Although he still stanced to say that his discourse lonely like a crane that was cut from its crew after the mob were dispersed, he did not lost his belief and the belief of future. This spirit was given to him by the opera artificer Aydana Samarova and the desire of writing a new opera and the desire of studying together on the legend “Eternal Bride”. But like a hurricane and a storm, the new economical system suddenly grabbed people, and it swept away everything and the majority could not resist to it. Also Aydana could not resist to this, she gave herself to the new “nuvorish” (upstarts)—oshondoys (exactly like that) and Arseni forget “Eternal Bride”. Arsen Samachin could not struggle with the Oşondoys (exactly like that) since their arms were not mind, logic, and spirit but money. The humiliated, insulted Arsen found out the solution, thinking of finding his rival and then killing him. However, it is not the way of people who have the purity of spirit and have the ideal of the “Eternal Bride” like Arsen and thousands of intellectuals similar to Arsen. Arsen could not find a place in this new society and finally the mountains that carry the fundamentals of his thoughts took him into its bosom and he became eternal. The other hero of the work, the snow panther Jaabars lived the same faith similar to Arsen. Jaabars was a leader, mighty and invincible among the panthers once upon a time who had lost his influence, humiliated on the front of a panther whose ears were crooked, the female of him left him and so being desolated, he could not stand for these, he preferred to live in the inns of the inaccessible summits of Deity (Tyanshan) mountains and lost his life there. Both humans and animals become eternal in their primordial dwellings-inn. However, the writer did not so pessimistic in the novel. He created the copy of stunning “Eternal Bride” in the foundations of Kirgiz-Turkish legend. Eternal Bride took the crimes of humans upon herself when walking around world and called humans to spiritual purity. The object of the work is this: The Eternal Bride and her beauty, purity, and innocence will save the humanity and world.
The Investigation of the Translations of the Novel *When the Mountains Fall*

There are two different translations of the novel from different publication houses. The translation published by “Elips Kitap” publication house was translated by Prof. Dr. Ahmet Pirverdioglu and the name of translation is *Ebedi Gelin. Dağlar Yıklılığı Zaman* (after I. Translation) (Aitmatov, 2010), the translation published by “Ufuk Kitap” publication house was translated by Güzel Sargül Şonbayeva and the name of the translation is *Dağlar Devrildiğinde. Ebedi Nişanlı* (after II. Translation) (Aitmatov, 2007). By investigating these two translations, we can conclude that the two translators know well about the Russian language and the life style of Russians. The translators maintain the style of the book, the style of expression, the genuine language of Chingiz Aitmatov and national features. By taking the characteristics of language of Chingiz Aitmatov into account, we can conclude that the translators accomplish a hard task. In the translation lessons when analyzing the two translations with original text in a comparative way, we come across with some situations that generate questions. The object of this report is not a criticism of the translations; its aim is to draw attention to the obstacles that occur in the process of translation in language teaching. In this point of view, by analyzing some of the words, expressions, and sentences that generate questions in translation, we learn to give more reasonable counterparts from our point of view:

“… и рыси на них фырчат и шипят, вроде как не признавают троюродных сородичей.”

(1) “… vaşaklar fıslıyor ve tıslıyor, sanki kendi kuzenlerini tanımak istemiyorlardı” (Aitmatov, 2010, p. 10).

(2) “Vaşaklar bu hemcinslerini tanmazlıktan gelir; onlara hırlar, tıslarlar” (Aitmatov, 2007, p. 8).

In the first translation the sentence was given almost the same as it was given in the original, but the words in Russian “троюродные сородичи” translated as “kuzenler” in the first translation and “hemcinsler” in the second one. Whereas, here the word “троюродные сородичи” has the meaning “uzak akraba”.

“И помни: прижми хвост, пока не поздно.”

(1) “Henüz geç olmadan aklını başına dövşir” (Aitmatov, 2010, p. 36).

(2) “… ve geç olmadan kuyruğunu topla” (Aitmatov, 2007, p. 43).

For us, “Ve unutma: ne kadar ki geç değil kuyruğun kıs” is more appropriate.

“пахарь от СМИ”

(1) “… o,… sıradan bir mediya amesi idi” (Aitmatov, 2010, p. 39).

(2) “…basın tarlasının sıradan bir işçisiydi” (Aitmatov, 2007, p. 46).

The first translation is more goodly, for the word “amele” and the word “hamal” can also be used.

“как послание свыше.”

(1) “göklerden gönderilmiş bir mesaj gibi” (Aitmatov, 2010, p. 53).

(2) “bir merhamet mesajı olarak” (Aitmatov, 2007, pp. 62-63).

The counterpart of “как послание свыше” should be “ayet”.

“… чтобы добыть для угощения почтенных гостей свежей дичи, а для дарения—звериных шкур.”

(1) “… aziz misafirlerine ikram etmek için av eti, hediye için ise hayvan postu getirmeye…” (Aitmatov, 2010, p. 61).

(2) “… saygın misafirler etini ikram, postunu da hediye etmek üzere…” (Aitmatov, 2007, p. 73).

