

**DOI: 10.7596/taksad.v7i3.1733**

**Citation:** Sobakina, I., & Petrova, T. (2018). Principles of Translation of Yakut Epic Texts into Russian (on the Material of Olonkho "Ala Bulkun" by T. V. Zakharov-Cheebiy). Journal of History Culture and Art Research, 7(3), 302-317. doi:<http://dx.doi.org/10.7596/taksad.v7i3.1733>

## **Principles of Translation of Yakut Epic Texts into Russian (on the Material of Olonkho "Ala Bulkun" by T. V. Zakharov-Cheebiy)**

**Irina Vladimirovna Sobakina<sup>1</sup>, Tamara Ivanovna Petrova<sup>2</sup>**

### **Abstract**

When translating such peculiar genre of Yakut folklore as olonkho into other languages, an issue of preserving the style of the Yakut heroic epic acquires special significance. Currently, there are about a dozen published translations of the epic olonkho in Russian, but the theoretical basis for translating epic texts has not been sufficiently studied, their principles and requirements have not been determined, and this determines the relevance of this study. The purpose of the study is to develop and define the principles of translating epic texts into Russian using the material of the translation of olonkho "Ala Bulkun" by Zakharov-Cheebiy.

Currently, a large number of works on the study of the language and style of olonkho have been published, but the study of the problems of translation is at the initial stage. The issues of olonkho translation are considered in the works of P.A. Sleptsov, T.I. Petrova, A.A. Nakhodkina, A.A. Vasilyeva, I.V. Sobakina, N.S. Sivtseva, Z.V. Tarasova and others, and studied in the scientific work of students.

In developing the proposed study, the following methods were applied: continuous sampling method, descriptive method, structural method, comparative method.

In our opinion, the translation of the monumental poetic creation of the people must guarantee the "recognizability" of the original, i.e. characteristic features of the poetics of Turkic versification, primarily its intonational-rhythmic organization. Upon results of the study, the principles of preserving the number of lines and the order of their content, the number of syllables in a line, alliterating words, the structure of syntactic parallelism, the position of a predicate, auxiliary verbs and modal particles "ukhu", "ebit", the displacement of the agreed adjective to the postposition next to a noun have been proposed to preserve the specific form and full content of the epic text olonkho.

**Keywords:** Olonkho, Translation, Translation principles, Structure, Preservation, Content, Stylistic form.

<sup>1</sup> Institute of Languages and Cultures of the Peoples of the North-East of the Russian Federation, North-Eastern Federal University, Yakutsk, Russia. E-mail: [ivs1977@mail.ru](mailto:ivs1977@mail.ru)

<sup>2</sup> Institute of Languages and Cultures of the Peoples of the North-East of the Russian Federation, North-Eastern Federal University, Yakutsk, Russia. E-mail: [iv.sobakina@s-vfu.ru](mailto:iv.sobakina@s-vfu.ru)

## Introduction

Verbal folklore is rightfully considered a vivid carrier and exponent of the national specificity of a language, as a form of reflecting the surrounding reality, historical past, material and spiritual culture, a value system, peculiarities of the division of reality and learning the people's world. When translating such peculiar genre of Yakut folklore as *olonkho* into other languages, an issue of preserving the style of the Yakut heroic epic acquires special significance.

G.U. Ergis in his "Essays on Yakut Folklore" noted that "specificity and imagery of the ancient Yakuts' thinking left a deep imprint on the language structure, which is expressed in a large number of word forms as a diminutive-hypocoristic form of the verb, as well as techniques for enhancing the meaning of words by repeating the basis of special figurative and onomatopoeic words making the language picturesque and lively. These words cannot be translated into another language, their meaning can be conveyed only descriptively" (2008, p.212). According to the famous researcher of the private theory of Yakut-Russian and Russian-Yakut translation, a translator-practitioner T.I. Petrova, "the main difficulty in translating the works of this genre is "a conflict of epic content with a non-epic form of translation" (2010, p.76). In addition to the form, the Yakut epic is rich in realities, specific phraseological combinations, proper names, interjections, onomatopoeic words, figurative words and other expressive means of the Yakut language, which fall under the category of culture-specific vocabulary in modern translation studies. All this makes it difficult to translate *olonkho* in general.

Currently, in the Republic of Sakha (Yakutia) there are more than a dozen published translations of the epic *olonkho* in Russian and foreign languages, performed at different times by persons of different status and for various purposes. Among them there are scientific and literary, complete and adapted translations; there are prosaic texts. Despite the availability of translations, the theoretical basis for translating epic texts has not been sufficiently studied; their principles and requirements have not been determined, and this determines the relevance of this study. The purpose of the study is to develop and define the principles of translating epic texts into Russian using the material of the translation of *olonkho* "Ala Bulkun" by Zakharov-Cheebiy.

The study of *olonkho* has a long history, which began in the first half of the 19<sup>th</sup> century. Currently, a large number of works on the study of its language and style have been published, but the study of the problems of translation is at the initial stage. A monograph by T.I. Petrova "Typology of translation of the Yakut epic *olonkho* into Russian" (2010) is one of the most significant works in this field. This work examines the history of publications and translation of the Yakut epic, analyzes translations of the lexico-stylistic material, specific grammatical forms of the Yakut language, the reproduction of the rhythmic-structural organization of the text. In addition, the issues of *olonkho* translation are considered in the works of P.A. Sleptsov, T.I. Petrova, A.A. Nakhodkina, A.A. Vasilyeva, I.V. Sobakina, N.S. Sivtseva, Z.V. Tarasova and others. Various aspects of Yakutsk-Russian translation of *olonkho* were studied in term papers, graduate theses and graduate qualification works of the students of the Yakut Stylistics and Russian-Yakut Translation Department of the Institute of Languages and Culture of the Peoples of the Northeast of M.K. Ammosov Northeastern Federal University, the results of which are published in the materials of republican, all-Russian and international scientific-practical conferences.

