The problem of preserving the image system and structure of the original in translations of Circassian folklore

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Abstract

The article discusses various approaches to the translation of folklore from Adyghe (Circassian) folklore into Russian. For the first time, an analysis of the preservation of the figurative system and structure of the folklore text, in this case, the Adyghe Nart epic is given. The features of the specifics and context of the original and the translation are considered. A general description of the state of translation of the Adyghe (Kabardino-Circassian) folklore in the light of the history of its translation is given. The general trends of the state of the Adyghe Nart epic at the present time are noted. After the productive classical period of the Nart epic, a new stage appeared, and then the artistic system of convention began to disintegrate. There was diffusion of genres and different type of artistic thinking was formed, which contributed to the emergence of the genre of historical and heroic lyrical songs. The features of the translation of this genre are considered in this work. The first collector and translator of such songs was Nogma Shora. Her translating approaches revealed the creative individuality of the translator. The author also identifies various translation trends.

Keywords: folklore; adequacy of translation; rhythm and phonics of verse; adyghe nart epic; heroic lyrical song

1. Introduction

After the end of the productive classical period of the Adyghe (Circassian) Nart epos, there is the next line, beyond which begins the destruction of the entire artistic system of Convention, diffusion with other genres (legends, fairy tales) and the formation of a new type of artistic thinking, which gave rise to the genre of historical and heroic lyric songs. The first collector and interpreter of such songs was Nogma Shora of Bekmurzaevich (Nogma, 1956). In the philological works of the outstanding educator Shora Nogma, there are no texts that would constitute specially conceived scientific works by him. The closest friend of Sh. Bekmurzaevich Nogma, his adviser and reviewer, a full member of the St. Petersburg Academy of Sciences, Andrey Mikhailovich Shegren was instructed by the Academy of Sciences to review and describe Nogma's posthumous papers for the last time. From this description, we learn that, in addition to excerpts from oral folk art, presented in the "Circassian legends" (Nogma, 1956), among the papers left in Nogm's apartment in St. Petersburg after his death, there were no other

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folklore texts. Unable to seek clarification from his friend, academician A. Sjogren copied the texts in the rough form in which he found them among the Nogm's post-mortem papers. The current state of study of these texts and their translations remains insufficiently satisfactory, although significant and very useful work has been done in this area in the previous period. In the following chapters, we will set a goal and tasks to solve some of the most important issues of translation of Adyghe texts on specific materials of translations of the Adyghe educator of the late nineteenth and early twentieth century, Shora Nogma.

1.1. Literature Review

As a result of analysis and experience, scientists have been trying to answer the question: which translation is preferable and what is the basis of adequacy? Professor V.M. Gatsak makes an attempt to combine the scientific nature of translation with the rhythmic organization of speech. For the first time he introduced the term "folklore translation" (Gatsak, 1977). L. G. Lopatinsky made literary translation of the song about Sosruko - the Nart epic, the texts are collected by K. Atazhukin (Alieva, 1979). According to A. Alieva, "L. Lopatinsky's literary translation is rather a retelling of an epic text and not a scientific and literary translation of it" (Alieva & Lopatinsky, 1970). "The wider the range of contexts - literary and general cultural, attracted by the translator to interpret the original and to find correspondences to which these contexts serve as a background, the more meaningful and objective the translation can become", says H. Siswo (2018).

A scientist from London W. A. Suo (2019) studied the translation of Shaanxi folklore culture within the framework of the strategic plan "Exit Culture". In the work of E.V. Kolpakova (2018) touches on the problem of translating works of small genres on the example of fairy tales as one of the forms of oral folk art. The same opinion is shared by the work of O.N. Obukhova and T.V. Belyakova (2021).

A curious concept is proposed by Yu.V. Limorenko (2021). The purpose of his work was to systematize the problems and difficulties of the traditional textual work of a folklorist, which are closely related to the difficulties of translating folklore. Z.G. Ruzimurodova (2021) describes in detail the basics of translation theory, the object of research, and the methods of analysis of translation theory. Opinions on the importance of translation among different peoples, the concept of translation and its types are discussed. However, various examples of translation types are given. Russian translator Maria Eliferova in her work (Eliferova, 2011) categorically opposes the use of translation literalism in Russian texts.

1.2. Research Questions

The purpose of the article is to study the translation processes, to consider various approaches to the translation of folklore texts from Kabardino-Circassian into Russian.

