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DIFFICULTIES OF TRANSLATING REALITY IN M. BULGAKOV'S NOVEL "MASTER AND MARGARITA" INTO AZERBAIJANI, KAZAKH AND ENGLISH LANGUAGES

This article is devoted to defining the translation problems of roman "Master and Margarita" by M. Bulgakov into foreign languages. The material for the analysis was the translations of this novel into Azerbaijani, Kazakh and English languages. In article was proposed a classification of realities and scrutinized ways or methods of their translation. A universal method of ideal text translation from one language to another is still not found in science. It is difficult to answer the question of what constitutes a good translation. It is generally accepted that a good translation must be identical to the original, but an adaptation of the original can influence the understanding of the author's intention by the future reader. Let's present the author's example of the translation of individual parts of Mikhail Bulgakov's novel "The Master and Margarita", which excludes important linguistic and historical dimensions and instead focuses solely on conveying the plot. Translation is one of the philological sciences, the main purpose of which is to familiarize the literature and culture of one nation with others. In this context, the translation of literary texts into other languages is relevant and popular. Here, first of all, attention is drawn to the transmission of reality, their features, and their perception in other languages.

Translation of realities has been and remains the most important aspect in translation studies, containing nationally specific elements that create many difficulties when translating into another language. After all, realities are the guardians and bearers of national and cultural history, containing the enormous wealth of each nation. It is in works of art that there is an incredible amount of non-equivalent vocabulary, which implies untranslatability due to nationally colored units, which are an obstacle for the translator to recreate a complete, adequate translation.

In this case, we made an attempt to find a suitable way of realities and reproduce their comparative-contrastive analysis.

Key words: realities, descriptive translation, tracing, transliteration, analogue.

Introduction. The most common ways of conveying realities, as everyone knows, are transcription (transliteration), descriptive translation, loan translation, semi-calque, analogue, hyperonymy, contextual translation, transformational translation and omission. Accordingly, we will try to identify the use of these methods of conveying realities in M. Bulgakov's novel "The Master and Margarita" into Azerbaijani, Kazakh and English languages.

Today there are a large number of classifications of realities, but we will consider only one of the everyday realities associated with clothing. To begin with, let's identify the realities of clothing in M. Bulgakov's novel "the Master and Margarita", compare the Azerbaijani, Kazakh and English translations with each other and demonstrate clear examples of them. We will also try to analyze how correctly not only the meaning of the words of realities is conveyed but also the national and historical coloring, which plays a big role in the novel "The Master and Margarita".

The purpose of the paper is to show peculiarities of translating text into different languages and compare features of changing realities in them.

The main part. In our paper we will analyze the some text part from the novel. Let's give an example from chapter 2 of "Pontius Pilate":

«И сейчас же с площадки сада под колонны на балкон двое легионеров ввели и поставили перед креслом прокуратора человека лет двадцати семи. Этот человек был одет в старенький и разорванный голубой хитон...» [1, с. 13].

"O saat iki legioner bağın meydançasından iyirmi yeddi yaşlarında bir adamı sütunların altındaki eyvana, prokuratorun kreslosunun qarşısına gətirdilər. Bu adamın əynindəki köhnə mavi xiton cırıq-cırıq idi" [2, с. 25].

«Сол замат екі легионер балконға шығатын бағанның астындағы бақ алаңынан жасы жиырма жетілер шамасындағы бір адамды алып шығып, прокуратордың мамықтағы алдына әкеп қойды.

Бұл кісінің кигені ескі, алба-жұлба көк **ХИТОН** екен» [3, с. 276].

“*And immediately two legionaries led a man of about twenty-seven from the garden court and onto the balcony under the columns, and stood him in front of the Procurator’s armchair. This man was dressed in an old and ragged light-blue **chiton***” [4, с. 18].

This reality “хитон” means an ancient Greek type of clothing in the form of a piece of fabric, which was placed on the right side and fastened on the left shoulder. Azerbaijani and Kazakh translators used the technique of transliteration, although in our opinion the translators could have used descriptive translation and given a detailed interpretation of this unit.

In the English translation, the interpreter used the translation technique – transcription and semantic translation, since in English the realities of “хитон” are read “chiton”. In our opinion, conveying the sound or letter from of reality does not reveal its full meaning. Based on this, it is better to use this technique in extremely rare cases.

The following example is from Chapter 1, “Never Talk to Strangers”:

«... На маленькой головке **жокейский картузик**, клетчатый кургузый воздушный же пиджачок...» [1, с. 4].

