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About Translation Problems of Epic Texts

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Abstract

For a qualitative translation of text it is necessary to preserve its style, style of the original. In translation practice, a whole arsenal of methods and techniques is used to select an adequate verbal equivalent in the target language. But the issues of style in the translation of epic texts in the communicative and activity aspect have not yet been considered. To understand the valuable information and interpretation of the text it is important to be able to distinguish and use existing stylistic structures and forms, in particular, compositional-vocal and architectonical. When analyzing the texts of olonkho, we rely on the linguistic concept of translation developed by prof. M.P. Brandes. Accordingly, genres and style are forms that determine the perception of meaning. This article studies compositional-vocal and architectonical forms of epic texts. The article implements linguistic analysis, including the method of direct observation, relative and comparative methods. The analysis of fragments of the olonkho translation allowed us to draw the following conclusions: 1. The ascertaining messages are prevalent. The secondary information is dominant in them, since the temporal and logical sequences are blurred by the enumerations that give to message an additional picture. Thus, in such messages, notional and semantic structures merge. 2. The nominative descriptions dominate, where the main semantic load carries the names - adjectives and nouns.

Keywords: Epic text, Olonkho, Style and translation, Communicative and activity aspect of translation practice, Compositional-vocal and architectonical forms, Message, Description.

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Introduction

At the beginning of the 21st century, thanks to the international decade of olonkho, that was declared by the UNESCO as a Masterpiece of the Intangible Heritage of Humanity, 9 out of 90 texts were translated into Russian. Olonkho "Nyurgun Bootur the Swift" was translated into English, French, Turkish, and Korean. The Kirghiz epic "Manas", the Altai – "Ural Batyr" have been translated into the Yakut language. Thus, the scope and content of the translation practice in the republic have significantly expanded. The need of conceptualization is ripe.

The olonkho translation varies from free memory transposition to a scientific publication in two languages. But, in the opinion of Prof. T.I. Petrova, a full artistic translation of the olonkho has not yet been made: in first place at the moment is the transfer of denotative content of the text without proper attention to the poetics of the Turkic text (2010, p.105).

The primary task of translators of the epic text is to develop a style of translating olonkho into other languages. Description of the material and the path of the study M.P. Brandes defined the fundamental principles of translation from the perspective of the style of the work. The attention of translators is emphasized on the formal, structural side of value information, while normativity stands out as the norm of the structure of language in the text and as a translation norm (Brandes, 2009, p.117). In this case, the genre and style, according to the researcher, should be understood not as specific statements, but as dynamic, structural models that can be embodied in a certain set of specific vocal works. "Decoding genre-stylistic code, i.e. the process of decoding is the operation of definite correlating the content and value of the original information with the content and corresponding structures of the translation text" (Brandes, 2009, p.105).

Consequently, when developing the style of translation of epic texts, a three-track understanding of genre-stylistic information is the reliable practical support, first of all, the use of such constructive units as compositional-vocal and architectonical forms in the work.

Methods

The analysis of the structural units used by the olonkho translators was conducted with using linguistic analysis methods. In particular, the composition-vocal and architectonical forms used in the source and translated text are singled out by direct observation. The above mentioned constructive units are subjected to comparison in the Yakut and Russian texts. The statistical method of research was also partially used.

Description of analysis of compositional-vocal and architectonical forms of epic texts

We will try to trace the use of the above-mentioned constructive units by translators in some translations of olonkho texts.

A comparison was made of the description of the heroic horse's flight in the translation of V.V. Derzhavin and G. Ergis (Nyurgun Bootur the Swift) and in translation of teachers and students of the M.K. Ammosov North-Eastern Federal University (The warrior-girl Dzhyrybyna Dzhyrylyatta). *Translation of Derzhavin:*

So Nyurgun Bootur galloped,
So the heroic horse was flying,
That nine roaring whirlwinds flew up,
That the clouds were hovering behind him,
Curling over the vastness of the earth

For eight days of road,
 With a rattling hail of ice,
 With a rolling thunder of spring,
 With a branched of lightning shining.
 Like a huge flying shadow,
 Like a ghost, a horseman and a horse
 They were visible from seven days' journey;
 From the heavy stamp of a steed
 The earth trembled,
 From six days' journey.
 White pillars of smoke
 Coming out of breath from the nostrils
 Of furiously rushing horse.
 Taking off like a bird in height
 Of fulgent booming heaven,
 Running an eight-hill way,
 Splintering a seven-twisted path,
 Once over the mountain slope, then over the ridge of clouds
 As a black arrow the horse swept,
 Only leaving the howling of wind in ears ... (Nyurgun Bootur the Swift, 1975, pp.236-237).