## Methods

In developing the proposed study, the following methods were applied: a continuous sampling method allowed to find examples from the study material for analysis and illustration of the proposed provisions; a descriptive method – to identify specific language phenomena, typical features of linguistic forms and describe them in terms of structure and functioning in the epic text, to study stylistic devices of *olonkho* and their reproduction in Russian; a structural method allowed to study the functioning of syntactic forms

in the epic text, their equivalent forms in Russian; a comparative method made it possible to reveal common and distinctive features and attributes of Yakut and Russian language forms, translation approximations, equivalents and was also used for typological characteristics of stylistic forms of the Yakut epic and their equivalents in Russian.

## **Discussion**

The text of olonkho "Ala-Bulkun" by T.V. Zakharov-Cheebiy and the manuscript of the translation into Russian, made by the students of the Yakut Stylistics and Russian-Yakut Translation Department of the Institute of Languages and Culture of the Peoples of the Northeast of M.K. Ammosov Northeast Federal University served as the study material.

Olonkho "Ala-Bulkun" was recorded by a well-known researcher of Yakut folklore V.N. Vasiliev in 1906 during the ethnographic expedition of the Museum of Anthropology and Ethnography of the Academy of Sciences in the Amginsky ulus. E.K. Pekarsky prepared it for publication in the series "Samples of Yakut Folk Literature" as a separate volume, but it was published only in 1994 by the Institute of Language, Literature and History of the Siberian Branch of the Russian Academy of Sciences. N.V. Emelyanov, L.F. Rozhina, N.A. Dyakonova, B.N. Mikhailov, N.E. Dyachkovskaya, V.V. Illarionov participated in the preparation. This time the original prose version of the text of olonkho was published in a poetic form in accordance with the established requirements of olonkho edition (Illarionov, 1994, pp.89-93). This edition contains a fragment of olonkho translation (lines 330-580) made by Gavriil Vasilievich Baishev-Altan Saryn, the full text of the translation was published later, in 1998, in the collection "Song of the Nine Heavens". In the introductory article of the translation G.V. Baishev-Altan Saryn wrote: "When translating this epic I adhered to the principle as to convey the meaning of this epic as accurately as possible, in the form that an ordinary Yakut can imagine it, listening to it from the narrator's mouth. At the same time, I tried to make my translation closer to the text, word-for-word as far as possible. I could not make strictly word-for-word translation, because it would distort the meaning of the epic and, on the other hand, it is extremely difficult in view of the peculiarity of the forms and patterns of the Yakut language" (Baishev-Altan Saryn, 1998, p.226).

In our opinion, the translation of the monumental poetic creation of the people must guarantee the "recognizability" of the original, i.e. characteristic features of the poetics of Turkic versification, primarily its intonational-rhythmic organization. These are the structure of epic formulas and tirades, the number of syntagms in the same grammatical form, creating rhythmic sounding; semantic-syntactic and remote compositional parallelisms, features of cliché tropes (epithets, comparisons, hyperbolas), etc., which ultimately creates a bright poetic effect of the genre, the grandeur and charm of the epic style. In this regard, the following principles of the translation of the Yakut epic text were defined:

### **1. Preservation of the number of lines.**

This principle is used to maximize the reproduction of the content in order to avoid unjustified omissions, informative shortcomings. Olonkho "Ala Bulkun" consists of 2 parts, 9,097 lines, meets all the requirements of epic texts, its plot and structural components correspond to the traditional canons. According to results of the poetic analysis conducted by E.A. Arkhipova, "In "Ala-Bulkun" 57% of the lines are rhymed. Almost all rhymes are phonomorphological, they consist of accurate coincidence of sounds of words of one and the same part of speech, or there are the same consonants only with different vowels, many tautological rhymes. There are verbal rhymes, rhymes with morphemes, denoting the affiliation of one object to another; there are a small number of echo-rhymes, truncated rhymes or rhymes with the addition of sounds (Arkhipova, 2018, p.98).

## 2. Preservation of the order of the content of lines

This principle supplements the previous one and puts the main task of the comprehensive transfer of information parallel to the original and the content organization of olonkho lines to avoid omissions and plot changes. For example:

<p>416 Subu kurduk urduk utue kikhi  417 Tuttar sebe tuokh ebit dietekhkine –  418 Kyys dakhtar khaastaakh kharaba terbeldiyen kostor.  419 Khatan khallaan syndyryykha buolbut  420 Kharabalaakh khatan dierenkey unuu tayakhtaaba ebite ukhu;  421 Uolan kikhi uostaakh tiikhe khoroluyan kostor  422 Kholloruktaakh ukhun durba batas.  423 Saary uktaakh saabylaan batyya dayynnaaba ebite ukhu;  424 Khoonnugar ukta sylan okhsukha ooynuur  425 Chompo sulluges ooynuurdaakh ukhu;  426 Siebiger ukta sylan byrakhsa oonnuur  427 Deriespe taas meechik bekhieleebe ukhu;  428 Khadyr uktaakh, ikki kharys biileekh  429 Khatan nurgustay, sytyy kylaannaakh tereek sugeleekh ukhu;</p>	<p>416 Takogo cheloveka znatnogo  <i>(Such a noble person)</i>  417 Orudiya boyevyye esli sprosh –  <i>(If you ask for military weapons)</i>  418 Chto devushki prekrasnoy glaza yarkiye vidny,  <i>(Like bright eyes of a beautiful girl)</i>  419 Neba groznogo zvezdoy yarkoy stavshim,  <i>(That became a bright star of the stormy sky)</i>  420 S posokhom – krepkim kopyem pronzayushchim, okazyvayetsya, govoryat,  <i>(With a verge – a penetrating solid spear, it turns out, they say)</i>  421 Chto yunoshi statnogo zuby belyye vidny,  <i>(Like white teeth of a stout young man)</i>  422 Slovo vikhr s palmoy-batas dlinnoy,  <i>(Like a whirlwind with a long hunting knife)</i>  423 S groznoy palmoy-batyya korotkoy s rukoyaty kozhanoy, govoryat;  <i>(With a feared short hunting knife with a leather hilt, they say)</i>  424 Chto v boyu igrayuchi unichtozhayet,  <i>(That playfully destroys in fight)</i>  425 V podmyshkakh s dubinoy tyazheloy, govoryat;  <i>(With a heavy club in the armpits, they say)</i>  426 Chto v boyu s legkostyu porazhayet,  <i>(That easily spears in fight)</i>  427 V karmane s dresvyanyam yadrom kamennym, govoryat;  <i>(With a gruss stone core in the pocket, they say)</i>  428 S rukoyaty krepkoy, lezviyem v dve pyadi,  <i>(With a solid hilt and a two-inch blade)</i>  429 S shirokim lezviyem ostrym s toporom otmennym, govoryat;  <i>(With a wide sharp blade and an excellent ax, they say)</i></p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

