

Kazakh-Indian Literary Relations and the Translation of Tagor`s Literary Works into Kazakh Language

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Abstract

Kazakh - Indian literary relation has a deep root. Some verses of the world famous Indian literary pieces like "Mahabharata", "Ramayana", especially of "Kalila and Dimna", and " Sukasaptati" share popularity among Kazakhs. Poems, sagas and dastans were devoted to some plots of these works in Kazakh language. We claim that the introduction of nomadic lifestyle plots into these didactic stories, sagas and fables of the Indian literary heritage, in its way, assisted the establishment of saga and fable genres in Kazakh literature.

While comparing the Kazakh and Indian literature, we have discovered that there are common literary motives in both nations' art of words. As a nation leading nomadic lifestyle and eventually being subjected to others, we discovered that there is a literary stream in the Indian literature, which is similar to the literature in Moaning period of Kazakh Literature. (The Moaning Period is a historical period of Kazakh literature).

The inter-relations of different nations' literature and the enrichment of literature through these inter-relations cannot be realized without the bridging function of translation works. Nowadays, the excellent Indian literary pieces are being translated into Kazakh language. Here, we would like to have a closer look at the Kazakh translations of the literary masterpieces of great poet of India, the first Nobel Literature Prize winner among Asian writers R. Tagore.

Keywords: Literary Relations, Translation, The Moaning Period, Kazakh literature

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Kazakh - Indian literary relation has a deep root. Some verses of the world famous Indian literary pieces like "Mahabharata", "Ramayana", especially of "Kalila and Dimna", and " Sukasaptati" share popularity among Kazakhs. Poems, sagas and dastans were devoted to some plots of these works in Kazakh language. However we are not sure who the authors of these translations and works were. This is because the studies of Kazakh translation theories were not carried out until the beginning of 20th century. We claim that the introduction of nomadic lifestyle plots into these didactic stories, sagas and fables of the Indian literary heritage, in its way, assisted the establishment of saga and fable genres in Kazakh literature. It is well-founded to assert that enrichment of Kazakh literature in terms of genres, in terms of stylistic diversity took the advantage of the Indian Literature. This process continued in a long period of history and nowadays has taken up a new form, new content and new colour, and is providing new opportunity for the two nations' literature.

During the Soviet period, Kazakh - Indian Literary relations took a new feature starting from 1950s. The renowned Kazakh writer Auezov M. O. wrote analytical essay collections *Indian Meetings* devoted to his visit to India in 1955 (1958, 1973). He also published an article *On Tagore's Wisdom* on behalf of the Indian great writer Tagore (1961). Literary pieces by Prominent writers like *Hindustan Stories* by T. Akhtanov (1970), *Blue Mountains* by A. Alimzhanov (1967), were published. For *A Gift from Otyrar* and other works on India, A. Alimzhanov was awarded with J. Nehru Indian International Award (1969). In 1992, poet A. Shamenov also won such an award. In 2004, the Indian High State Award of Padma Shri was given to the journalist A. Nilibayev for his translation of Indian Epic *Mahabharata* into Kazakh language. He also translated *Rig veda*, *Bhagavad Gita* and Tagore's selected pieces into Kazakh language in 2005 and published them as a separate book in 2006. In the framework of bilateral cooperation, Scholars from Nehru University in Delhi have prepared *An Anthology of Kazakh Poetry in 20th Century* in Hindi language for publishing. In the light of this project, a book of poems by Sh. Sariyev was published in Hindi in 2003. *India's Child* by Abbas Khoja Ahmad (1959), *Thakur's Well* by Premechand (1958), *Gora* (1958), *Stories* (1960), *Jagog* (1964) by Tagore, *Mother Winds* by Chandar Krishan (1972) and *I. Gandhi's Selected Letters and Words* were published in Kazakh language.

While comparing the Kazakh and Indian literature, we have discovered that there are common literary motives in both nations' art of words. This is a common

