

КЫРГЫЗСКАЯ ОБРЯДОВАЯ ПЕСНЯ – «КОШОК» (“ПЛАЧ”) И СПОСОБЫ ЕЕ ПЕРЕВОДА

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Аннотация. В данной статье исследуются и анализируются смысловые особенности и особенности перевода обрядовой песни «кошок» (плач) с кыргызского языка на русский и английский языки. Сравнительное описание разных языков традиционно касается только системных отношений на уровне лексики, фразеологии и грамматики. Жанр «кошок» (плач) относится к архаичным образцам кыргызского фольклора. Разница заключается в смысловой структуре слова, в его употреблении и сочетаемости.

Ключевые слова: фольклор, смысловые особенности, обрядовая песня, старинный народный жанр, приемы перевода

KYRGYZ RITUAL SONG – “KOSHOK” AND ITS WAYS OF TRANSLATION

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Abstract. This article investigates and analyzes semantic features and the translation peculiarities of the ritual - song “koshok” (lamentation) from Kyrgyz into Russian and English languages. Comparative description of different languages is traditionally concerned only with systemic relations at vocabulary, phraseology, and grammar levels. The ‘koshok’(lamentation) genre belongs to the archaic examples of Kyrgyz folklore. The difference is in the semantic structure of the word, in its use and compatibility[8].

Keywords: folklore, Semantic Features, Ritual song, Ancient folk genre, translation techniques

Ritual songs – koshok – means lamentation (the passionate expression of grief or sorrow; weeping [5] are of great historical and ethnographic importance in the study of the history and spiritual culture of the Kyrgyz people. They can be used as an important component (source) in the study of national history. Therefore, there is a need for a deep study of the rich materials of folklore, which is the source of the spiritual life of the people.

This study is devoted to the peculiarities of the translation of ritual song “koshok”². Along with the analysis of the general features of translation from Kyrgyz into Russian an attempt is made to identify the peculiar properties of the translation into English too. This determines the **actuality** of this study.

¹ ‘Koshok’ is a crying women song for a deceased relative, in which they commemorate them daily in the mornings (and in the evenings, widows of the deceased man) throughout the year.

The object of the study is the ritual song – “koshok” of Kyrgyz folklore themes, taken from oral folk art.

Examples of the article are based on empirical research *techniques and methods*: explanation, translation, transformation (transformational method). In addition, theoretical research methods are used: comparison, description, etc.

Rituals and traditional songs are as part of people’s world view and religious faith exists in the everyday life of Kyrgyz people. These include ‘koshok’, and notifications of grief.

‘Koshok’ – women crying; ³‘okuruk’ – men shouting. They are sung and shouted out, standing in a bent position, at the entrance of the ‘boz – ui’ (opposite the place where the body lays in ⁴‘boz – ui’– Feodor Fielstrup (2016), when relatives and friends of the deceased arrive. This crying begins from the moment the body is positioned behind the ⁴‘koshogo’ and is left without interruption, until the funeral: men are outside ‘boz – ui’, and women are inside [7].

‘Koshok’ is an ancient folk genre. The content of the ‘koshok’ share the grief of close people, advice to take courage and the good qualities of the deceased are sung during life. ‘Koshok’ is mainly performed by female mourners, who can make rhymes at once. In addition, ‘koshoks’ were created by ⁵‘akyn-improvisers, the best examples of which have survived to this day.

By their origin, ‘koshok’ is an ancient folk genre. This is evidenced by Orkhon-Yenisei written monuments, in most cases the texts contain ‘koshok’ songs, for example: crying (lamentation) – (‘koshok’) for dead parents, for relatives, and close people. The Kyrgyz ‘koshok’ songs are samples of the rich Kyrgyz folklore, oral folk art. The ritual song – ‘koshok’ is a phenomenon of many centuries of the life of Kyrgyz people.

‘Koshok’ covers the psychological needs of the Kyrgyz in moments of loss, sadness, and personal experiences.

A ritual song – ‘koshok’ combines poetry, music, and emotions, brings awareness of the inevitability of loss, stabilizes the situation, and directs in the course of a measured life [9].

² ‘okuruk’ - mournful exclamations of men.

³ ‘boz ui’- a national home for nomads.

⁴ koshogo – a national Kyrgyz curtain.

⁵ ‘akyns’ - folk poets

According to Akmatalliev, the following division is given in the scientific literature (Figure): *"Weeping of a girl who lost her mother"*, *"Crying of a girl who lost her parents"*, *"Crying of a woman who lost her brother"*, *"Crying of a woman who lost her husband's younger brother"*, *"Crying of a mother for the loss of her son"*, *"Crying for the murdered"*, *"Crying girl who lost her sister"*, *"Widow's mourning"*, etc. [1, p. 80-82].