### 3. Preservation of the structure of syntactic parallelism

In accordance with the compositional organization of the Yakut epic, a principle of preserving syntactic parallelism, as the main structural-rhythmic unit of olonkho, is used to reproduce its structural organization, preserve the poetry of the style. The definition of parallelism is given by G.M. Vasiliev: "Syntactic parallelism is the repetition of identically constructed phrases. Parts of each of them are combined in the same sequence, according to the scheme. The identical structure of each of the parallel phrases also leads to the equality or approximate equality of syllables in them" (Vasiliev, 1965, p.45). V.M. Zhirmunsky argues that "syntactic parallelism as a principle of composition structure allows verbal repetition as an equivalent of the rhyme of words that are identical in their syntactic function and morphological structure. At the same time, the more archaic the poetic style, the more frequent such repetitions in it" (Zhirmunsky, 1962, p.45).

Based on the results of the study of the rhythmic-syntactic parallelisms of Yakut olonkho and Turkic-Mongolian epics conducted by Yu.P. Borisov, "the uniqueness of the rhythmic-syntactic parallelism in Yakut olonkho and Turkic-Mongolian epics is manifested in the fact that within its structure, literally repeated lexical units and word combinations are fixed repetitions that form the core and matrix of parallelism. In most cases, the organizing semantic core of parallelism is formed from a literally repeated lexeme or a phrase. More than two literally repeated fixed units participate in the formation of the matrix of parallelism. Moreover, the greater the number of word-for-word repetitions, the more fixed the matrix of parallelism (Borisov, 2017, p.176).

In the studied olonkho T.V. Zakharov-Cheebiy widely used parallelisms based on the word sense, the same word form, as well as on the same number of words. When translating into Russian, it is almost impossible to convey all the features of the structure of syntactic parallelism, but the general picture of repetitions can be conveyed by repeating the same forms of the target language:

<p><b>2233 Unuo dieki dieki ottun korbute –</b>  2234 Onollubut eterbesteeh,  2235 Uodallybyt khomukhuollaakh,  2236 Uorastybyt khaannaakh,  <b>2237 Tobus suban turuya okhuoluttar elbekhter ebit.</b>  <b>2238 Khanas dieki ottun korbute –</b>  2239 Arana tuokh khappakhchy baar ebit;  2240 Ol ayabar – khabdallybyt khomukhuollaakh  2241 Khantallybyt eterbesteeh,  2242 Khanallybyt uostaakh  <b>2243 Abys kyyt kytalyk kyrgyttar elbekhter ebit.</b></p>	<p><b>2233 V storonu pravuyu posmotrel –</b>  <i>(He looked to the right)</i>  2234 V torbosakh iznoshennykh,  <i>(Wearing worn-out boots)</i>  2235 V uzkiikh kamzolakh korotkiikh,  <i>(Narrow short jackets)</i>  2236 Vida voinstvennogo,  <i>(With fight faces)</i>  <b>2237 Devyat yunoshey prislug, zhuravley molodykh, stoyat, okazyvayetsya.</b>  <i>(Nine young men-servants, young cranes, are standing, it turns out)</i>  <b>2238 V storonu levuyu posmotrel –</b>  <i>(He looked to the left)</i>  2239 Chulan-khappakhchy berestyanoy est', okazyvayetsya;  <i>(It turns out that there is a birchbark closet)</i>  2240 U dveri ego – v kamzolakh krasivyykh  <i>(At his door – wearing nice jackets)</i></p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>2241 V torbosakh istrepannykh, <i>(Worn-out boots)</i></p> <p>2242 Guby krivyye podzhav <i>(Having pursed the curved lips)</i></p> <p>2243 <b>Vosem' devits sluzhanok, sterkhov belykh, stoyat, okazyvayetsya.</b> <i>(Eight young ladies-servants, white cranes, are standing, it turns out)</i></p>
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>5138 Bodon yryalaakh kikhi ebite ukhu, 5139 Ulakhan sanalaakh kikhi ebite ukhu, 5140 Kien kuolastaakh kikhi ebite ukhu.</p>	<p>5138 <b>Chelovek s pesney zvuchnoy okazalsya, govoryat,</b> <i>(A man with a sonorous song, they say)</i></p> <p>5139 <b>Chelovek s golosom gromkim okazalsya, govoryat,</b> <i>(A man with a loud voice, they say)</i></p> <p>5140 <b>Chelovek s rechyu krasivoy okazalsya, govoryat.</b> <i>(A man with eloquent speech, they say)</i></p>
----------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

In some cases, components of repetitions are replaced by combinations that are nonequivalent by the lexical meaning, but equivalent in context:

<p>1031 Onno bikhii kikhilit uorer: 1032 – “Toyon inim baara kyrdyk buollaba”. <b>1033 Barar kikhilii maygynnanar,</b> <b>1034 Turar kikhilii suobastanar,</b> <b>1035 Teyer kikhilii chinchilener,</b> <b>1036 Yraatar kikhilii sananna.</b></p>	<p>1031 Tut nash chelovek povesel: <i>(And then our man cheered up)</i></p> <p>1032 – «Brat toyon mladshiy i, vpravdu, zdes', znachit». <i>(So, the duke, younger brother, is really here)</i></p> <p>1033 <b>Tronutsya otsyuda podumal,</b> <i>(Thought to move away from here)</i></p> <p>1034 <b>Ulitsya otsyuda nadumal,</b> <i>(Decided to go away from here)</i></p> <p>1035 <b>Ukhodit otsyuda sobralsya,</b> <i>(Decided to walk away from here)</i></p> <p><b>1036 Otdalitsya otsyuda reshilsya.</b> <i>(Decided to move away from here)</i></p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