literary stream stimulated by the suffering of agony and grief from cruel colonization. All the sorrowful saga of hardness and pain of colonization are sure to be reflected in the nation's literature. As a nation leading nomadic lifestyle and eventually being subjected to others, we discovered that there is a literary stream in the Indian literature, which is similar to the literature in Moaning period of Kazakh Literature. (The Moaning Period is a historical period of Kazakh literature beginning from the Russian Empire's colonization of Kazakh lands, which led to the destruction of traditional governing system of Kazakh Khanate and the trampled social, political and spiritual life of Kazakh nation.) The literary researcher B. Omarov claims "The poems and verses produced in Urdu language of India during the British colonization share a common tune with the Kazakh nation's literary pieces created in colonization period" (Omarov, 2013). In the seventeenth century, the British colonizers came to India under the guise of trade and gradually interfered in the governing structures and intended to gain the power in different parts of India. This trend ultimately changed the style of the Urdu poems which once sang about freedom. Especially after the repression of the uprising in 1857, the literature in India saw prevailing poems of sorrow and moaning. In these poems, the steppe people express a longing for the past life, a criticism to the colonizers in a moaning tone and with upset feelings. The researcher of Urdu literature Hussein Saeed Ekhtisham writes, "During this period, the extinction threat of the cultural and religious traditions" raised the resentment of people against the English (Ekhtisham, 1961). This spiritual resistance was clearly demonstrated in poetry. The expressive thoughts in moaning verses where the core issues were the sufferings of people share common tunes with Kazakh literature in Moaning period.

The Shahroshub genre in Urdu poetry collects the poems expressive of resentment against the colonizers as well as the tyranny of the Mongolian invaders and rulers. The prevailing period of the Shahroshub is in 18th and the second half of the 19th century. All these poems depict the hard life of oppressed people all through the 200 years of British colonization of India.

A strange state, and a strange era -
 No sign of order and accomplishment.
 No one has any interest in the country and the army,
 The ruler is sick with delusions of grandeur,
 And the vizier with leprosy (Genre Theory of Oriental Literature, 1985).

And such a moaning period in Kazakh history was depicted by the poet Dulat as: "The era of cunningness is led by the cold governor", and by Abubakir as: "The Khan was replaced by the baseborn, the Judges were appointed through bribery."

Understanding Culture

These similar scenes in the literary of the two nations prove that we share common things in our literature.

As our country has gained its independence and deeply plunged into the flourishing globalization, our spiritual life, especially our literature is to receive a intense influence from literature of other nations.

The inter-relations of different nations' literature and the enrichment of literature through these inter-relations cannot be realized without the bridging function of translation works. Nowadays, the excellent Indian literary pieces are being translated into Kazakh language. Here, we would like to have a closer look at the Kazakh translations of the literary masterpieces of great poet of India, the first Nobel Literature Prize winner among Asian writers R. Tagore.

In the Soviet period, Tagore's works were translated into 18 Soviet nations' languages and published 180 times. To the Kazakh people, Tagore was introduced through the Russian translations in the first time. R. Tagore's great works first started to be translated into Kazakh in 1958. The master of words, the great contributor of Kazakh literary enrichment Safuan Shaimerdenov, who had Embellished Kazakh literature with his numerous works, translated Rabindranath Tagore's novels *The Wreck* (1958), *Jagag* (1964), and the story *Fool's gold* (1960) into Kazakh with a finest language. In the meantime, we have also mentioned above that translator A. Nilibayev has translated Tagore's works into Kazakh language in fine quality.

The publishing of the five volumes of the great writer's works is a sign of people's love to his works. Tagore's works will continue to be translated into Kazakh language in the upcoming time. All what has been said proves that Tagore has almost become a domestic literary giant in Kazakhstan.

In this article we pay close attention to the characteristics of Kazakh translation of the novel *The Wreck*, and try to identify the presentation of the content-conceptual information in it. This is because philologists are lately emphasizing the analysis and evaluation of the literary works by identifying the characteristics and powers of the information in them. They consider that "the information full of pragmatic and productive thoughts in whatever text can increase its value" (Esembekov, 2012).

Literary scholar T. Esembekov claims, "the decrease of the interest in literature nowadays is out of a lack of understanding the readers' desires." Meanwhile, he also puts forward that "it is necessary to pay attention to match the information power in the text and the informational space of the readers". Whereas the translator S. Shaimerdenov tailored his translations to receivers' interests and

goals by considering the needs of the readers. Regarding this, the translator himself states the followings:

"Any Kazakh readers can read and enjoy any classic works in Russian language. So which works should be translated into Kazakh? The works related to Kazakh should come first, then the works of which the spirits, themes and nature are close to Kazakhs should follow. Among the classics I chose Tagore because this writer's works' spirits, nature and the themes suit Kazakh nation. One can feel as if the life scenes and events depicted by him have taken place in Kazakh land among Kazakh people a long time ago. People's behaviors and psychology are also identical to Kazakh people's. In a word, when you read Tagore's works you get the impression that he has already talked what you have not yet talked about Kazakh, you have not yet written about Kazakh"(Kasymov, 2011).

