Folklore Text Introduction into the Global Information Space

Diana V. Sokaeva
Department of literature and language
V.I. Abaev North Ossetian Institute for Humanitarian and Social Studies - the Filial of the Vladikavkaz Science Centre of the Russian Academy of Sciences
Vladikavkaz, Russia
soigsi@mail.ru

Elizaveta B. Dzaparova
Department of literature and language
V.I. Abaev North Ossetian Institute for Humanitarian and Social Studies - the Filial of the Vladikavkaz Science Centre of the Russian Academy of Sciences
Vladikavkaz, Russia
soigsi@mail.ru

Dzerassa M. Dzlieva
Department of literature and language
V.I. Abaev North Ossetian Institute for Humanitarian and Social Studies - the Filial of the Vladikavkaz Science Centre of the Russian Academy of Sciences
Vladikavkaz, Russia
soigsi@mail.ru

Abstract—The folklore of any nation is a complex system of oral works which interacts with other systems of spiritual life, such as literature, social and political life of society, etc. Folklore texts can be incorporated into the life of people naturally or introduced into the global information space through written texts (literature, media, scientific collections of folklore texts) and stage performance. The purpose of the study is to characterize the role of the heroic song about the Kurtatins in the song repertoire and Ossetian folklore; to identify basic translation principles and strategies used by the famous Ossetian educator Gagudz Guriev. The textological search was conducted in the Scientific Archive of the North Ossetian Institute of Humanitarian and Social Research n. a. V.I. Abaev. Versions of the song texts were found. Any text of Ossetian folklore is a part of Indo-European plots, tales and archetypes. A heroic song is a genre of Ossetian folklore which transfers information and signifies the importance of events, glorifies heroes. As for the folklore text as a part of the culture, currently the song about the Kurtatins is not performed by folklore amateur or professional groups. The article aims to find out whether this song exists in the folklore environment. The study can be used to compile the index of the Folklore Fund of the Scientific Archive of the North Ossetian Institute of Humanitarian and Social Research n.a. V.I. Abaev and for other research and humanitarian purposes.

Keywords—globalization; Ossetian music folklore; heroic song; translation; Indo-European fund

I. INTRODUCTION

Folklore as a multi-genre system of verbal works interacts with other systems of spiritual life and reflects historical, political events and individual stories. The folklore work can be incorporated into the life of people naturally or introduced into the global information space through written texts (literature, media, scientific collections of folklore texts) and stage performance. Folklorists who replenish folklore archives study information contributing to preservation of texts without obligatory immediate introduction of these texts into science and mass culture. Heroic songs are the highest form of development of the Ossetian folk melos. They express temper, honor, dignity, and courage. Only the most worthy members of the Ossetian society were honored and glorified in historical and heroic songs [3]. According to various researchers, historical and heroic songs were a favorite musical genre of the Ossetian people. “The Ossetian poetic talent manifests itself in songs composed for each prominent fact of their lives” [11]. In the past, historical and heroic songs were performed during various events: community councils, family celebrations. Ossetian heroic songs originate from male weeping. Thanks to these songs, we were able to preserve historical and ethnic memory of the people. Various events and their impartial evaluation are reflected in these songs. Historical and heroic songs are one of the most attractive genres of Ossetian folklore for researchers - books, articles and sections of musical and text books are devoted to them.

II. PROBLEM STATEMENT

There are a lot of gaps in the studies on historical and heroic Ossetian songs. So, poetic, musical, stylistic and harmonic features of this genre have not yet been studied in detail. Theoretical issues were studied by K.G. Tskhurbaeva [16, 17] and F.Sh. Alborov [2]. Researchers have repeatedly addressed the issue of presentation of folklore texts in the cultural space. As a rule, the folklore text requires translation and has to meet ethnographic and artistry requirements. Currently, along with translation of folklore texts, it is necessary to introduce them into the global information space.
III. RESEARCH QUESTIONS
The research aims to describe introduction of the Ossetian heroic song about the Kurtatins into the global information space through translation and stage performance.

IV. PURPOSE OF THE STUDY
The purpose of the study is to indicate the role of Ossetian heroic songs, in particular “Songs about the Kurtatins”, in the Ossetian folklore and to identify main translation principles and strategies.