The goal set defines the main objectives of this article, including: (a) identification of the methods applicable to the preservation by the author of the translation of the figurative system and structure of the original in the folklore song ("Gurtat Battle"); (b) determination of the basis of adequacy in the translation of folklore, on which the professional success of the translator depends, by means of lexico-semantic analysis of the folklore song; (c) clarification of psychological and linguistic processes that are not always differentiated by the translator when working with the text of the historical song "Gurtat Battle" of the Caucasian War (1763-1864) from the collection of Shora Nogma; (d) definition of some specific peculiarities of Kabardino-Circassian folk song from the collection of Sh. Nogma and the resulting difficulties of translation by the comparative historical method; (e) differentiation of the characteristic features of oral poetic speech (folklore songs), their

stereotyped words and phrases; (f) identification and characterization lexical units in the form of syntactic cliches in the historical song "Gurtat Battle" from the collection of songs of Shora Nogma; (g) identification traditional syntactic cliches of oral poetic speech in the song about Sosruko from the collection of Kazi Atazhukin; (h) identification syntactic parallelisms as a characteristic compositional and stylistic device of oral poetic speech in the "Song of Sosruko" from the collection of Kazi Atazhukin; (i) determination the characteristic features of the rhythmics of Adyghe (Circassian) folklore in the above texts; (k) identification and differentiation the specific features of translated folklore texts, such as grammatical forms, stylistic coloring, lexical completeness, which give specific features to each translation (and also pay attention to the rhythm, musicality, intonation); (l) identify two extreme ways of translation (free and literal), between which the translation of the folklore text fluctuated, and find a way to dialectically resolve these ways of translation.

In general, the objectives of the research are reduced to the author's attempt to take a new step in the study of literary translation, its possibilities, and, above all, in the translation of folklore. The aim is to analyze the state and level of national folklore translated texts, identifying not only positive cases, but also shortcomings, omissions. The task is to draw the attention of specialists to the study of this most important problem - the theory and practice of translating folklore texts, identifying the most acceptable ways and methods of its translation.

2. Methods and Instruments

2.1. Approaches to translation: image system and structure of the original

The basis was the actual provisions developed in the works of the founders of the modern theory of translation of folklore, for example, the works of Gatsak (1977). A comparative typological method of analyzing translations of historical and heroic songs and tales, which are studied in the ethno-cultural aspect, is the tool that we used in this article. We consider the process of evolutionary development of ways to translate Adyghe (Circassian) folklore. What methods are used to preserve the image system and structure of the original folk song for the authors of the translation? Is it possible to recreate not just the rhythm of the original in another language, but also the features of the epic's reconstruction, which are also deeply national and cannot be reproduced? Yes, it is possible, but the big drawback of this method of translation is that the rhythm and phonics of the verse itself are deliberately sacrificed. These and other tasks will be discussed below.

2.2. Poetic pearls of folklore and their translation

The vast majority of songs are unique works that have never been recorded by anyone in the future. Some of them, for example, "Bishop" (Schiykhnag) are completely forgotten by folk singers and are no longer sung anywhere. This song testifies to the fact that Circassians professed Christianity in past eras (Nogma, 1956).

Translations, or rather, free, free transcriptions of sh. Nogma belong to the 40-s of the XIX century. The historical feature of this period is that during these years folklore was not the subject of a comprehensive scientific analysis, either in Russia or in Circassia. This seems to have affected the quality of folklore texts, their collection, translation, and publication. Judging by the texts, the author used them very freely; these are rather interpretations on the topic. «As for the principle of translation of these texts, translation was widely practiced in pre-revolutionary publications: first, the meaning of each lexical unit was written under the original line, then a more free, semantic, and sometimes literary translation was placed separately behind the published text» (Ruzimurodova, 2021). These include translations of Nogma. As already mentioned, the free retellings of folk songs and tales of Sh.

Nogma made up twenty-one works in the Circassian language in the list of academician Sjogren. These texts are Nogma record was not easy, as there was no unified graphics letters. Therefore, the texts were recorded by Nogma on a Russian graphic basis.

The Russian scientist L. G. Lopatinsky noted that Nogma is "a tireless collector of Kabardian historical songs and legends", who saved the best poetic pearls from oblivion (Alieva & Lopatinsky, 1970). Those translations of songs that are in the artistic form of the manuscript "Circassian traditions" (then in the "History of the adyghe people") were made, not by Nogma himself, but by persons who processed and prepared this work for St. Petersburg officials and scientists. The text of translations here is sometimes so far from the Circassian original that if there was no original, the translation could be recognized as an independent, new work. So when sh. Nogma in the Preface to the Circassian legends writes that he "translated some songs into Russian, adhering literally to their meaning as much as it was possible with the properties of both languages" (Limorenko, 2021). This idea is true only in relation to the original draft translations, and not to the poetic treatment of songs that we find in the manuscript "Circassian legends" and in the printed editions of the "History of Adyghe's Naroda", which presented this manuscript in a somewhat revised form.