Translation of Russian-Yakut translation department:

Lovely horse-stallion
 From a place where on four legs
 He stood like on the poles, he pushed himself away,
 Throwing back by pieces
 The frozen earth
 For fifteen fathoms,
 Turning in the mass of curd
 The thaw earth
 For eight fathoms,
 Like four stumps under the snow,
 Four stone hoofs
 Began to flash - obscuredly,
 When-where they step - unclear.
 Moving away from the middle world,
 Tearing the sky,
 Running
 Through lean shrubs - aabyaan,

Leaping
Over nearby current streams-siibikte,
Going around
dead wood forests-kurung,
The middle world passed:
Up looked up - the sky,
Down looked - the sky,
Flew over the boundless world.
The noise was buzzing
In the ears
It's like of a duck-garrot's

Flying wings,
In the face-eye
As if by a whip
The wind blew strong (Yadrihinsky, 2011, pp.173-175).

Translated by G. Ergis:

A horse with its four strong hoofs,
like snow mounds, covered with snow,
split off the ground a black stone
the size of the belly of a lying cow,
rose and flew,
holding on the wings of the tail and mane.
The ears (of rider) rang
like the wings of a duck garrot,
the air whipped his face,
as if he had been beaten with a barbed rod;
and the steam exhaled by the horse,
turned into ice clods,
With a whistle scattered for a distance of three days of the way;
the hooves of a horse split the ground
and scattered throughout
one-day way of walking man;
young trees lay down to the ground,
like the dorsal tendons,
strong dry trees bent down,
as if the tail of a bull,
his companion was a fierce lightnings,
The messenger of his was the roll of thunder,
so he rode, they say (Nyurgun Bootur the Swift, 1947, pp.119-121)

This fragment of the text of the olonkho in the Yakut language is a description with the elements of the message (narration). In the description of the flight of the heroic horse, pictorial means characteristic for the folk epic style are used: hyperbole, fantasy, personification, comparison, etc. For greater expressiveness, sound is also used. "It is here that poetic semantics meets the poetic phonetics of olonkho. With the sound recordings folk singers convey a connection between sound and the meaning of the image" (Ergis, 1947, p.28).

In the Yakut *olonkho*, the main artistic and pictorial means is alliteration. By alliteration meant the repetition of any qualitatively similar sounds and the repetition of sounds formed at a particular place of formation. Anaphoric alliteration is promoted by the law of synharmonism, which is relevant for all Turkic languages.

In translation (by V. V. Derzhavin, and the team of translators, and G. Ergis) the compositional-vocal form of the original was retained: a description with the elements of the message (narration). Indeed, "outside the heterogeneity and diversity of languages, one can find a single logical order, a single logical norm common to all languages ... This norm appears as an abstract, invariant structure into which a certain semantic content is embedded, which actually can be considered as algorithms" (Brandes, 2009, p.59). Consequently, for an adequate reproduction of the object, the translator relies on the most general forms that reflects the structure of the process of thinking - compositional-vocal forms: message (narration), description and reasoning. In our opinion, skipping two comparisons by V. Derzhavin when translating this fragment does not affect its quality, since the image of the horse is transferred by a complex of enumerations.

According to B. Sokolov, in Russian epics, various kinds of assonances, alliteration and sound repetitions often organize entire periods. In his opinion, a huge number of permanent epithets in the Russian epics is formed by the mutual attraction of the smooth consonants R and L, i.e. entire periods are selected not by the same semantic principle, but also by the sound attraction. This is another sign is common to the epic texts of two different peoples, on which the famous translator relies.