#### 4. Preservation of the position of a predicate

As is known, in the Russian language the free order of words in the sentence and a predicate does not have a fixed position. In the Yakut language, as in other Turkic languages, a predicate completes the sentence; all other parts of the sentence hold a preposition in relation to a predicate. Adjectives are placed directly in

front of their nominal "masters", while adverbial modifiers – before predicates. The existence of such fixed order of words supported by morphology provides an unambiguous understanding of syntactic functions of each component by an addressee (Ubryatov et al., 1995, p.136). A change of the traditional place of a predicate in the sentence informs of a special stylistic meaning. The principle of preserving the position of a predicate in the Yakut language in translation is used to indicate the Turkic origin of olonkho.

638 Bykhal-tekhel <b>bysta</b> ,	638 Bystro <b>porezal</b> ,
639 Kom-sam <b>ystaata</b> ,	<i>(He cut quickly)</i>
640 Kuogel-khaabal <b>kordo</b> ,	639 Zhadno <b>razzheval</b> ,
641 Tune utuluk sabany tun-tan <b>dukkuyde</b> ,	<i>(Chewed greedily)</i>
642 Nek bergekhe sabany tiere-taary <b>yytalaata</b> ,	640 Grozno <b>posmotrel</b> ;
643 Kuobakh suorban sabany kholbuu tuta-tuta <b>ugattaata</b> .	<i>(Looked menacingly)</i>
644 Kobuor ikhe <b>konno</b> ,	641 S rukavitsu rovdzhnuyu kuski <b>proglotil</b> ,
645 Simiir ikhe <b>sitte</b> ,	<i>(Swallowed pieces of a suede mitten in size)</i>
646 Dere-bura <b>tenneste</b> ,	642 S shapku mekhovuyu kuski nenasytno <b>poglotil</b> ,
647 Muna-tana <b>tuolla</b> ,	<i>(Insatiably swallowed the pieces of a fur hat in size)</i>
648 Tiriite <b>teniyde</b> , timebe <b>solunne</b> .	643 S odehyalo iz shkury zaytsa kuski bolshiye vmig <b>szheval</b> .
649 Totto bykhyyta.	<i>(Swallowed in an instant the big pieces of a rabbit fur blanket)</i>
	644 Zhivot ego zhadnyy <b>presytilsya</b> ,
	<i>(His greedy belly got sated with food)</i>
	645 Zhivot ego pustoy <b>napolnilsya</b> ,
	<i>(His empty belly filled up)</i>
	646 Mysli ego <b>uspokoilis</b> ,
	<i>(His thoughts calmed down)</i>
	647 Dusha ego <b>uspokoilas</b> ,
	<i>(His soul calmed down)</i>
	648 Zhivot <b>rastyanulsya</b> , pugovitsa <b>rasstegnulas</b> ,
	<i>(The belly stretched out, the button unfastened)</i>
	649 Dosyta nayelsya, <b>kazhetsya</b> .
	<i>(He staffed himself, I think)</i>

In the olonkho text, modal words, for example "kyrdyk", "bykhyyta", which position is also preserved in translation, may hold a postposition in relation to a predicate. A modal word "kyrdyk – true, indeed, really, right" hold a postposition in the meaning of confirmation the happening events, "bykhyyta – seems, apparently, seemingly" meaning the assumption, doubt of a speaker.

4013 Miniyeleir dakhtar	4013 Menya, zhenshchiny takoy ( <i>Me, such a woman</i> )
4014 At kyayan tarpat aappyn aattaan turan,	4014 Imya moye, chto kon' ne osilit, nazyvaya, ( <i>My name that a horse cannot pronounce when calling</i> )
4015 Obus kyayan duluruybat suon toluu surakhpyn suraan turan,	4015 Slavu moyu znatnuyu, chto byk ne potyanet, rasprashivaya, ( <i>My noble glory that a bull cannot pull when asking</i> )
4016 Alankhaba toroobut ayaas ala attaakh	4016 S pegim konem neobyezshennym, v sezon sozrevaniya rozhdennym ( <i>Riding a piebald unbroken horse, born in the season of ripening</i> )
4017 Ala Bulkun bukhatyyr,	4017 Ala Bulkun bogatyr', ( <i>Bogatyr Ala Bulkun</i> )
4018 Miniyeleir dakhtary oyokh ylyam ete dien,	4018 Menya, zhenshchinu takuyu, chtoby v zheny vzyat' ( <i>Came to marry me, such a woman</i> )
4019 Kelbite <b>kyrdyk</b> ,	4019 Prikhodil, <b>pravda</b> , ( <i>Came, this is true</i> )
4020 Onu baara turan kostubet uolun kutur bobo berde,	4020 Odnako, nevysokiy molodets groznyy, ( <i>However, a fearsome short young fellow</i> )
4021 Soburuunnu khallaan alyn bobo kyrytygar	4021 Na nizhnem krayu krepkom neba yuzhnogo ( <i>On the lower, hard edge of the southern sky</i> )
4022 Suokhurbanan uoskeebit,	4022 Svirepym vyrosshiy, ( <i>Grown up ferocious</i> )
4023 Sukhal kutur tutuulaakh,	4023 S povadkami rezkimi, ( <i>With harsh habits</i> )
4024 Suurkhay kutur syryylaakh,	4024 S pokhodami groznymi ( <i>With terrible campaigns</i> )
4025 Timir Suorday bukhatyyr oburgu	4025 Timir Suorday bogatyr udaloy ( <i>Daring bogatyr Timir Suorday</i> )
4026 Olorbute <b>kyrdyk</b> .	4026 Ubil, <b>pravda</b> . ( <i>Killed him, this is true</i> )
4027 Onno baara min dakhtar	4027 Ya, zhenshchina. ( <i>I, a woman</i> )
4028 Ayyylaakh buruydaakh kurduk	4028 Slovo greshnaya-vinovataya, ( <i>Like a sinful, guilty woman</i> )
4029 Eyiekhe kokhunnum <b>bykhyta</b> .	4029 Pered toboy yavilas, <b>kazhetsya</b> . ( <i>Appeared before you, it seems</i> )

## 5. Preservation of the position of auxiliary verbs

In Turkic and Yakut linguistics, the terms "auxiliary verbs" and "form verbs" are the verbs that in some cases retain their basic lexical meaning, while in other cases they lose it and express only grammatical (as well as additional lexical) meanings of the other (main) verb (Korkina et al, 1982, p.401). In particular, aspect-forming auxiliary verbs denoting the beginning, duration time, duration of action prevail in the studied epic text. The principle of preservation of their position is used for conveying features of the syntactic structure of the Yakut language and preserving the style of olonkho.