2.3. Free translation

According to modern scientists, such as Kolpakova, Obukhova, Limorenko, translation from one language to another is impossible without grammatical, lexico-semantic and stylistic changes (Kolpakova, 2018; Limorenko, 2021; Obukhova & Belyakova, 2021). As you know, the translation process begins with the analysis of the text, when the translator tries to understand the semantic content of the text as fully as possible, and then proceeds to the actual translation. "Understanding and translation are psychological and linguistic processes that are not always differentiated by the translator" (Madmusayeva, 2019). According to Arewa (2019), "A deep understanding of the text is not always achieved even when reading in the native language", not to mention a foreign language, especially in cases when "the translator does not have enough knowledge of one of the two languages" (Suo, 2019).

When translating oral and poetic texts from Circassian into Russian, the translator needs to show some mental ingenuity and comprehensively rethink phrases and whole sentences. Here is the historical and heroic song "Gurtat battle" from the collection of Nogma. This is a song from the time of the Russian-Caucasian War of 1763-1864.

"Gutrat zao" ("Gurtat battle"):

Gurtatme ya myve kal'ehem lyg'er k'ehoh'ery. - The fire brings the Gurtat battle to their stone fortresses (Nogma, 1956, p. 61).

The phrase "myve kalehem" is easy to isolate from its constituent parts. Here we see a single variant, or an invariant order of the phrase, both grammatically and stylistically.

The position of this phrase in the Russian translation is completely different. You can translate: "stone fortresses" - this will be a neutral word order; translated incorrectly, far from the original - and then it will be a grammatically free, but stylistically colored version of this phrase.

Gate Kiechikii mazauef. - And the weaker of which can fight.

In the Circassian version, there is a grammatically free word order in a sentence with a certain stylistic coloring characteristic of epic poetry, since there is another (only one!) variant: "mazauef gate Kiechikii".

In the Russian translation, there may be several variants. Compare: "and such a saber can fight", "he can fight with a short saber".

If we isolate the phrase "gate Kiechikii" - then this is the only way of existence of this phrase, a significant word order both grammatically and stylistically:

Psy blane huedeu di Nybzhychiefer. - Our glorious youth is like strong (strong) water (stream).

In the Circassian version, "psy blane" is an invariant phrase, a grammatically non-free word order. In the Russian translation, it is grammatically free and stylistically marked; it has an expressive and stylistic coloring. Compare the following: "Strong water" - translated incorrectly, far from the original.

And therefore, the translator faces "a difficult task when translating such phrases - to make the right choice: grammatical and stylistic variants, so as not to violate both the semantic content and the epithet of the text as a whole" (Eliferova, 2011; Hasibuan, Lubis, Saragih & Muchtar, 2018).

Characteristic feature of oral and poetic speech (folklore songs) are stereotyped words and phrases. "Since folk songs and legends abound in stable expressions, a set of ready-made phrases and well-known speeches, a set of phraseology, they can be attributed to one or another type of cliche" (Greenall, Alvstad, Jansen & Taivalkoski-Shilov, 2019). Often such cliche words or cliche phrases do not have a "parallel" equivalent in the translation language (Compare: "our kan"). A very successful enumeration of such lexical units and their characteristics is given in the first, and so far the only, monographic study of the functional stylistics of the Adyghe languages by Kumakhov and Kumakhova (1985):

The syntactic structure of oral and poetic speech is characterized by essential features that distinguish it primarily from colloquial speech. Many features of the syntax of oral and poetic speech are due to the nature of individual genres, the originality of their form and construction. So, for the beginning of folk tales, there are traditional syntactic clichés.

To see how difficult the translator's tasks become in this case, let's consider some features of understanding and translating such cliches, for example, as very capacious syntactic constructions with homogeneous sentence terms.

Here are the famous first lines from the Nart epic, translated by Kazi Atazhukin:

Sosrykue - di kan, Sosruko is our patron

Sosrykue - di nehu, Sosruko is our light (Alieva, 1979, p.237).

Here is an example from the song "Bishop"("Schihnag"):

Ue, schihnagyri di kan,

Oh, the bishop (he is the same) our patron,

Schihnagyri di nehu,

The Bishop (he is the same) our light (Nogma, 1956, p.58).

These two first lines of the legend represent a typical stable folklore turnover or a typical turnover with homogeneous definitions in epic poetry. They characterize the stylistic originality of the folklore language.

In the first case, the word "kan" is translated "by blood"; in the second it is not translated at all. In this context, in the second variant, it is impossible for a Russian reader to understand the meaning of this cliche, for example, the word "kan" does not mean anything to him.