If *olonkho* translations of V.V. Derzhavin and the department of the Russian-Yakut translation are artistic, then, as G. Ergis writes, his translation is lineal, but not a verbatim one, its a semantic one (1947, p.371). In the *olonkho* "The warrior-girl *Dzhirybyna Dzhirylyatta*" translators, unlike others, preserved the Yakut words as exoticisms: shrubs-aabyaan, streams-Siibikte, forests-kurung. These words are used in pairs with their Russian equivalents. The considered translation options have their own style, which is set by the rhythm, dictated by the text of the original. From this point of view, the translation of G. Ergis is interesting: here the slowness of the exposition of events is achieved not only by presenting all the details and frequent repetitions, but also by the size of the verse (11-14 syllables).

Then we turned to the monologue of the heroic horse, the horse of Nyurgun Bootur, which is another compositional-vocal form - a message and consists of 20 verses (Ergis, 1947, p.123).

In the monologue-message (narration) that under consideration, alliteration verses are not equally complex: from 4 to 12, 14 syllables. In these the poetic expressiveness of the verse is achieved by a continuous stream of similar assonance. The method of echoism and (five-line) appeal, full of rhetorical solemnity are characteristic: to the hero as a friend and master, master lord.

In the analyzed "ascertaining messages", the temporary type of the relationship is lost, they are transferred to enumerative or cause-effect relations. Enumeration becomes dominant, the temporal and logical sequence is blurred, and the text gets additional meaning, secondary information.

Of the four modifications of the message, the ascertaining one is prevailing. Sentences with a meaning of effectiveness have enumerational connection, that synthesizes chain and parallel communication. Verbs of the future tense and imperative modality are often used in compared translated monologues. To translate the *olonkho* about the girl-hero it is typical to use verbal adverbs.

By the calculations of I.V. Pukhov, the *olonkho* "Uncompacting Muldu the Strong", includes 61 monologues containing 7434 verses from 19271 (i.e. more than one-third of this *olonkho* was sung) (1980, p.36). And according to our calculations, only in the fourth song of the *olonkho* "Nyurgun Bootur the Swift" (translated by V. Derzhavin), contains about 4 thousand poetic lines, monologues of 14 characters make up 1911 lines

(47,7% of the text). Monologues, performed in the manner of *dyeratii*, are different in size: so monologue of white horse consists of 175 lines, and the voice of the eagle - only of 13 lines.

In the composition of a verbal work an important place for monologues, according to our observations, is in the development of events and culmination. After all, the narrator begins to declaim slowly, and then, when the events unfold in full force, he begins to sing the monologues of the characters in different voices. In other words, he proceeds directly to the epic narrative. Consequently, message (narrative) dominates compositionally in the middle part of *olonkho*: with the development of events and the culmination. The monologue is one of three architectonical-vocal forms of the text. As a form of unidirectional communication, the monologue differs substantially from dialogue and polylog, it characterizes who pronounced and who he addressed to. It gives to *olonkho* his rhythm.

Many monologues of numerous *olonkho* characters even when translated forms a kind of polylog, create polyphony - the main stylistic decoration of the epic.

And once again we turn to the description of genre-compositional form, which defines the style of the epic text. A multi-line description of the main heroes of *olonkho*: *Nyurgun Bootur* and *Dzhyrybyna Dzhyrylyatta* is a vivid confirmation of the poetic skill of the *olonkhosut*.

Description of Nyurgun Bootur the Swift in translation of Derzhavin

If you look up from the bottom
On this hero -
He is as huge as a cliff,
His face is menacing,
His convex brow is
Sharp and stubborn;
Thick veins of him
Break out all over the body;
His veins are beating, swelling -
This is blood runs through the veins.
His hollow temples,
Sensitively shudder
His nerves are
Under the skin of gold.
His nose is oblong,
His temper is steep.
He straightened his torso,
As if he was still indignant,
Remembering the recent captivity;
His blood is hot,
His cheeks are sunken,
Cheekbones are steep,
Lips are sharp.
His eyes are burning,
Like two shining rays.
That's what he has become - the hero,
Defender of people *uranhai-saha*.