«... Шақша басында **шабандоздық күнқазары бар**, үстінде тылтиған керегекөз беипентше» [2, с. 264].

“...balaca başında **günlüklü cokey parağı**, әуіндә дар, dama-dama yüngül pencək...” [3, с. 14].

“... On his little head **a jockey’s peaked cap**, a little checked jacked, tight, and airy too...” [4, с. 114].

In this case, the meaning of the unit “картуз” is a men’s headdress with a hard visor, an unformed cap, which was worn during the Soviet Union and was widespread in all post-Soviet countries.

In the Kazakh translation is used the technique of generalization, the interpreter translated the unit “kartuz” as “kunkagar”, which means “visor”, thereby giving a general concept to this unit. It should also be noted that the translator did not take into account the diminutive suffix “ik”. Based on this, the reader may have a false idea about this headdress, because one can easily confuse it with an ordinary, simple cap. To avoid this, we give our own analogue of the translation “kungagary barshagynbaskiim”, which means “small headdress with a visor” will be more appropriate and understandable.

The Azerbaijani translation also uses the generalization technique, despite the fact that A.A.Orudzhev’s dictionary gives a descriptive translation in the form of “gabagygunluklufurazhka”,

but the translator ignores this fact and replaces this unit with the general concept of “gunluklurapagy”, which means “sun hat”.

But in the English translation, the interpreter copes well with the task and selects an analogue for a given unit. In English, “peaked cap” is translated as “cap”, thereby once again proving that it corresponds to the concept that was laid down by the author in the original unit.

The following example on the realities of clothing in Chapter 4 “The Chase”:

«Тут его стали беспокоить два соображения: первое, это то, что исчезло удостоверение МАССОЛИТа, с которым он никогда не расставался, и, второе, удастся ли ему в таком виде беспрепятственно пройти по Москве? Все-таки в **кальсонах**...» [1, с. 41].

“Bu yerde iki fikir onu narahat etməyə başladı: birinci, Massolitın həmişə üstündə gəzdirdiyi vəsiqəsinin itməyi, ikinci, bu görkəmdə Moskvada maneəsiz gəzə bilib-bilməyəcəyi. Hər halda, **alt tumanında**...” [2, с. 56].

«Бұл арада оны екі ой қинады: Біріншісі ол ешқашан қалтасынан тастамайтын МАССОЛИТ-тің куәлігі жоғалды, екіншіден, мынандай қалпымен Мәскеудің көшесінен кедергі бөгетсіз қалай жүреді. Дегенмен, бұтында **дамбалы бар** зой...» [3, с. 307].

“At this point he began to be troubled by two considerations: the first was that the MASSOLIT identity card with which he never parted had disappeared, and the second – would he succeed in getting across Moscow unhindered looking like this? Wearing long **johns**, after all...” [4, с. 52].

The real meaning of “кальсоны» is men’s underwear in the form of long pants. All three translators used the loan translation technique.

The following example is from Chapter 23, “The Chase”:

«Из камина подряд один за другим вывалились, лопаясь и распадаясь, три гроба, затем кто-то в чёрной **мантии**, которого следующий выбежавший из чёрной пасти ударил в спину ножом» [1, с. 214].

“Buxarıdan bir-birinin ardınca üç tabut düşüb yerə dəyərkə parçalandı, sonra qara **əbalının** arxasınca buxarının gara ağızdan çıxan adam onun kürəyinə bığaq sapladı” [2, с. 252].

«Пештен бірінен соң бірі жарылып, сынып бірден үш табыт шықты, сосын қара **қаптал** киген біреу көрініп еді, қара араннан жүгіре шыққын келесі біреу оның арқасына пышақ ұрды» [3, с. 509].

“One of the fireplace there fell in succession three coffins, which, one after another, broke open and split apart, followed by someone in a black **cloak** whom the next to run out of the black jaws struck in the back with a knife” [4, c. 271].

“Мантия” is a long, wide garment in the form of a cloak (to the heels), falling to the ground, worn over a dress or suit. In Azerbaijani, English and Kazakh translations, interpreters used the tracing technique.

The following example is from Chapter 28 “The Last Adventures of Koroviev and Begemot”:

«... Немедленно исчезла со столика старая скатерть в жёлтых пятнах, в воздухе, хрустя крахмалом, взметнулась белейшая, как **бедуинский бурнус**, другая, а Арчибальд Арчибальдович уже шептал тихо, но очень выразительно, склоняясь к самому уху Корovieва:...» [1, c. 288].