In a real fact, while one is reading the translation of Tagore's works, one can find the similarities of psychology and everyday life of both nations. A certain nation's world views, life style characteristics, tastes and values, morals and honors can be seen from its spiritual and cultural examples: traditions and customs. In Tagore's this novel, Indian people's all the spiritual and cultural life basis i.e. all the above mentioned classified layers, from birth to death are demonstrated by digging up the deep down cultural information. The ethno-cultural meanings of these traditions were shown through the text contents of the literary work.

The marriages of the two couples, Ramesh and Sushila, Nalinaksha and Kamala followed the traditional Indian customs. The youth did not know each other until their weddings, and even did not like each other. But they have to obey the parents' will from the wedding day on. Both families were obliged to follow their parents paths in leading their lives.

Culture is the human's entire spiritual life and experience which is showcased in language. And in this work, the micro-texts, concepts etc. function as the informative tools to apprise about the nation's culture, traditions and customs, appreciated things, values, surroundings and other life styles. S. Shaimerdenov translated successfully by finding all the means and equivalents needed for conveying the information in the translation of the work. We draw an example as an evidence.

«Но ей в голову не могло прийти, что всего через несколько минут они обменяются гирляндами верности, что прольются слезы, что между ними не будет никаких объяснений ...» (Tagore, 1956).

Understanding Culture

«Бірақ бірнеше минуттан кейін бір-бірімізге адалдықтың әлекейлі гүл алқасын кигіземіз деп тұрғанда, көз жасы төгілер деп, араларында түсініспес жайлар болады деп ойлап па ол?» (Tagore, 1958).

("But it couldn't occur to his mind that only after several minutes they were exchanging the garlands of loyalty, pouring their tears and have never ever had misunderstanding...")

We could see that Translator S. Shaimerdenov has found the exact equivalents of the information related to the traditional customs.

R. Tagore showed us the worldviews specific to Indian women through women-mothers in his novel. Linguo-cultural unites which show the Indian women's multi-faceted and deep down features of outer beauty and inner spiritual world, as well as national cultural signs are common in the novel. Whenever it talks about Indian women, we have a vivid image of their elegance which unites both outward and inner world, we imagine the richness of character, wisdom and intellect. The Character named Kamala symbolizes the wisdom and vision, beauty and elegance, as well as the loyalty to feelings and firmness toward love, which are characteristic to Indian women.

In our opinion, Indian women's concepts can be presented through several cognitive models: Indian women are loyal spouses, Indian women are beautiful, Indian women are kind, etc. When looking at the translation of the story we can notice that all the cognitive models specific to Indian women are translated on proper level.

Kamala grew up among ordinary village folk, and befriended with the nature. She had to live in his in-laws fulfilling all the orders of her strict mother-in-law. She has never heard before the words such as "Shut up! Never speak a single word! Women should never talk!" Thus Kamala has always held her head up. The author demonstrated this freedom through comparing with another woman Shoiloja.

«Шойлоджа казалась сдержанной. Комола же являла собою полную противоположность ей. По знаниям и развитию она далеко опередила свой возраст. Потому ли, что после свадьбы над ней не тяготела, суровая власть свекрови, или по каким –то иным причинам, но развилась Комола очень быстро... Ей до сих пор не приходилось слышать таких окриков, как: «Замолчи! Делай, что тебе приказано! Жена не должна отвечать «нет!»- поэтому Комола высоко держала голову» (Tagore, 1956).

«Шойлоджа Комолаға қарағанда мүлде салмақты көрінеді, бірақ Комола, тұрмысқа шыққаннан кейінқайын ененің қатаң қыспағын көрмегендітен бе,

әлде басқа бір себептермен бе, әйтеуір тез өсіп, тез есейіп қалды, оның тіпті кескін-кейпінде де еркіндік байқалады... Күні бүгінге дейін: «Өшір үніңді! Істе дегенді істе! Қатын «жоқ» деп айтуға тиісті емес деген әкірең сөздерді естіп көрген жоқ-ты. Сол себепті Комола өзін еркін ұстап жүретін» (Tagore, 1958).

("Shoyloja seems restrained. Kamala seems the exact opposite of her. In knowledge and development she is far ahead of her age. Is it because a severe mother-in-law did not suspend a powerful authority over her, or is there any other reason? Kamala developed very quickly ... She still has not heard these shouts like: "Shut up! Do what you were ordered! The wife should not answer "No!" - So Kamala held her head high")

Indian women are characterized by obedience, timidity and shyness. Whereas in this micro-text author notes that he highly appreciates the characteristics such as boldness, freedom, intelligence and wisdom in a woman. The above drawn facts i.e. the content-conceptual information is the linguistic evidence of it. In general, in whatever nation the braveness, boldness, pride, vision and wisdom demonstrated by women are always acted for centuries the pillars of legends, stories, heroic epics and songs. In the novel, the author put brave Kamala who has never experienced any domestic difficulties against weak Bengali intellectuals. As we see, the translator presented the realities in original text in a comprehensive way. There is not any deviations in conveying the meaning. It is also worth of mentioning all the episodes which show Kamala's characters are translated in high quality.