V. RESEARCH METHODS
A lot of researchers (A. Schifner, Vs. Miller, V. Pfaff, B. Alborov, G. Shanaev, G. Dzagurov, G. Guriev, M. Gardanov, Ts. Ambalov, G. Bekoev, Y. Libedinsky, V. Dynnik, etc.) collected, systematized, published folklore texts of the Ossetian people in Russian. The collected folklore material is stored in the Scientific Archive of the North Ossetian Institute of Humanitarian and Social Research n. a. V.I. Abaev [9].

Owing to translation, multi-genre folklore of the Ossetian people became the property of Russian-speaking readers: Narta epic, fairy tales, songs, small genres, oral stories, legends and tributes [24]. Researchers have repeatedly addressed the issue of translation of folklore text [6, 10, 15, 18]. Based on the literature analysis, it can be said that various types of translated folklore texts are valid depending on translation purposes. [22]

The translation of “Songs about the Kurtatins” performed by the famous Ossetian enlightener Gagudz Guriev is the result of his intentions to introduce the famous folk song into the cultural space of Russia [12].

The object of our research is the translation of “Songs about the Kurtatins” performed by the famous Ossetian educator, teacher and scholar of the first half of the twentieth century Gagudz (Mikhail) Nikolayevich Guriev (1878-1928). His version was not compared with other versions of the song. The historical context of its origin was not analyzed in the article.

The lyrics:

Белую папаху Царит Хоха растрепав, падает ветер холодной стрейл на [груду камней, что аулами зовутся – cancelled by the translator] Уаласих-аул.

Ищет он ирона, заморозить хочет.

Ищет он долго и усердно, но ирона нет.

Аул, это верно, но жителей нет!

Что за беда стряслась над древним Уаласих.

Не дерзкий ли враг опустошил твердыню, не мор ли холдийник свирепо или может родная вражда загнала всех в башни!

Не находит ветер красы аула, не находит его оплота.

Краса аула [освежившие, наследники лихие – cancelled by the translator] в крытом нихасе, полукругом стоит [слушает как оплот аула старшии древние поучают его – cancelled by the translator].

Бесконечная удаля в позах видна, а мрачные [блеск – cancelled by the translator] очи о думе тяжелой, неободроймой говорят.

Древние старшии, оплот аула, в «калатчинах» сидят, в папахи уперлись и в землю глядят, знать думы тяжелей и их превождают.

Среди «нмасса» гонец стоит, веселый он и радостно говорит.

В руках у него что-то белое, а полосы на белом черные.

Узнали славные сыны Куртата, что гонец письмо им привез.

И задумались! Кто мастер и может посмотреть, черным, чтоб по белому расставлены стройно, прочитать и смысл послания открыть?

И сознали Куртата, что нет между ними хитреца, кто сумел бы смысл послания открыть (SA of the NOIHSR, p. 95).

VI. FINDINGS
The translation was performed by Gagudz Guriev in the first half of the twentieth century (1920s). At the dawn of the development of translation activities in Ossetia and later (up to the 30s of the twentieth century), the literal method of translation, i.e. exact reproduction of linguistic features of the original text, prevailed. In particular, this concerned the translation of religious texts, monuments of oral folk art. Translations were literal, more informative, performed an educational function, while artistic and aesthetic values of the original text were ignored. Translators preserved the language structure of the original text, original constructions, “the spirit and color of national Ossetian works” [7, p. 2] and give a clear idea of the style of folklore texts, the nature of popular speech.

Ossetian plots and archetypes are common for all peoples of the Indo-European family. The heroic song translated by Gagudz Guriev features a motive of cavalry, an extremely important cultural marker of the Indo-European peoples [23, 25–27]. The ability to control a horse is opposed to illiteracy.

Systematization of theoretical approaches to the translation of folklore sources is a promising area of modern translation studies. The study on mechanisms and strategies used for translation of folklore texts is relevant, since translation of folklore texts is no less laborious and responsible process than literary translation.

Translation of the semantic and national cultural dominant is of particular importance. Translation acquaints with folklore texts, mentality and national features of peoples.