1590 Ytyk atyyr tanalayyn kurduk 1591 Khabyrbas khaan aartyk tannary <b>aabyllan kiiren barda;</b> 1592 Kholbu(khalby?) kus okhobokhun kurduk 1593 Ellik-bulluk ylyk <b>erillen kiiren barda.</b>	1590 Kak nebo zherebtsa svyashchennogo <i>(Like a palate of a holy stallion)</i> 1591 Grokhochushchaya doroga krovavaya <b>perelivatsya nachala;</b> <i>(The rumbling bloody road began to gleam)</i> 1592 Podobno kishkam utki-khalby <i>(Like guts of a duck)</i> 1593 Trova krivaya <b>zakruchivatsya nachala.</b> <i>(A curve path began to twist)</i>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## 6. Preservation of the position of modal particles *ukhu*, *ebit*

A modal particle *ebit* expresses the authenticity, evidence of the fact reported and is equivalent to the Russian "*okazyvayetsya*" (it turns out); a particle "*ukhu*" expresses the reference to someone else's speech "*govoryat, mol, deskat*" (they say).

In the text of olonkho "Ala-Bulkun" these particles perform two main functions:

a) they mark the end of epic tirades;

1524 – "Siir simiert uolattara tuokutter, 1525 Akhyr abaakhy uolattara baranaaktar 1526 Miigin uuner kunne olorooru gynnakhkhyt da 1527 Khakhytyabym min iniibin. 1528 Tonon iniim baara kyrdyk <b>ebit.</b>	1524 – «Synovia lukavye smerti, <i>(Evil sons of death)</i> 1525 Varnaki, synovia abaasy krovozhadnogo, <i>(Escaped convicts, sons of the bloodthirsty monster)</i> 1526 Esli s belogo sveta menya szhit zakhote, <i>(If you want to drive me to the grave)</i> 1527 Brata svoego pozovu, <i>(I will call my brother)</i> 1528 Chto brat toyon est', pravda, <b>okazyvayetsya.</b> <i>(It is true that I have a brother-duke, it turns out)</i>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

1204 Kurdurgechchi khardyrbachchy sotolunne, 1205 Bykhabakhyn kurk gyna ynyrda, 1206 Bykhabakhyn chalk gyna silleete 1207 Suusteebinen-sulukhunneeinen kordo da, 1208 Tuolkata suokh toyugu tuoyar, 1209 Tobus ilii kirdeekh tordokhtookh nuura 1210 Noloikh-ilekh kyna turara <b>ukhu.</b>	1204 Otryvisto-raskatisto otkashlyalsya, <i>(He cleared his throat shortly-uproariously)</i> 1205 Polovinu zhadno on proglotil, <i>(Swallowed the half greedily)</i> 1206 Polovinu brezglivo on splyunul, <i>(Spat the other half with disgust)</i> 1207 Svirepym vzglyadom svoim yadovitym posmotrel, <i>(Looked with his ferocious poisonous glance)</i>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>1208 Pesnyu bestolkovuyu zapel, <i>(Started singing a silly song)</i></p> <p>1209 Litso svoye s kopoty v devyat paltsev</p> <p>1210 Neozhidanno vverkh podnyal, <b>govoryat.</b> <i>(Suddenly he raised up his face covered with soot nine fingers thick, they say)</i></p>
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

b) they act as a rhymo-rhythmic component of olonkho:

<p>735 Manna samabyn tuorayyttan uunen tusput</p> <p>736 Sordookh kharya suulan tusputun kurduk</p> <p>737 Suodal khara soto syystaakh <b>ebit;</b></p> <p>738 Ol alyn kyrytygar sette mastaakh siitik onochonu</p> <p>739 Ittenneri keben kebispit kurduk</p> <p>740 Timir lempeeriye ullunakhtaakh <b>ebit.</b></p> <p>741 Tuokhun buttebitten oro uunen takhsybyt</p> <p>742 Ydyr-bydyr ytys syystaakh <b>ebit.</b></p> <p>743 Uluu uus kystygyn kurduk</p> <p>744 Uyullaakh nuurdaakh <b>ebit.</b></p> <p>745 Ikki balbaakh khonnoror khoruuru khardaryta byrakhpyt kurduk</p> <p>746 Khanyylaakh khardastygas des kilie tiisteeh <b>ebit.</b></p>	<p>735 Podobno proklyatoy eli povalennoy <i>(Like a cursed fallen fir)</i></p> <p>736 Iz promezhnosti ego vyrosshey <i>(Grown out of his crotch)</i></p> <p>737 S chernoy golenyu bezobraznoy, <b>okazyvayetsya;</b> <i>(With a black, ugly shin, it turns out)</i></p> <p>738 Na nizhnem kraye podobno lodke-shitik v sem dosok <i>(On the lower edge like a seven-board boat)</i></p> <p>739 Navznich oprokinutaya <i>(Rolled over upside down)</i></p> <p>740 S zheleznoy stupney bezobraznoy, <b>okazyvayetsya.</b> <i>(With an ugly iron foot, it turns out)</i></p> <p>741 Iz grudi vypukloy vverkh vyrosshey <i>(Grown up out of the prominent chest)</i></p> <p>742 S merzkoy ladonyu bezobraznoy, <b>okazyvayetsya.</b> <i>(With a filthy ugly hand, it turns out)</i></p> <p>743 Kak kuznetsa nakovalnya <i>(As the anvil of a blacksmith)</i></p> <p>744 S krivym litsom bezobraznym, <b>okazyvayetsya.</b> <i>(With a crooked, disgraceful face, it turns out)</i></p> <p>745 Budto dve uzkiye lopaty navoznyye ryadom broshennyye <i>(Like two narrow dung shovels thrown nearby)</i></p> <p>746 S zubami krasnomednymi, <b>okazyvayetsya.</b> <i>(With red-copper teeth, it turns out)</i></p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