“... *Sarı ləkələri olan köhnə süfrə stolun üstündən dərhal yoxa çıxdı, bədəvi əbası kimi ağappaq nişastalı süfrə havada xışiltıyla açıldı, Arçibald Arçibaldoviç isə artıq Korovievə tərəf əyilib astadan, ancaq çox tənalı şəkildə qulağına rıçıldayırdı:...*” [2, c. 333].

«... Сары дагы бар ескі дастарқан үстелден дереу алынып, ауага ұшты, крахмалымен сықырлап аппақ жаңасы **бэдәудің иық жабарындай** желкілден үстелге жайылды, ал Арчибальд Арчибальдович енді сыбырға көшіп, мәнерлей сойлеп Корovieвтің құлағына аузын тақап, күбір етті:...» [3, c. 594].

“... *Immediately the old tablecloth with yellow stains disappeared from the table, up in the air flew another, crackling with starch and brilliant white, like a **Bedouin’s burnous**, and Archibald Archibaldovich was already whispering quietly, but very expressively, bending right down to Koroviev’s ear:...*” [4, c. 262].

The meaning of the reality of “burnus” clothing: a wide, spacious men’s or women’s cloak with a hood made of cloth or thin felt, initially light, especially in white colors, decorated with braid, cords and appliques in oriental style. Therefore, the author wanted to convey to the reader how new and crystal white the tablecloth was, comparing it with the “burnus” fabric.

In the Azerbaijani and Kazakh translations, interpreters select analogues for this reality, that is “əba” and “iykzhabaryn” are translated as “cloak, mantle”, in our opinion, the translation proposed by the translators and is synonymous with the original. Although, in the Kazakh version, we are more inclined to use descriptive translation, that is, preserving realities and descriptive interpretation from below, so that the reader has a correct idea of this reality.

In the English translation, the interpreter uses transcription, but then doubts arise about the

awareness of the English reader, nevertheless, one must take into account that these clothes belonged to Bedouin and Arab culture. Based on this, in this case, a more appropriate translation method is descriptive translation.

The following example for reality from Chapter 15 “NikanorIvanovich’s Dream”:

« ... **Пенсне** треснуло... весь в рванине ... *Какой же он может быть переводчик у иностранца!*» [1, c.128].

“ ... **Gözlüyünün şüşəsi çatlayıb ... başdan-ayağa da cındırın içində ... Onun harası tərcüməçiydi!**” [2, c. 155].

« ... **Пенснесі** сынық, кигені шоқпым. Қалайша ол шетелдіктің аудармашысы бола алады?» [3, c. 409].

“ ... **The pince-nez cracked ... all in rags ... How can he be an interpreter for a foreigner!**” [4, c. 160].

Reality “pensne” is a type of glasses held in place by a spring that pinches the bridge of the nose.

In the Azerbaijani translation the interpreter resorts to descriptive translation, that is instead of the unit “pensne” gives a description in the form of “gozlununshushasy”, which means “glass of glasses”. In our opinion, the translator should have explained that these are not just glasses, but glasses that are worn on the bridge of the nose without earpieces. Based on this, the method of transmission presented by the translator is justified in this case, but the description of this item is incorrect, since the Azerbaijani reader may have the wrong idea that we are talking about ordinary glasses for vision, and this leads to distortion and loss of original information in the text.

In the Kazakh translation, the interpreter uses transcription, that is, without finding an appropriate equivalent in the target language, at the risk of distorting the meaning, he keeps everything as it is. In our opinion, the translator should have resorted to descriptive translation, since we are not sure that the current generation, unlike the older generation, has any background knowledge about this subject. Therefore, we will attribute this translation to a not entirely successful translation.

In the English translation, the interpreter uses loan translation, since in English there is an equivalent to this reality. That is, the interpreter translates the unit “pensne” as “the pince-nez”, which in translation means just “pensne”. It should be noted that this word is borrowed from the French, since in fact this unit exists in the French language.

The following example is from Chapter 22 “By Candlelight”:

«Когда, неся под мышкой щётку и **рапиру**, спутники проходили подворотню, Маргарита заметила томящегося в ней человека в кепке и высоких сапогах, вероятно, кого-то поджидавшего» [1, с. 200].

“Yol yoldaşları qoltuqlarında şotka və **rapira** darvazadan keçəndə, Marqarita yəqin ki, kimisə gözləyən uzunboğaz çəkmə geyinmiş kəpka yorğun bir adam gördü” [2, с. 236].

«Қолтығының астына шотке мен қылышты қысып жолсеріктер қақпаның астынан өтті, Маргаританың көзі қақпа алдында шамасы біреуді күткен сияқты биік өкше етік киген кепкелі кісіні шалып қалды» [3, с. 492–493].