Some scholars refer translations to works which are independent on original works or versions of source texts. The translation approach to the same folklore text depends on the purpose of the translation in the cultural environment. Life of the translated text depends on its relevance and is not always similar to the life of the original work [19]. The main task of the translator is to determine the ultimate goal of the translated text: informative or artistic and aesthetic [5].

There are several translation stages: text selection → pre-translation analysis (familiarity with the text, study of the text,
The translation of the historical song “About the Kurtatins” provided us with the opportunity to look into the creative laboratory of the translator. The manuscript of the translation reflects the process of production of the content and form of the text in Russian. Gagudz Guriev used literal translation of main components of the original text to convey the song, since this text is quite informative as it reflects a certain stage in the history of the Ossetian people.

Ethnographies in the song are the words ирон, калантинта, Уаласих-ауз, нихас, куртата, Царит Хох. As the toponyms Kharit and Ulasikh-aun (they are ethnographic markers). The translator describes social characteristics of the heroes of the song according to the folklore principle of “narrowing”: ирон→куртата→Уаласих. The words “калантинта” (carved chairs) [1] and “нихас” (an assembly of old men) denote the sacredness of the place of description and emergence of a strategy for further actions.

The plot of the song reflected in the oral folk art of the Ossetian and in other versions (“Song of Kurtatins”, “Poem of Kurtatins”, “Song of the death of Kurtatins”, “Battle between Biasians and Kurtatins”, “Trip of Kurtatins”, etc.) tells about the background of the trip of Kurtatin ambassadors headed by Karadzau Mamiev to Catherine the Great. The invitation letter from the Empress was delivered to the Kurtatin gorge. But the Kurtatins were not able to read her letter. The letter was delivered to Nar where Karadzau Mamiev lived. He could read Russian texts. Karadzau read the letter and was appointed a head of the delegation to the Empress. The embassy was rewarded by Catherine the Great. On the way back, ambassadors were attacked by Kabardian princes. During the fight, the Ossetian delegation was slaughtered [4].

Songs about the Kurtatins represent a system of songs of different times, including author versions. Each of them tells about the glorious family of Kurt's descendants. The song does not function in modern Ossetian music. We have only one version of the tune from the collection “Iron Khanbatyr Zarzhyt” [14] written by S. Tsaqarayev and titled “Song of Kurtatin Youth” (“Kurttrty koms fsvaэд zaryg”). This version reflects the events of the Second World War:

Г'яй, тых! Фьыдыбэстэ сидьє, г'яй! Эй, тых! Родиа ховет, эй!
Леттуттэ, джаке Германны хастыє, г'яй! Пары, на войну с Германией, эй!
<...>

Г'яй, тых! Партьяыс фьыдыбэстэ сидьє, г'яй!
Найкардэйц ѵьы не читвэтэ, г'яй!
Эй, тых! Прорачае партыя, эй!
Наших матерей и детей, эй!

The text of the song reveals the image of the glorious Kurtatin youth - reliable defenders of their homeland:

The basis of the poetic text “Songs about the Kurtatins” is an unseen verse of the disordered syllable composition - a tirade which is characteristic of lamentations. The size of the tirade varies from 6 to 11 syllables. However, the indicators of the verse are quite stable, follow the 12-14 syllable norm:

Fig. 1. Syllable scheme.

This song is characterized by one phrasal accent which can be located at different syllables. The historical-heroic song about the Kurtatins is performed in a traditional Ossetian choral singing manner; the semantic part is performed by a solo voice against the background of a sustained choral bourdon, spaced down a fifth or octave down from the basic tone of the melody. The song harmony is typical of historical heroic songs and is based on interaction of the main support (T) and two side supports (A1 and A2). The harmony scheme is coordinated with sections of the song composition where T dominates in the initial exclamation, A2 - in the first tirade, deviation from A1 to T is carried out in the second tirade, and finally, in the third tirade, transition from A2 to the final teze takes place.

The range of the melodic line of the leading voice is quite wide and unfolds within the limits of the nona. The general logic of its development is associated with a descending stepped wave which reaches the lower intonation level in the end of the stanza. Numerous cross-links are formed in the
structure of the song stanza ensuring stylistic unity and semantic integrity.