Forest of young larch
 Does not reach the waist of him,
 And the crown of his head
 Touches upper branches
 Of mighty larch trees.
 His body is thickset,
 In the shoulders is unreasonably wide,

 Sharp, quick his eyes are,
 Black and motionless his pupils are.
 And around the pupils sparkles the wipes of the eyes,
 As in the bridle two rings of silver,
 So much they round and bright.
 Black long eyebrows of his
 Met at the nose,
 As collided horns
 Of two black bulls.
 Kind of majestic he is -
 Build of a warrior,
 Gigantic height;
 The immense power is in him.
 The upper part of it is similar
 With a sword or warhorse.
 The lower part of it is similar
 With a multi-toothed lance.
 He is built like a spear,
 As swift as an arrow,
 He was the best among people,
 He was beautiful from the most beautiful,
 He was brave of the bravest.
 There was no equal to him
 In the world of heroes.
 If he looked at the sky,
 He blocked the sky;
 If he lifted his shoulders,
 The sun and the moon were covered.
 That's what he was - aart tatai! (Nyurgun Bootur the Swift, 1975, 89)

In translation of Ergis

The boy quickly grew up;
 grew to the lower branches
 of tall trees
 or to the top of the crown
 of low larch;
 with a bowed lower back five swinging fathoms;
 with wide shoulders six swinging fathoms,

with convex hips three swinging fathoms;
with mighty muscles,
as if tightly seated
from the main trunk
of large thick larch;
turns out, he had slender shins,
like standing on an end
long chocks
from the trunk of thick larch;
he had strong hands,
looked like a twisted tree,

... ..

with characteristic prominent cheekbones,
with large, thick lips;
and upper body that stooped,
with strong lower bones;
with a considerably sullen appearance,
with a rather steep temper;
with a swelling bloody clot,
with a twitching blood-vein,
with lambent hot blood,
with hard muscles,
with sturdy shoulders,
with strong calves,
with an elastic body,
with spectacular large palms, -
really has he became
with look of strongest,
physiques of warrior,
with the appearance of a quick-footed.
He became
the best of young men,
the first of the Yakuts.

That is, roughly, what he became (Nyurgun Bootur the Swift, 1947, pp.103-105).

Description of the warrior-girl

By sight is strong,
By appearance quick,
With the bearing of the hero,
Like trunks of a tree-tiit cut off
With tight muscles,
As if the trunks of a tree-tiit were barked
With forearms strong,
As if the trunks of a tree-tiit were cleaned
With shins high, that turns out,
In three fathoms
With round hips,

It's like a haystack
Four swinging fathoms
With a chest high,
Six swinging fathoms
With a rounded back,
Seven swinging fathoms
With the lower back thick,
Eight swinging fathoms
With shoulders wide, that turns out.

Like skins of sables
Awned, generous,
Located in rows,
As a expanse playing on the sun
Of fleeting rivers,
Seven swinging fathoms
With a long plait shining, that turns out;

Like squirrel skins are whale,
Head to each other lying,
With eyebrows decorated, that turns out;
Like rings of iron
Bridles of brass with trinkets
With the eyes clear, that turns out;

Like a moose male's
Straightly laid feet
With a hump long nose,
With puffy lips moving,
With even pearly teeth,
Like the crescent of the seventh moon
With ears sensitive, that turns out.

Like the rays
Of summer Dawn
With a light face,
It is as if nine luminaries came together
With a kind of radiant,
Like three suns connected
With a shining appearance,
Heavily built
A select girl,
Extremely different, it turns out (Yadrihinsky, 2011, p.151).

In the description of appearance of characters used all figurative-expressive means of folklore, in the first place, a comparison. Comparisons with natural phenomena are actively used: with a cliff, a sunbeam, a bull, an ermine, very often a comparison with larch (tiit) is used, it is repeated 3-7 times. It is interesting to compare the nose of the heroine with the feet of a moose, the hero's - with the shin of the horse (from Ergis).

The structural content in the description is the apposition, which is expressed by the one-type predicate (in particular, the nominative description) and the parallel sentence structure. "In any text of the olonkho epos ... there is a stable layer of rhythmic-syntactic parallelisms, which amounts 11,7 % of the total volume of all parallelisms and which does not lend itself to significant changes after a long period of time and combines "general epic" parallelisms for all olonkho texts. On this basis, epic formulas and typical places (loci communes) are formed" (Borisov, 2017, p.6).

