

Folklore Text Introduction into the Global Information Space

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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 reseachers (A. Schifner, Vs. Miller, V. Pfaff, B. Alborov, G. Shanaev, G. Dzagurov, G. Guriev, M. Gardanov, Ts. Ambalov, G. Bekoev, Y. Libedinsky, V. Dynn timer, 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 расстрепав, падает ветер
холодной струей на [грудю 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 потрясла над древним Уаласих.

*Не дерзкий ли враг опустошил твердыню, не мор ли
хозяйничал свирепо или может родовая вражда загнала
всех в башни!*

Не находит ветер красы аула, не находит его оплота.

*Краса аула [джигиты, наездники лихие – cancelled by
the translator] в крытом нихасе, полукругом стоит
[слушает как оплот аула старики древние поучают его –
cancelled by the translator].*

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

*Древние старики, оплот аула, в «калатчинах» сидят, в
палки уперлись и в землю глядят, зная дума тяжелая и
их тревожит.*

*Среди «нихаса» 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, что 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,

perception and interpretation of the text, analysis, translation scheme and strategy selection) → translation (text interpretation in the translation language) → introduction of the text into the culture of another nation.

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.

Ethnographisms in the song are the words *ирон, калатчинта, Уаласих-аул, нихас, куртата, Царум Хох*. As the toponyms *Kharit* and *Ulasых-aul* (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 “калатчинта” (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 Biasanians 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 Zarzhytk” [14] written by S. Tsagarayev and titled “Song of Kurtatin Youth” (“Kurtrtты koms fsvædy zaryg”). This version reflects the events of the Second World War:

<i>Гъæй, тох! Фыдыбæстæ сиды, гъæй!</i>	<i>Эй, тох! Родина зовет, эй!</i>
<i>Лæппутæ, дæлæ Германы хæстмæ, гъæй!</i>	<i>Парни, на войну с Германией, эй!</i>
<...>	<...>
<i>Гъæй, тох! Партийыл фæдзæхсæм, гъæй!</i>	<i>Эй, тох! Поручаем партии, эй!</i>
<i>Ныййарджытæ мæ нæ сабиты, гъæй!</i>	<i>Наших матерей и детей, эй!</i>

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

<i>Гъæй, Хилакæй Дзывгъисмæ Къурттаты комы нæргæ фæсивæд.</i>	<i>Эй, из Хилака в Дзывгис Славная куртатинская молодежь.</i>
<i>Гъæй, тох, фæдисы рацæут, гъæй!</i>	<i>Эй, тох, вставайте на тревогу!</i>
<i>Нæ фыдæзнаг нæм æрбалæбурдта, гъæй!</i>	<i>Напал на нас враг, эй!</i>
<i>Гъй, фидар, дæ, фæдисон,</i>	<i>Эй, крепкий человек, отозвавшийся на тревогу</i>
<i>Фидар бынатæй хорз хæцынмæ, гъæй!</i>	<i>Из крепости сражаться, эй!</i>
<i>Фыдæлты хæс исынмæ, мæ хуртæ, гъæй!</i>	<i>Отомстить за старших, мои золотые, эй!</i>

The song uses the chorus words “гъæй, тох” which are literally translated as “hey, struggle”, but within the framework of historical and heroic songs they do not carry any meaning, and are characteristic of this genre. It is interesting to note that inclusion of these chorus words gives the song a strict shape and square structure. Thus, the word “гъæй” is framed for each verse of the song, while the combination “гъæй, тох” denotes the second stanza of each verse:

<i>Гъæй, нæ саударджытæ Хъæугæй-хъæумæ хъарæг кендзысты.</i>	<i>Эй, носящие по нам траур, Будут причитать в каждом селении.</i>
<i>Гъæй, тох! Уæ хæстон æмбæлттæ, гъæй!</i>	<i>Эй, тох! Ваши боевые друзья, эй!</i>
<i>Уæ цыртмæ сау бæх æрласдзысты, гъæй!</i>	<i>К вашему гробу коня приведут, эй!</i>

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.



Fig. 2. Harmony scheme.

In general, the “Song about Kurtatin Youth” (“Kuyrttaty coma fæivædy 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 song about 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”, “kalatchin”), ethnonyms (“iron”), toponyms (“Olaeshy aul”, “Kuryrtat”), oronyms (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 ignore figurative units characteristic of the song. Similar lexical elements (*белую нанaxy Царут-хоха распренав, ветер*

холодной струей падает на грудь камней), Russian substitutes (*бесконечная удаля в позах видна, 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 тройно, прочитайте 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” (“Куйртатты комы фæсивæды зарæг”) belongs to the genre of historical and heroic songs which are closely associated with the traditional male weeping.

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