In general, the “Song about Kurtatins Youth” (“Kuÿrtaty comá fëiwaëd zarg”) corresponds to the genre of historical-heroic songs that are closely associated with traditional male weeping. “Analyzing the music and poetic peculiarities of Ossetian heroic songs, you can conclude that the heroic song as a form of folk art is similar to lamentations. One can conclude that they originate from popular lamentations. Initially, they were male weeping. Further, connection with lamentations became “less evident” [17].

The melodic line of the song is connected with downward movement, declamation, short phrasing, intermittent breathing and other features that indicate that the lameness principle is leading. The genetic connection of the Kurtatins with weeping can be identified at various levels of the song system: in poetic motives, in the tirade nature as a basic principle of structural organization and intonation (Dictionary, 2008).

One of the important criteria when translating a folklore text is preservation of all elements of the text structure and the folklore style of narration. Therefore, the translator finds equivalents for low-level translation units: text → paragraph → sentence → phrase → word. The translator can achieve equivalence only at some translation levels. G. Guriev managed to convey the lexical composition of the original, but changed the formal structure of the original text: the song acquired prose features. The translator refused to reproduce the poetic form.

The translator tried to preserve national identity. The ethnographic details are realities characterizing objects and phenomena of the Ossetian life (“nihas”, “kalatchkin”), ethnonyms (“iron”), toponyms (“Olaeshy aul”, “Kuuryrtat”), ononyms (Reigns-hoh”). They were preserved and conveyed in their original spelling [8]. Focusing on the Russian-speaking audience requires explanation of the meaning of translated words. The translator did not explain the meanings of translated words believing that the recipient can understand them. On the other hand, substitution of words denoting culture specific objects words of the translating language is fraught with russification of the text and elimination of the national color. If the reader lacks background knowledge, the translator conveyed initial information using equivalent or loan units: “messenger”, “tower”, “tribal hostility”, “beauty of the village” [21].

Special attention should be paid to the translation of the means of artistic expression. G. Guriev did not ignored figurative units characteristic of the song. Similar lexical elements (белую папаху Царим-хока распрысна, ветер холодной струей падает на грудь камней), Russian substitutes (бесконечная удача в позах выдила, мрачные очи о думе тяжелой говорят, дума тяжелая их тревожит) helped G. Guriev convey the folklore style of the narrative. His attempts to perform a loan translation of some elements of the text produced cumbersome constructions: Кто мастер и может посмотреть, черным, что по белому расставлены стройно, прочитать и смысл послания открыть? [13].

VII. Conclusion

Introduction of the folklore text into the global information space is possible only through translation it into the world language. For the Ossetian people, this language is Russian. This was understood by the Ossetian enlighteners who lived in the 18th and 20th centuries. It was reflected in the Ossetian literary process. One of these educators, teachers, public figures was Gagudz Guriev. He used his translations and translations performed by his associates for teaching the Ossetian language and literature. Having studied the text translated by Guriev, we identified that his main goal was to translate national peculiarities and artistic originality of the original text. The literal translation is due to the specificity of the text and the translation principle typical of that period. Guriev introduced the text of the Ossetian heroic song about Kurtatins found in the National Archive. The text supplemented a number of already known translation versions. Since we analyzed the text of the song genre of Ossetian folklore, we can also say that folklore texts were introduced into the global information space through stage performance. This is an area of art and art history. The “Song about the Kurtatin Youth” (“Куыртаты комы феисведы зараг”) belongs to the genre of historical and heroic songs which are closely associated with the traditional male weeping.