In three descriptions of the olonkho main character's appearance (in the original language), the same rhythmic-syntactic parallelisms are used. In the translation of V. Derzhavin this parallelism was missed, G. Ergis used the word combination "in three (five, six) swinging fathoms" when translating, his example was followed by a team of translators. It is measured in fathoms, even in a girl, if she is a warrior.

V. Derzhavin, in describing the appearance of Nyurgun Bootur, used mainly short adjectives as compound nominal predicates. And Ergis and the team of translators preferred the adjectives of the full form.

In the translation, V. Derzhavin used 22 sentences: 2 of them polynomial sentences, 9 simple, 6 unionless, 4 compound, 1 compound. Of these sentences, 11 are complicated by comparisons. The first multinuclear (ten-line) sentence has 7 predicative centers, it contains a coherent, subordinate, unionless relationship. The second polynomial sentence is more compact, consisting of 5 predicative centers, a coherent and subordinate connection (with subordinate comparisons). The structure of the remaining sentences is less complex, more transparent.

G. Ergis has a little different translation of the Yakut rhythmic-syntactic parallelisms: the description of appearance in Russian is issued only in three sentences. At the same time, the first sentence, in which the description is expound (in 49 lines), is a multinuclear one, its parts are complicated by 19 inconsistent definitions, expressed by noun phrases with the preposition of the instrumental case "c": with spectacular large palms, and so on.

Thus, two different translations are two variants of decoding the description of appearance: the conveyance of parallelisms by smaller syntactic constructions and the design by a large block of polynomial sentences. Translation method of G. Ergis was taken over by the group of translators when working on the olonkho "The warrior-girl Dzherybyna Dzherylyatta": translation of the description of appearance of the hero was issued in three sentences. In the first sentence it is glorifying her build, in the second - the face, in the third - the general appearance. Moreover, the use of numerous uncoordinated definitions, expressed by noun phrases with the preposition "c", is also characteristic. The word "tiit" (larch) is performed without translation and is used as exoticism, apparently to preserve the ethnic flavor of the text.

The high tonality (intonation) of the olonkho text, a variety of high style: unhurried majesty, rhetorical elevation, strict restraint - are created by various rhythms of composition-speech forms. Thus, the rhythm of a smooth, unhurried presentation is inherent in the description, a dynamic rhythm, etc., are inherent to the message.

Yakut ethnic rhythm, according to N.I. Bugayev, is laid down in the songs and toyuks of the legendary S. Zverev-Kyl Uola: 1) accentuation of the last syllables in verse syllables; 2) the dominance of names at the beginning of a poetic line (up to 54% of adjectives); 3) the use of unchangeable parts of speech at the end of a poetic line (up to 23% of adverbs); 4) a sufficient amount of "magic word combinations" (with the sounds of the OUE, DMND). In our opinion, we are talking about the euphony of the Yakut speech, which gives pleasure to the hearing of native speakers, it is pleasant for the listeners of the original. How to convey this euphony when translating to the Russian-speaking reader? Is it necessary to preserve this euphony? Maybe for foreigners need a different sequence of sounds?

Further research of the problems of the translation style of epic texts is possible if it is on the basis of an analysis of the olonkho texts translated by professional translators and became classical.

Conclusion

Thus, as a result of the conducted research it was established:

1. To understand the value information of an epic text and its interpretation it is important to be able to distinguish and use existing stylistic structures and forms, in particular, compositional-vocal and architectonical.
2. In studied by us fragments of the olonkho, of the four modifications of the message ascertaining ones prevail. The secondary information is dominant in them, since the temporal and logical sequences are blurred by the enumerations that give the message an additional picture. Thus, in such messages, semantic and semantic structures merge.
3. Among the descriptions dominates nominative sentences, where the main semantic load carries names - adjectives and nouns. Enumeration, brevity, succinctness - are resulting: a complete picture of the moment of becoming and turning into a state.
4. Two variants of decoding by the translators of the main characters appearance are revealed: the conveyance of parallelisms by smaller syntactic constructions (from V. Derzhavin) and the design of a large block of polynomial sentences (in G. Ergis and the group of authors).

So, in the translation practice, compositional-vocal and architectonical forms are used as constructive units. At the same time, compositional-vocal forms function as the norm of typical syntactical text forming.

When developing a special style of olonkho translation, it is effective to use the methods of reproduction in translating the genre-stylistic information of the verbal product.

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