“As the travelling companions were passing through the gateway, carrying the broomstick and **the rapier** under their arms, Margarita noticed a man wearing a cap and high boots languishing it it, probably waiting for somebody” [4, с. 254].

The meaning of the unit “rapira” is a piercing edged weapon with a long tetrahedral blade, a type of sword, used in fencing.

In the Azerbaijani translation, the interpreter used transliteration. In our opinion, not every Azerbaijani reader is aware of the meaning of this unit, therefore, the best transmission options in this case are analogue or descriptive translation.

In the Kazakh translation, the interpreter selects an analogue for the unit “rapira”, translating it “kylysh”, which means “sword”. In our opinion, the proposed translation was done successfully. In the English translation, the interpreter uses, as in the Azerbaijani translation, transliteration. Accordingly, the English-speaking reader has no problems with understanding and meaning, because the etymology of this unit comes from the German “rapier”, from the French “rapiere” and from the Spanish “espadaropera”. Based on this, the choice of a translator is justified.

Based on this, we can say that when translating realities, interpreters used the techniques of transcription, transliteration, loan translation, analogue, descriptive translation, semantic translation and generalization. Undoubtedly, when doing the analysis, we understand that most often the choice of translators fell on loan translation, transliteration, analogue and transcription. But the interpreter should remember that the translation must be carried out in such a way that the reaction of the foreign language reader coincides with the reader of the original.

To summarize, we would like to present an analysis of the using of various methods of translating realities in M. Bulgakov’s novel “The Master and Margarita” into Azerbaijani, Kazakh and English.

Name	Azerbaijani translation	Kazakh translation	English translation
Transliteration	2	1	1
Tracing	1	1	2
Analogue	1	2	1
Transcription	0	1	2
Generalization	1	1	0
Description translation	1	0	0
Semantic translation	0	0	1

In the process of translating realities, S. Budagly mainly used transliteration translation. S. Aktaev uses analogue most of all. And H. Eplin gives preference more to transcription.

Conclusion. Using the data we provided, we conducted a comparative analysis and came to the following conclusions:

Most of all during translating reality were used transliteration, tracing, analogue.

On average, during translating reality were used transcription and generalization.

Descriptive translation and semantic translation were used in the smallest quantities.

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**Тукумбаєва А. Д. ТРУДНОЩІ ПЕРЕКЛАДУ ДІЙНОСТІ В РОМАНІ М. БУЛГАКОВА
«МАЙСТЕР І МАРГАРИТА» НА АЗЕРБАЙДЖАНСЬКУ, КАЗАХСЬКУ
ТА АНГЛІЙСЬКУ МОВИ**

Дана стаття присвячена визначенню проблем перекладу роману М. Булгакова «Майстер і Маргарита» на іноземні мови. Матеріалом для аналізу послужили переклади цього роману на азербайджанську, казахську та англійську мови. У статті була запропонована класифікація реалій і ретельно розглянуті способи або методики їх перекладу. Універсального методу ідеального перекладу тексту з однієї мови на іншу в науці досі не знайдено. Важко відповісти на питання про те, що являє собою хороший переклад. Загальновизнано, що хороший переклад повинен бути ідентичним оригіналу, але адаптація оригіналу може вплинути на розуміння задуму автора майбутнім читачем. Давайте представимо авторський приклад перекладу окремих частин роману Михайла Булгакова «Майстер і Маргарита», який виключає важливі лінгвістичні та історичні аспекти і замість цього фокусується виключно на передачі сюжету. Переклад – одна з філологічних наук, основною метою якої є ознайомлення з літературою і культурою одного народу з іншими. У цьому контексті актуальний і популярний переклад художніх текстів на інші мови. Тут, перш за все, звертається увага на передачу реальності, їх особливостей і їх сприйняття на інших мовах.

Переклад реалій був і залишається найважливішим аспектом у перекладознавстві, що містить національно специфічні елементи, які створюють багато труднощів при перекладі на іншу мову. Зрештою, реалії є хранителями та носіями національної та культурної історії, що містить величезне багатство кожної нації. Саме в творах мистецтва присутня неймовірна кількість нееквівалентної лексики, що має на увазі неперекладність через національно забарвлених одиниць, які є перешкодою для перекладача відтворити повний, адекватний переклад.

В даному випадку ми зробили спробу знайти відповідний спосіб позначення реалій і відтворити їх порівняльно-порівняльний аналіз.

Ключові слова: реалії, описовий переклад, калька, транслітерація, аналог.