In the original, the words have the meanings “почтёние гости”—“saygın misafirler”, “свежая
The Differences Between the Original and Translations

Table 1

| Original | I. Translation | II. Translation | Commentary |
|----------|----------------|----------------|------------|
| … и велика охота ждет… | канни адвири… | … в партии и генералы… | (s. 10) |
| Прихоти судьбы непредсказуемы… | kaderin neler yapacağını | Kaderin cileveleri önceden | The II. Translation is more |
| … бархату и кривоухого | dişine ve eğri kulaklı | kestirilemez… | appropriate |
| баловня-соперника …" | talihi rakibine… | (p. 13) | |
| тигроводобный пятнистый | yüksek dağıların | Zirveleri karla kaplı | |
| царь высокогорья… | kapılana | benzeyen beneci kralı… | |
| … на своем вполне | Moskova da okuduğu | Moskova da öğrencilık | |
| английскому, освоенном | yillarda öğrencililiği | yillarda öğrencilidir, hiç | |
| и московские годы учебы | çok da | de fena sayılaman | |
| на высших комсомольских | ingilizcesiyle… | Ingilizcesiyle…(p. 20) | |
| курсах для ведения борьбы с | (p. 20) | (The meaning of the word |
| империалистическим | şerefinin bitti | "komsonom!" can be given at the |
| Западом… | Chopin' ça | footnote) |
| … в их честь звучали то | onların şerefinde | onların şerefine ya Vagner'ın, | |
| Вагнер, то Шопен, то | Chopin' ça, ya da | ya Chopin' ça, da dahilerden | |
| кто-нибудь еще из генииев. | dahilerden birisinin | müziği seslendirir. (meaning | |
| Ведь музыка — это хождение | Müzik vaastasıyla | ve tiyatro ele | |
| к Богу, галактика духа. | Tanrı'ya yaklaştır insan ve | tirmeni olarak | |
| … бу сейри композиторов | Müzik vaastasıyla | Chopin' ça, ya da dahilerden | |
| в музыке какое равно быть | Tanrı'ya yaklaştır insan ve | müziği seslendirir. | |
| дело до того… | Müzik vaastasıyla | (meaning | |
| … будь он с детства отдан | çocukken dağlarda köy | çocukken dağlarda köy | |
| музыкальной учебе, а не | atları kovalamak yerine | atları kovalamak yerine | |
| гонял бы аличных лошадей в | müzik okuluna | müzik okuluna gitselendim… | |
| горах… | verilseydim… | (p. 20) | |
| … выступать в печати | … basında bir müzik ve | … medyada müzik ve tiyatro | |
| музыкальным читателем и | tiyatro eleştirmenleri olarak | eleştirmenliği yapmak ve | |
| театрализм критиком… | yazılara yazmak… | müziği duyduğu hayranlığı | |
| … империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
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| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
| империалистическим | şerefinin bitti | şerefinin bitti | |
| империалистическим | Chopin' ça, ya da | Chopin' ça, ya da dahilerden | |
| империалистическим | dahilerden birisinin | müziği seslendirir. | |
| империалистическим | müzik okuluna | müzik okuluna gitselendim… | |
| империалистическим | verilseydim… | (p. 20) | |
Furthermore, it should be noted that before comparative translating from the parts of the work, the words and expressions which exist in the text are separately selected and their meanings are broadly given to students. From this point of view, we can give the following word and expression as an example:

- гнать в шею (dismiss)
- деньги листопадом (a blank cheque)
- ломовая музыка (heavy music)
- масскультура (mass culture)
- просить подаяния (begging)
- прямой эфир (live)
- свежая дичь (fresh wildfowl)
- судьбоносный момент (faithful moment)
- просить подаяния (begging)
- уличные торжищи (street trade)
- умыкать женщину (kidnapping a woman)

Aitmatov uses many Kyrgyz-Turkish words in his Russian works. In this point of viewing his last novel is not an exception. For example, in this work the word “аил” that Aitmatov used often was translated into “köy” in both translations. Whereas, the writer intentionally did not used the word “село” or “деревня” which is the Russian counterpart of the word “köy” with the aim of reflecting the national spirit. In the translation we recommend our students to use these words as given original. The writer generally gives the Russian counterparts of the words which have Kyrgyz-Turkish origin in text. We can give the following words as an example:

- аильный мулла—ail mollasi (köy imamı), барымта—barımta (fidye, rehine için ödenen para), бий—bıy (bey), джезде—cezde (eniste), дуйне—duyne (dünya), жоулоо—jouloo (yayla), казан—kazan (tencere), тенгри—tengri (tanrı), токмо-акын—tokmo-akın (duygularını döken ozan, içten okuyan aşık), тункукук—tunkukuk (gece baykuşu), тюмен аил—tümen ail (aşağı ail, aşağı köy), узенгилеш—uzengileş (üzengi gibi, üzengiye benzer), укмуш—ukmuş (harika, çok güzel, pek iyi), ханзада—hanzada (hanzade), шамалбаш—şamalbaş (kafasında rüzgarlar esen birisi).

As a result, we see that both of the translations printed in Turkish of the novel When The Mountains Fall (Eternal Bride) that we use translation of Russian language lessons which are generally preserve the work’s level of idea and art. We see that the translation of Ahmet Pirverdioglu is more stuck to the original text and Güzel Şonbaeva remains more free in the translation. Furthermore, for some reasons or other despite of the word, expressions even passages exist in the original text in both of the translations are dismissed.

As we have mentioned before, here our object is not to criticize the translations but to point out some obstacles that we face in translation lessons when using these translations as a tool.

Conclusions

It is helpful to make comparison of literary Turkish translations of novels of Chingiz Aitmatov in Russian with the originals in the process of education of Russian Language to Turkish students in translation lectures. In this process, the students can see their mistakes by comparing their translations with literary translations.
Furthermore, this method not only enriches the Russian thesaurus of the students but also prompts them to read the original of literary works.

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