Besides, we get to know that Indian men use the word "мать (mother)" in referring to a woman. For example,

«- Нет, нет, мать! Это никуда не годится, так нельзя!» (Tagore, 1956).

«- Жоқ, жоқ, шешем-ау! Бұл жарамайды, бұлай істеуге болмайды!» (Tagore, 1958).

("- No, no, mother! This is not good, it is not allowed!")

Whereas in our language, the word "mother" is synonym to "mom". The translation is done by direct word on word interpretation. However, the translator's this approach is not suitable to our nation's culture and national being. Hence one can feel bewildered when coming across such applications while reading the dialogues. It would be more suitable for the translator to replace this word with more cultural sensitive words such as "қарағым (dear)" "айналайын (nice little)".

Understanding Culture

In the novel, the person who shared Hemnoli's sufferings and loved his daughter with so much sympathy is the father, Onnoda-babu. After her mother died when she was 3, the person who took care of all the difficulties to raise her was the brave-heart father, Onnoda-babu. To substantiate our words we are to draw an example here.

«Всю ночь тревожился Оннода-бабу за Хемнолини, сон бежал от него, и он задремал только под утро. Но как только солнечные лучи коснулись его глаз, он быстро встал, умылся и отправился проведать дочь. Комната ее оказалась пуста. Тогда он поднялся на крышу. Вид одинокой Хемнолини заставил сердце Онноды-бабу сжаться» (Tagore, 1956).

«Түн бойы ол Хемнолиниді ойлап, көз шырымын ала алмай, таң ата ғана ұйықтаған еді. Кешікпей күн де сәулесін оның кірпігіне қадады. Оннада-бабу енді төбеге көтеріліп еді. Жалғыз жабығып отырған Хемнолиниді көргенде жүрегі сыздап кетті» (Tagore, 1958).

(He thought about Hemnoli all night and did not sleep for a moment. And only at the daybreak he dozed off for a while. Soon the shiny rays of the sun pierced though her eyelashes. As Onnada-babu rose to upstairs he saw Hemnoli and his heart had a pain).

Shaimerdenov found the equivalent to the phrase "сердце сжаться (the Herat clenched)". To find equivalents of various language applications as this one, and apply them according to the national concept and understanding always require hard work and big responsibility.

It is also appropriate to mention the language individuality's (of the author) word choice in the translation is also suitable to our national culture, national being.

S. Shaimerdenov knew the richness of the language common to the people, the oral speech and the earlier master pieces of Kazakh literature, and thanks to this knowledge he utilized it to convey the information in the literary texts in a good way to fit Kazakh concepts and understandings. And he did this intentionally. Certainly, the clearness of the information in the texts to the readers is one of the requirements of translation, the translator succeeded in this sense.

«В этом мире одним бескорыстным почитанием не заработаешь ни капли молока, ни кусочка рыбы – все требует денег. Поэтому неимущему почитателю Комолы свет казался очень суровым» (Tagore, 1956).

Translation:

«Бұл дүниеде адал сыпайылық, құрметпен бір қасық сүт те, бір үзім нан да таба алмайсың – бәрі де ақшаны керек етеді. Сол себепті Комоланың қызыл сіңір жарлы жанашырына дүние тым қатігез көрінуші еді» (Tagore, 1958).

(In this world, you can hardly get a spoonful of milk or a piece of bread just by being loyal and polite, and all need money. So to Kamala's poor supporter the world seemed so cruel.)

And in this extract we can see that the translator has fully understood the conceptual information in the text and interpreted it in his own way to adapt it to the addressees. As a result of this type of translation, the addressees attach new contents to the received new information relying on the old information in store. This shows the interrelation of cognition and culture between the two nations.

In conclusion, we tried to analyze the content and conceptual information, the language skills applied, the methods of using language individuality and how these elaborative works were presented in the translation of Tagore's novel *The Wreck*. Obviously, this is not a comprehensive study which analyzes the depictive skills of the writer, the information types in his works and their demonstration in the translation. It is a small scale study sample on the starting point of gradual revealing the mystery of the great masterpieces.

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