The following types of 'koshoks' were performed mainly by women (figure 1).



Figure 1 – Types of 'koshoks'.

The above types of 'koshoks' were performed mainly by women. Kyrgyz nomads have been cherished as the best examples of the genre of 'koshok' and many creations have been preserved in people's memory. This is confirmed by relevant studies of collected historical and ethnographic materials. The surviving materials once again allow us to appreciate the spiritual wealth, a culture of the Kyrgyz, to admire the monuments of oral folk art – koshoks. Kyrgyz koshoks, as examples of Kyrgyz folklore, and oral folk art [2, p. 221], began to be studied from the XIX century. Today we can mark the names of the following researchers of Kyrgyz folklore: K. Miftakov, K. Rakhmatullin, M. Bogdanova, A. Tayguronov, Z. Bektenov, T. Baizhiev,

Zh. Tashtemirov, S. Musaev, S. Zakirov, K. Artykbaev, A. Akmatatiev, S. Egemberdieva, A. Tokombaev. A ritual song 'koshok' is always dedicated and sung to one particular person.

In the songs of this genre, there are motives of great sadness, crying for the irretrievably departed men, words of praise for those who left the world of mourners, curses for the culprits of sadness, motives for the irrevocable past, words of edification from the performer and on behalf of those for whom sorrow [6].

Translation techniques. The research is devoted to the translation of the ritual song – 'koshok' and its contextual meaning, the original words – 'koshok': "The crying of a girl who lost her mother."

According to the Bulgarian translation theorist A. Lilova: "Translation is a powerful and constantly acting factor which takes place through a wide exchange of spiritual values and a creative interaction between national cultures" [4, p. 35].

It is generally recognized that translation is one of the forms of interlingual, interethnic, and intercultural communication, through which linguistic and cultural barriers are overcome. Authentic texts which fully refer to folklore are a valuable source for the exchange of knowledge, thoughts, and feelings between peoples and their cultures, "the basis of the progress of mankind" [3, p.195-199].

Therefore, various transformations are used in translation taking into consideration linguistic and cultural features of different languages.

According to translation theorist Minyar-Beloruhev: "Transformation is the basis of most translation techniques, it consists in changing the formal (lexical and grammatical transformations) or semantic (semantic transformations) components of the original text while preserving the information intended for transferring. In this article, the lexical-grammatical transformations are based on: antonymic translation, compensation, and semantic development. From the semantic point of view, lexical transformation is the substitution of a translated unit with a word or a phrase of the target language for revealing the contextual meaning".

Lexical transformation is a finding of the lexical means in the target language which does not contain a dictionary or semantic correspondence [9], but performs the same function and contributes to the revealing of the contextual meaning of the original word where the translation is carried out by logical thinking [5, p.207].

1. *Antonymic translation* is used to remove a possible conflict between the lexical and grammatical compatibility of linguistic units in the original and target languages. The point is that the means of FL expression is replaced by the means of TL expression, which is the opposite in meaning, which is,

figuratively speaking, “plus” changes to “minus”. The original affirmative form is replaced by the negative form in the translation, or is accompanied by the replacement of one lexical unit by another with the opposite meaning [4, p.207], for example:

Апамдай эми ким болот? (folk) (Никто не заменит мать) – (Antonymic translation); in English is transferred by an interrogative sentence – (Who will be my mother?)

(Replacement of a part of speech noun in Kyrgyz - ким – to verb - in Russian - заменит); Апамдай дөөлөт кайда бар(folk)

(Никто не заменит Мать –ant.tr.; There is no grace like Mother)

Боздогон үнүм жетеби (folk) (ты не слышишь меня) (ant.tr.); (You do not hear my voice)

Table 1. Comparison of translations with antonymic translation.

Kyrgyz	Russian	English
Апамдай эми ким болот? (an interrogative sentence)	Никто не заменит мать (ant. translation)	Who will be my mother? (an interrogative sentence)
Боздогон үнүм жетеби	Ты не слышишь меня (ant. translation)	You do not hear my voice (ant. translation)
Апамдай дөөлөт кайда бар?	Никто не заменит Мать (ant. translation)	There is no grace like Mother (ant. translation)

2. One of the ways of achieving the equivalence of translation is a special kind of replacement – *compensation*. This technique is used when certain elements of the original text do not have equivalents in the target language and cannot be transferred by its means; in these cases, to compensate for the semantic loss caused by another unit of the original language which remained not translated in the entire scope of its meaning, the translator conveys the same information by some other means, and not necessarily in the same place as in the original text.