1614 Boruk-soruk kunneekh doydu <b>ebit</b> , 1615 Nektel ykhyakh sirdeekh doydu <b>ebit</b> , 1616 Oyuun udaban olokhtookh doydu <b>ebit</b> , 1617 Say samaan sayylyktaakh <b>ebit</b> , 1618 Kyrya kydymakh kystyktaakhtar <b>ebit</b> , 1619 Kuruluur kulur kumakh urekhteechter <b>ebit</b> , 1620 Barcha badaraan alaastaakhtar <b>ebit</b> .	1614 S dnyami sumerechnymi strana, <b>okazyvayetsya</b> , <i>(The country with twilight days, it turns out)</i> 1615 S zemlyami sgnivshimi strana, <b>okazyvayetsya</b> , <i>(The country with rotten lands, it turns out)</i> 1616 S shamanami, udagankami strana, <b>okazyvayetsya</b> , <i>(The country with shamans and shamanesses, it turns out)</i> 1617 S letnikom teplym, <b>okazyvayetsya</b> , <i>(With a warm summer house, it turns out)</i> 1618 S zimoviyami ledyanymi, <b>okazyvayetsya</b> , <i>(With ice-cold winter huts, it turns out)</i> 1619 S peschanoy rechushkoy shumnoy, <b>okazyvayetsya</b> , <i>(With a noisy rivulet with sandy shores, it turns out)</i> 1620 S alaasami bolotistymi, <b>okazyvayetsya</b> . <i>(With boggy drained lakes, it turns out)</i>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

522 Khuolup kyy l kholun tiriite kholunnaakh <b>ukhu</b> , 523 Nierpe balyk sikhin uokhe dirimneekh <b>ukhu</b> , 524 Kyykhar bylyt kychymnaakh <b>ukhu</b> , 525 Saallar bylyt chapraaktaakh <b>ukhu</b> , 526 Utuo dyl lippiete tellekhteech <b>ukhu</b> , 527 Kukhaban dyl bukhkhaata buutaydaakh <b>ukhu</b> , 528 Sakha khaan sababata ynyyrdaakh <b>ukhu</b> , 529 Kollon dabyl kontokho kontostookh <b>ukhu</b> , 530 Bardam dabyl bakhyn byata byalaakh <b>ukhu</b> , 531 Khatar khallaan khantarbata uunneekh <b>ukhu</b> .	522 S podprugoy iz shkury zverya-khuolup, <b>govoryat</b> , <i>(With a girth made of animal skins, they say)</i> 523 S upryazhyu iz sukhzhiliy nerpy, <b>govoryat</b> , <i>(With a harness made of the seal's tendons, they say)</i> 524 S teben'kami podobno oblakam bagrovym, <b>govoryat</b> , <i>(With saddle skirts like crimson clouds, they say)</i> 525 S cheprakom podobno oblakam besposhchadnym, <b>govoryat</b> , <i>(With a chopper like ruthless clouds, they say)</i> 526 S postelyu podobno godu blagodatnomu, <b>govoryat</b> , <i>(With a bed like a blessed year, they say)</i> 527 S potnikom podobno burya v god nespokoynyy, <b>govoryat</b> , <i>(With a saddle blanket like a storm in a troubled year, they say)</i> 528 S sedlom podobno komel' mira chertovskogo, <b>govoryat</b> , <i>(With a saddle like a butt of the devil's world, they say)</i>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>529 S povodiami podobno povodia skakuna krepkogo, <b>govoryat</b>,  <i>(With reins like reins of a strong fast horse, they say)</i></p> <p>530 S verevkami podobno verevki skakuna derzkogo, <b>govoryat</b>,  <i>(With strings like strings of a daring fast horse, they say)</i></p> <p>531 S uzdooy podobno povodia neba svetlogo, <b>govoryat</b>.  <i>(With a bridle like the reins of the bright sky, they say)</i></p>
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

As can be seen from the examples, particles "*ebit*", "*ukhu*" are also structural-organizational in nature and this strengthens both the meaning and a rhythmic component, which is preserved in translation.

Particles "*ebit*", "*ukhu*" are often used in olonkho texts in combination with each other and hold a postposition in relation to a verb-predicate:

<p>2482 Onno abaakhy bukhatyyra</p> <p>2483 Sokhuybut uoluybut kikhilii</p> <p>2484 Eliyen tura ekkireen,</p> <p>2485 Sobotokh atabynan soto kebiste,</p> <p>2486 Biir iliitinen dorooobo uunna.</p> <p>2487 Syyn-syraan abyستا,</p> <p>2488 Syray-kharakh ullaryya,</p> <p>2489 Uu khaar bychanny</p> <p>2490 Tobus ilii kirdeekh,</p> <p>2491 Tordokhtookh nuura nolokh-ilekh kyna turara <b>ebite ukhu</b>.</p>	<p>2482 Bogatyr' plemeni abaasy  <i>(The hero of the Abaasy tribe)</i></p> <p>2483 Ot udivleniya da rasteryannosti,  <i>(In amazement and at a loss)</i></p> <p>2484 Na nogu edinstvennyyu</p> <p>2485 Pospeshno vskochil,  <i>(Hurriedly jumped on his one foot)</i></p> <p>2486 Ruku edinstvennyyu protyanul.  <i>(Put out his one hand)</i></p> <p>2487 Slyuni-sopli potekli,  <i>(With watering mouth and sniveling nose)</i></p> <p>2488 Litso ego izmenilos',  <i>(His face changed)</i></p> <p>2489 Poteya, slezyas',  <i>(Sweating, filled with tears)</i></p> <p>2490 V devyat' paltsev gryaznym  <i>(With a dirty face covered with soot nine fingers thick)</i></p> <p>2491 Litsom s sazhey podraznivaya, stoit, <b>okazyvayetsya, govoryat</b>.  <i>(He stands teasing, it turns out, they say)</i></p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## 7. Displacement of an agreed adjective to the postposition next to a noun

An adjective in the Yakut sentence has a fixed position and stands immediately before the main word, in Russian it usually stands before the main word, the postposition is used as a stylistic device. The principle of displacement of an agreed adjective is used as a way of conveying the high style of the olonkho language to strengthen the poetic component of translation.