The translator "needs to know the special cases of translation of this word in order to achieve a fully valuable translation" (Siswo, 2018), as mentioned above. That is, to understand the meaning of this word in this context, you need to proceed from its situational meaning, and it is as follows: "Sosruko, you are our defender (since we are talking about the confrontation of two forces - good and evil - and the strength and courage of Sosruko is sung), you are our light, all our hope is in you."

Hence it follows that in this case it is more appropriate to translate "kan" as "defender".

Syntactic turns (parallelism) are also clearly visible in these two lines as a characteristic compositional and stylistic method of oral and poetic speech. Thus, in the first phrase, "schihnag-bishop" is repeated at the beginning of each sentence; in the second phrase, "Sosrykue - Sosruko". Although each sentence sounds like a complete one, it is connected in meaning with the subsequent sentence. Moreover, the connection between sentences is carried out both by a lexical turn and by syntactic parallelism.

From a literary and artistic point of view, the eccentric coloring of the style of epic poetry would be strengthened in translation if we used inversion. Compare the following:

Bishop is our light, or Sosruko is our light.

There is no such coloring, if you want, of folklore specifics and in the translation of G. Turchaninov. Compare the following:

Oh, the patron Bishop, or Oh, the bishop is our sun.

The authors of the translation, afraid to break away from the rhythm of the original, retain the grammatical structure of the sentence. In the line: "Oh, the bishop is our sun", the epithet "our sun" exists as if by itself and is almost unrelated to the word being defined.

This example clearly shows how important it is for a translator to know not only the language realities themselves, but also their linguistic specifics.

3. Results and Discussion

Thus, we found the two extreme principles of translation out:

1. Circassian folk historical songs and legends recorded by Sh. B. Nogma, i.e., the above texts were translated into Russian by the methods of free and literal translation that prevailed at that time.

2. Artistic translation fluctuates between two extreme principles: verbatim accurate, but artistically incomplete, and far from the original, free translation.

Theoretically, there is nothing easier than to synthesize these two principles and declare an ideal that accurately reproduces the original and an artistically complete translation. But in practice, such a synthesis is impossible: two different languages use completely different means to express the same thought. Literal accuracy and artistry are in constant contradiction with each other. There is a need to find a way to dialectically resolve this contradiction. It is necessary to determine the content of the concept of "translation", to determine the patterns of violation of literal accuracy in the name of artistry, and, conversely, to determine the patterns of violation of artistry for the sake of literal accuracy. The goal, the pursuit of which balances the degree of both these violations, is the maximum possible transfer of the unity of the form and content of the original in another language. This topic will become decisive in our next article.

At the very beginning of our work, we pointed out that when analyzing the translation, we will take into account knowledge of the original language as mandatory conditions. However, if we paid attention only to the language as the most important element of the translation implementation, it would be far wrong. Language is inextricably linked with other forms of the embodiment of thought or the implementation of a full-fledged translation. The translation language requires full compliance with the original language; this is the truth that does not require proof. Many people believe that the absolutization of language correspondence is a literal translation. But even a literal translation requires a creative attitude to all the elements of the original form. And with a literal translation, it is necessary to comprehend the power and originality of the text (and even more so folklore), to feel its inner

rhythm, the musicality of the verse, to understand the depth and complexity of the content in order to rise to the heights of perfection and harmony.

We also pointed out as a characteristic feature of the Adyghe (Circassian) folklore-their rhythm, melody. As H. Siswo notes: "The melody, the melody dictate their rhythm to the text, and the text, in turn, has its influence on the melody" (Siswo, 2018). Therefore, incorrect transmission of at least one of the elements of the text can violate the integrity of the entire form, and therefore the integrity of the entire content. Not only the language, its grammatical forms, stylistic coloring, lexical completeness give specific features to each translation, but also the rhythm: musicality, intonation. The well-known folklore scientist Professor V. M. Gatsak attaches great importance to the rhythmic organization of the text when translating folklore texts (Gatsak, 1977).

4. Conclusions

Translation of folklore is a special type of translation that requires maximum caution when approaching ethno specific.

The first translations of Adyghe (Circassian) folklore, in particular, historical and heroic songs, were in the nature of a free retelling. At the same time, the translator tried to convey the ethno specific and culture of the folk song as much as possible.

The translation of folklore at the beginning of the twentieth century fluctuated between two extreme poles: accuracy and literalism and artistry (often-free retelling).

When translating a folk song, it is possible to preserve the reverse system and structure of the original, but at the same time the rhythm and phonics of the verse are sacrificed.

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