Compensation is often used where it is necessary to convey the linguistic features of the original text (peculiarities of speech, word play, etc., which is often impossible to match) (Minyar-Beloruichev, 1996), for example:

Аз айтайын кейишти (Сколько бы не причитала); (No matter how much I wailed)

Айланайын куйорум ай (Ах, Мамочка моя сердобольная); You alone protected me

Алтыным апам откон сон(folk)(Вот умерла моя Мамочка);(My Mom passed away) (Compensation).

Table 2. Comparison of translation with compensation.

Kyrgyz	Russian	English
Аз айтайын кейишти	Сколько бы не причитала	No matter how much I wailed
Айланайын куйорум ай	Ах, Мамочка моя сердобольная (Compensation)	You alone protected me (Compensation)
Алтыным апакем ОТКОН СОН	Вот умерла моя Мамочка	My Mom passed away

3. *Modulation* (semantic/logical development) is a word/phrase substitution of the original language with a unit of the target one, the meaning is logically derived from the original units, and the translations are linked by logical and consistent relationships.

The entity of this technique is to substitute one concept with another when translating, if they are connected with each other as cause and effect or as part and whole, instrument and agent [4, p.207]. For example:

Ай айланып тун отсо да (Даже если Луна уйдет поутру);

Кайрылган бойдон калат канатым ай (Мое горе останется со мной...);

The pain of loss will remain forever (semantic meaning - cause is substituted by the effect);

Куйбой бир кантип турайын(фольклорн.) (Как мне пережить горечь утраты); (The flame of bitterness is unbearable).

О деги какшаткан олум болбой кал! (Как горька эта утрата!Я не смирюсь с этой утратой); How bitter is this loss; I can't put up with this loss (semantic meaning)

Айга бир минсем жел болот (С ветром дойду до Луны); The breath of the wind will lift me up to the Moon (semantic meaning) (translated by the authors).

Table 3. Comparison of translation with modulation.

Kyrgyz	Russian	English
Ай айланып тун отсо да Кайрылган бойдон калат канатым ай	Даже если Луна уйдет поутру Мое горе останется сомной	The pain of loss will remain forever(semantic meaning - cause is substituted by the effect);
Куйбой бир кантип турайын	Как мне пережить горечь утраты	the flame of bitterness is unbearable
О деги какшаткан олум болбой кал!	Как горька эта утрата!(Я не смирюсь с этой утратой)	How bitter is this loss! (I can't put up with this loss) (semantic meaning)

Айга бир минсем жел болот	С ветром дойду до Луны	The breath of the wind will lift me up to the Moon (semantic meaning),(translated by the authors).
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The importance of this technique is in deep semantic interpretation of a particular lexical unit or phrase. We carry out the convergence of phenomena in one of the following orders: cause - process - effect:

Of course, this scheme reflects only the technique of semantic development, but does not reveal its roots.

Each replacement of direct translation by transformational one is associated with deep divergences in vocabulary, logical structure of the sentence and imagery compared in the process of translation of languages [3, p.195-199].

And yet, firstly, these examples indicate that there is non-equivalent vocabulary, because, for one reason or another, there is no single and consistent correspondence in the target language.

Secondly, its emergence is explained by the fact that there are no lexical units in the target language at all due to the absence of the concepts themselves, and in order to convey them, it is necessary to use transliteration, calque or description of the meaning [10, p.202-203]. Non-equivalent vocabulary does not have analogies in other languages or in other subcodes of a given language, which cannot be translated into other languages, because each people has its own history, which is firmly reflected in their language [10, p. 202-203].

Based on foresaid, one can judge the special authority of 'koshoks', their historical and cultural significance, ethno-philosophical value, the factors influencing their formation (geographical, ethno-cultural, socio-economic, etc.), the peculiarities of folklore traditions. In this regard for the Kyrgyz, related questions of 'koshoks' are of particular importance [3, p.195-199].

Thus, by using transformation in translation, i.e., paraphrasing, the translator should not simplify the meaning of the translation, which is functionally assigned to the speaker, and also considers the linguo-ethnic barrier extant in everyday life of any people. We are talking about a different perception of the world around us, a manner of communication, national traditions and habits, attitudes towards elders, work, holidays and social duties, etc. [3, p.195-199].

Conclusions:

1. Difficulties in translation are mainly word order and phrases, it is impossible to do word for word translation from Kyrgyz into other languages.

2. While translating it is also necessary to remember the language grammatical constructions.

3. Difficulty in translation is lack of a similar concept in the language - no equivalent vocabulary, since any ethnic group has its own realities, i.e. objects or phenomena of material culture, national characteristics, customs, rituals, as well as historical facts or processes that do not exist among other peoples [10, p.202-203].

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