1 <b>Bylyrgy</b> dyl myndaatygar,	1 Za vershinami let <b>drevnikh</b> ,
2 <b>Urukku</b> dyl uorbatygar,	<i>(Behind the peaks of ancient years)</i>
3 <b>Aaspyt</b> dyl arbaatygar,	2 Za khrebtami tekhn let <b>davnikh</b> ,
4 <b>Erge</b> dyl eneriger,	<i>(Behind the ridges of those old years)</i>
5 <b>Nonuo</b> dyl tumuger,	3 Za dalyu let <b>minuvshikh</b> ,
6 <b>Chieres</b> dyl timeber,	<i>(Over the past years)</i>
7 <b>Us tukhuu</b> togul doydu	4 Za shiryu let <b>starinnykh</b> ,
8 <b>Urut</b> kobuotuger	<i>(Beyond the ancient years)</i>
9 <b>Urdu</b> myndaatygar	5 V kontse let <b>gryadushchikh</b> ,
10 Uktellenen uoskeebit,	<i>(At the end of the years to come)</i>
	6 Na krayu let <b>bylykh</b> ,
	<i>(At the edge of the past years)</i>
	7 Zemli <b>trekhsushchnoy</b>
	<i>(Three-substance earth)</i>
	8 Na grani <b>verkhney</b> ,
	<i>(On the top edge)</i>
	9 Vershine <b>vysokoy</b>
	<i>(On a high peak)</i>
	10 Opirayas, voznikshaya,
	<i>(Leaning, emerged)</i>

In case there are two homogeneous adjectives in the text, they are separated by a subjective word according to the type of syntactic parallelisms characteristic of olonkho:

303 Uokhe bobonu olbugenen-obugenen buterbit,	303 Razorivshogo <b>verkhniy</b> mir <b>svetlyy</b> danyu beskonechnoy,
304 Allaraa doydunu tardyyan nadyrygynan tarpyt	<i>(Ruined the upper light world with the infinite tribute)</i>
	304 Oblozhivshogo <b>nizhniy</b> mir <b>temnyy</b> danyu neposilnoy,
	<i>(Imposed a racking tribute on the lower dark world).</i>

## 8. Preservation of alliterating words

Alliterating words in the Yakut language represent a parallel combination of two words of one part of speech, forming one lexical unit of a broader meaning. The principle of preserving alliterating words in

translation is used for the purpose of conveying specific elements of the grammatical structure of the Yakut language as an additional means of conveying the semantic function and the emphatic form of olonkho.

570 <b>Tumuu-sotol</b> tumunna, 571 <b>Dan-dakhakh</b> taaryybata, 572 <b>Okhol-toruot</b> chugakhaabata, 573 <b>Mun-bykhylan</b> bylaabata, 574 Abaakhy albyn atabastaabata.	570 <b>Khvor-bolezni</b> oboshli, <i>(Maladies-illnesses have bypassed)</i> 571 <b>Nedug-mor</b> ne kosnulis', <i>(Ailment-blight haven't affected)</i> 572 <b>Rany-shramy</b> ne priblizilis', <i>(Wounds-scars haven't come closer)</i> 573 <b>Gore-muki</b> ne podstupilis', <i>(Grief-torments haven't approached)</i> 574 Nechist'-abaasy ne podobralas'. <i>(Evil creatures-monsters haven't crawled up)</i>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## 9. Preservation of the number of syllables

The principle of maximum preservation of the number of syllables of olonkho lines is a principle, which implementation is the most difficult. It is used to convey the euphony of olonkho verse, its melodiousness. As noted by G.U. Ergis, "... a verse meter in olonkho is free, the isosyllabism of lines is relative. In most of the verses, the number of syllables varies from 5-7 to 13. However, there is a tendency towards a hendecasyllabic verse, like that of other Turkic peoples (Ergis, 2008, p.211). In the studied translation of olonkho, the preservation of the number of syllables is not always possible, in particular, in cases of the necessary conveyance of certain meanings, in order to avoid excessive words and repetitions, the absence of equivalents, etc.:

651 Tanakhyn sullaabyt dulun kurduk 10 652 Sulbu-khalby sygynnakhtanna; 9 653 Derekeenneekh tellebin tellii kebiste, 12 654 Chynyrbastaakh sytygyn syttyy byrakhta, 12 655 Okhuordaakh ubakha tiriite suorbany 12 656 Urduger saba tardynna; 8 657 Kundul komus kyrabaat oronun 10 658 Buttebe sirge tiyieber dieri 10 659 Mettechchi battaan utuyda. 8 660 Munnun tyakha muna maban botoluogun 12 661 Uokhe-allara uren tullennette; 11 662 Emekhetin tyakha allaraa neriliir nes utugenne 17 663 Tannary kinkineen tuste. 8 664 Sarsyn erde ukhuktan tiyen kelle – 11 665 Tanarata syrdaabyt, 7	651 Odezhd slovo brevo bez kory 10 <i>(Clothes like a log without bark)</i> 652 Totchas bystro-toroplivo snyal; 9 <i>(He immediately took it off quickly, hastily)</i> 653 Naryadnuyu postel' myagkuyu postelil, 12 <i>(Make the smart soft bed)</i> 654 Zvonkuyu podushku pushistuyu brosil, 12 <i>(Threw a sonorous fluffy cushion)</i> 655 Iz shkury zherebenka godovalogo 12/12 <i>(Made of the skin of a one-year-old foal)</i> 656 V odeyalo ukutalsya; 8 <i>(Wrapped himself up in a blanket)</i> 657 Chto krovat' ego serebryanaya 10 <i>(So that his silver bed)</i> 658 Do zemli ego samoy prognulas' 10
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