References

[1] F.O. Abaeva, “Кææлæтджын: from the everyday vocabulary of the Ossetian language,” News SOIGSI, vol. 29 (68), pp. 144-151, 2018.
[2] F.Sh. Alborrow, “Ossetian music culture,” Vladikavkaz: Ir, 2004.
[3] A. Bagaev, “The Ossetian are Heroes of the Soviet Union,” News of SOIGSI, vol. 22 (61), pp. 77-96, 2016.
[4] M.M. Bliev, “Ossetian Embassy in St. Petersburg in 1749-1752: the annexion of Ossetia to Russia,” Vladikavkaz: Publishing and printing company V. Gassieva, 2010.
[5] N.I. Gulubeva-Monatkina, “To the problem of folklore translation,” Russistics without borders, No. 1, pp. 123-131, 2017.
[6] A.M. Guts and M.M. Pashtova (Mizhaeva), “To the problem of translation of the Adyg folklore text,” Bulletin of Adyghe State University. Series 2: Philology and art history, vol. 2, pp. 66-70, 2012.
[7] G.A. Dzagurov, “Preface. Monuments of folklore of the Ossetian,” Nartov folk tales, Iss. 1, Vladikavkaz: Ossetian Research Institute of Local History, p. 123, 1925.
[8] E.B. Dzaparov, “Proper names in the mirror of literary translation,” Modern problems of science and education. No. 5, p. 553, 2014.
[9] Dz.M. Dzlieva, “The main stages of development of searching and scientific thought in the field of Ossetian music folklore,” Questions of literature and folklore, No. 7-1, pp. 76-91, 2014.
[10] V.V. Zakharikina and S.B. Adonieva, “Folklore and folk culture of Russia in the global information space.” Proceedings of the XI All-Russian Joint Conference “The Internet and Modern Society” (IMS-2008), October 28-30, 2008, St. Petersburg State University, pp. 54-55, 2008.
[11] S.V. Kokiev, “Notes on the life of the Ossetian,” Collection of materials on ethnography, published by the Dashkovsky ethnographic museum. Moscow, Iss. 1, p. 86, 1885.
[12] I.T. Marzoev, “On the history of the Ossetian scientific intelligentsia: Gagudz Guriev,” News SOIGSI, No. 26 (65), pp. 41-51, 2017.
[13] Scientific Archive of the North Ossetian Institute of Humanitarian and Social Research n.a. Abaev. Gagudz Guriev Foundation. Inventory 1. Case 2.
[14] “Ossetian heroic songs,” F. Suanov and L. Tsomaeva, Eds. Dzudzhikhu: Ir, 1995, p. 68.
[15] K.A. Sagalaev, “An integrated approach to the publication of folklore: the experience of publishing volumes of “Monuments of folklore of the peoples of Siberia and the Far East”,” Siberian Journal of Philology, No. 4, pp. 18-26, 2017.
[16] K.G. Tskhurbaeva, “Some features of Ossetian folk music,” Ordzhonikidze: North Ossetian Book, 1959.
[17] K.G. Tskhurbaeva, “On Ossetian heroic songs,” Ordzhonikidze: North Ossetian Book, 1965.
[18] H. Becker and A. Stuifbergen, “What makes it so hard? Barriers to health promotion experienced by people with multiple sclerosis and polio,” Family & Community Health, No. 27, pp. 75-85, 2004.
[19] O. Demidova, “Variativity in translation,” International Conference and University of Tartu, Estonia. Tartu: ELM Scholarly Press, p. 36, 2017.
[20] “Old Testament: Wisdom, Poetry & Writings,” Compendium of Contemporary Biblical Scholarship. InterVarsity Press, 2008.
[21] Esmaeel Ali Salimi and Zohreh Shahrasti, “Product-oriented approach to Iranian English-Persian literary translations,” Journal of Language & Translation, No. 10-2, pp. 129-152, 2009.
[22] S. Kasser, “Exercising with multiple sclerosis: insights into meaning and motivation,” Adapted Physical Activity Quarterly, No. 26, pp. 274-289, 2009.
[23] K. MacDonald, “Indo-European genetic and cultural legacy in Europe,” The Occidental Quarterly, vol. 17, No. 1, pp. 3-33, 2017.
[24] S. Martin, “Physical disability and physical activity,” European Journal of Adapted Physical Activity, No. 3 (2), pp. 37-55, 2010.
[25] A. Parpola, “Proto-Indo-European speakers: linguistic and archaeological considerations for the PIE homeland problem,” Proceedings of the Nineteenth Annual UCLA Indo-European Conference, November 2-3, 2007, Washington D.C.: Institute for the Study of Man. pp. 1-59, 2008.
[26] M.L. West, “Indo-European poetry and myth,” Oxford university press, 2007.
[27] Wojciech J. Cynarski and Agnieszka Maciejewska, “Proto-Slavic warrior in Europe: Scythians, Sarmatians and Lekhs,” Ido Movement For Culture. Journal of Martial Arts Anthropology, Vol. 16, No. 3, pp. 1-14, 2016.