666 Sardanalaakh kune 6	<i>(Bent to the ground)</i>
667 Chalbakhtaakh bayabal khotun daralyktaakh altan khayatyttan 18	659 Tyazhelo on leg i usnul. 8 <i>(He laid down heavily and fell asleep)</i>
668 Altannaakh chaasky ayabyn kurduk 10	660 Ot khrapa ego chistyy potolok belyy 12 <i>(Because of his snore, the clear white ceiling)</i>
669 Sandabyran tabysta. 7	661 Slovo volny vverkh-vniz vzdymatsya nachal; 11 <i>(Began to heave like waves up and down)</i>
	662 Zvuk ego gromkiy v ognennuyu preispodnyuyu nizhnyuyu 17
	663 Vniz stremitelno spustilsya 8 <i>(His loud sound descended rapidly down into the fiery lower hell)</i>
	664 Nautro rano s posteli podnyalsya – 11 <i>(Next morning he got up early)</i>
	665 Svetlo da yasno stalo, 7 <i>(The darkness broke away and it got light)</i>
	666 Solntse luchistoye 6
	667 Iz-za gory mednoy gospozhoy-ozherom bol'shim siyayushchey, 18
	668 Slovo mednaya chashka bolshaya 10
	669 Siyaya-blestyа vyshlo. 7 <i>(The radiant sun came out of the copper mountain like a radiant mistress – a large lake, shining like a large copper cup)</i>

## Conclusion

Thus, the preservation of the specific form and the full content of the epic text of olonkho is a significant and main goal of its translation, which determined the following principles:

1. Preservation of the number of lines in order to maximize the reproduction of the content to avoid unjustified omissions, informative shortcomings;
2. Preservation of the order of the content of lines for the comprehensive transfer of information parallel to the original and the content organization of olonkho lines to avoid omissions and plot changes;
3. Preservation of the structure of syntactic parallelism, as the main structural-rhythmic unit of olonkho with the purpose of conveying its organization, preserving the poetic style. In the translation into Russian, it is almost impossible to convey all the features of the structure of syntactic parallelism, but the general picture of repetitions can be conveyed by repeating the same forms of the target language. In some cases, components of repetitions are replaced by combinations that are nonequivalent by the lexical meaning, but equivalent in context;
4. Preservation of the position of a predicate for indicating the Turkic origin of olonkho;

5. Preservation of the position of auxiliary verbs, in particular, aspect-forming auxiliary verbs denoting the beginning, duration time, duration of action, in order to convey the features of the syntactic structure of the Yakut language and preserve the style of olonkho;
6. Preservation of the position of modal particles "ukhu", "ebit", which mark the end of epic tirades, serve as a rhyme-rhythmic component of olonkho, for conveying a rhyme-rhythmic constituent;
7. Displacement of an agreed adjective to the postposition next to a noun as a way of conveying the high style of the olonkho language to strengthen the poetic component of translation. Two homogeneous adjectives are separated by a subjective word as syntactic parallelisms characteristic of olonkho;
8. Preservation of alliterating words for the purpose of conveying specific elements of the grammatical structure of the Yakut language as an additional means of conveying the semantic function and the emphatic form of olonkho;
9. Preservation of the number of syllables for conveying euphonies of olonkho verse, its melodiousness.

There is no doubt that with the purposeful painstaking study of the translated texts, the arsenal of style and principles of olonkho translation will be enriched, expanded, improving the quality of texts in Russian. The reproduction in Russian of the euphony of alliterative and assonant olonkho poems, which is an integral part of the sound organization of the great creation, is a truly irreparable loss, an insuperable difficulty.

## References

- Arkhipova, E. A. (2018). Features of the verse olonkho "Ala Bulkun" by T.V. Zakharov-Cheebiy. Vestnik of North-Eastern Federal university: Series Epic studies, 1(9), 90-99, doi: 10.25587/SVFU.2018.9.11686
- Baishev-Altan Saryn, G. V. (1998). Song of the Nine Heavens. Selection. Yakutsk: National Publishing Company "Bichik".
- Ergis, G. U. (2008). Essays on the Yakut Folklore. Yakutsk: Bichik.
- Illarionov, V. V. (1994). Cheebiy is a famous olonkhosut. T.V. Zakharov-Cheebiy. Ala-Bulkun: Yakut Olonkho. Pp. 89-93.
- Korkina, E. I.; E. I. Ubryatova; L. N. Kharitonov; N. E. Petrov; N. D. Dyachkovsky; S. A. Ivanov & P. A. Sleptsov, et al. (1982). Grammar of the modern Yakut literary language. Vol. 1. Phonetics and morphology. Novosibirsk: Nauka.
- Petrova, T. I. (2010). Typology of translation of the Yakut epic olonkho into Russian. Yakutsk: IPK SVFU.
- Ubryatova, E. I.; N. E. Petrov; N. N. Neustroev; I. E. Alekseev; N. N. Efremov & Yu.I. Vasiliev, et al. (1995). Grammar of the modern Yakut literary language. Vol. 2. Syntax. Novosibirsk: Nauka. Siberian Publishing Company of RAS.
- Vasiliev, G. M. (1965). Yakutian versification. Yakutsk: Yakutsk Book Publisher.
- Zakharov-Cheebiy, T. V (1994). Ala-Bulkun: Yakut Olonkho. Yakutsk: Sakhapoligrafizdat.
- Zakharov-Cheebiy, T. V. (2018). Ala-Bulkun. Manuscript of the translation in Russian.
- Zhirmunsky, V. M. (1962). People's Heroic Epic. Leningrad: Goslitizdat.