

Similar Genres of Uzbek Wedding Songs and Lament Ceremonies: Problems of Translation

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Abstract: The article is dedicated to the discussions of cognitive and non-cognitive factors which influence the translator's psychology in the process of translation. It is significant to make the right decision and find solutions while translating poetic works in general, and wedding "yor-yor" songs and lament rituals "yig'i-yo'qlov", in particular. The examples of folklore are usually densely loaded with national features and depict cultural lifestyle. These differences between the cultures create more complexity rather than the structures of the language system. Although songs are performed during various ceremonies there can be observed similar genres. Even though there is universality between the genres of wedding songs and lament ceremonies they are differentiated due to their place and time of performance and mood. Sometimes because of optimistic mood translator can feel relaxed, but mostly seems ill at ease for pessimism. The expertise, competence, qualification and translation skills may differ as well as each translator possesses his own point and approach. Furthermore, perception involves the interaction of human knowledge and sensory signals, which is often derived from positive and negative stimuli. So the words with emotional meaning have deeper impact than neutral words and no matter how difficult to transfer these emotions into target language the translator has to preserve the original effect. For making progress in this field conscious or objective; unconscious or subjective factors which depend on linguistic materials and aesthetic standards should also be dealt with. Above-mentioned issues that cause challenges and the ways of overcoming these barriers are discussed in this paper.

Keywords: *perception, intuition, intention, expertise, competence.*

Introduction

It is difficult to imagine our national culture and unique traditions without family and household rituals associated with the cultural lifestyle of our people and examples of folklore related to them. As Y. Bobojonov noted: "Ethnographic processes leave their traces in folklore and the language" (Bobojonov, Y., 1996, p. 62). This intangible heritage which occupies a worthy place in the system of our national values has always been honored by our people. Family-household ceremonies are directly related to family life, in which the birth, the stage of development or death of any member of family is recorded. Therefore, the family-household ceremonies are divided into two large groups: a) wedding ceremonies; b) mourning rituals.

Folklore, especially wedding songs and funeral laments are simple and language is fluent, but it is not easy to perceive, feel and convey the spirit embedded in their essence to the recipient of the target language. In particular, the translation of poetic works affects the translator's psychology, because, on the one hand, the unity of form and content is significant, and on the other hand, the poetic psyche plays an important role. Therefore, the translator must have special training and specific skills, knowledge and experience.

Methods and results

O.L.Paul, who studied the personality of the translator, cited different views of scientists about competence, knowledge, skills and experience in her dissertation. For example, according to H.Risku, “...competence is something that only experts have, i.e. competence is a sub-component of expertise”. On the contrary, E.Dimitrova understands that “the concept of expertise is a sub-category of the overarching construct of translation competence”. G.Shreve considers competence as “the translator’s ability to activate the numerous task-specific cognitive resources, which may further evolve into expertise”(Olha, Lehka-Paul, 2018, p.83).

It can be seen that the concepts of expertise, competence, qualification, and ability are perceived differently by scientists based on their personal approaches. However, we consider that expertise depicts a high level of knowledge which can be gained after training competence so much. Nevertheless, each of these concepts is important in the process of translation, and we attempt to prove these views through our analysis.

The wedding ceremony like many other Uzbek rituals has its own customs and traditions that reflect the nation and culture. Sh.Safarov’s ideas about the reflection of cultural elements prove our statement: “each person’s linguistic ability and communication skills are formed and activated in a certain cultural area, cultural environment. Therefore, it is natural that cultural elements are reflected in the structural and semantic levels of units that arise in the process of human thoughts and linguistic activity”(Safarov,Sh.,S.,2006, p.65).

A specific song series created by the people are performed at each stage of the Uzbek wedding ceremony, while carrying out the rituals like blessings for the bride and groom, “Kelin ko’rdi”, “Kelin Salom” and etc. For example, yor-yors are performed when the bride is taken to the groom’s house; *lapar* or *o’lan* is sung by young men and women relatives of bride and groom; “Kelin Salom” is performed during the introduction of the bride to the groom’s relatives. The important thing is that the lyrics of the songs, which decorate our unique traditions, are performed in the harmony of joy and fun, and are gaining the interest of the people of the world. That is why the wedding ceremony songs were directly and indirectly translated by foreign and Uzbek translators, folklorists, ethnographers. By comparing source and target texts one can observe the re-creation of the inspirational mood of the folk in the target language as well:

ST:	TT:
Hay-hay o’lan, jon o’lan,	Hay, hay <i>o’lan</i> , my darling <i>o’lan</i> ,
To’ydir bugun, yor-yor-a to’ydir bugun.	Today is the wedding, <i>yor-yor</i> , your wedding day,
Do’st kelibdur, dushman ketar-o	Friends have come, foes have left,
Kunduz bugun yor-yor-a, kunduz bugun. (Farg’ona vodiysi nomoddiy madaniy merosi namunalari ,2012, p.30).	Today, it is the day, <i>yor-yor</i> , day it is, hey. (Intangible Cultural Heritage Elements of Ferghana Valley, 2012, p.34).

Discussions

Objective and subjective factors are important in making a certain decision during the translation process. J.Livy considers these factors as conscious and unconscious factors, and the conscious or objective factor depends on the linguistic material, and the unconscious or subjective factor depends on the structure of the translator’s memory and his aesthetic standards. Although above-mentioned song was performed by the bride’s brother in a sad tone in order to console his sister who was getting married the nature of forgiveness of the Uzbek people was shown in the 3rd and 4th lines of the song. Among our people, on the eve of weddings, holidays, Eid celebrations, those who had quarreled reconciled and became friends again. This means that sorrows are over and good days have come, and in the 4th verse of the song, it is hoped that there will be bright days in the life of his sister. Ethnographisms as *o’lan*, *yor-yor*, *yor-yor-a* are examples of

intertextuality in the translation of the song. The translator deeply understood the mood and melody of the song and conveyed its content clearly to the recipient of the target language.

The following “yor-yor” song, which is full of deep psychologism and lyrical experiences, has been translated through meta-language into English:

My father gave away	Instead of his daughter,
A star in the sky, <i>yar-yar!</i>	Let him plant a pistachio tree, <i>yar-yar!</i>
Not recognizing his daughter,	If it grows up,
My father sold her, <i>yar-yar!</i>	Let him count it as a child, <i>yar-yar!</i> (www.Uzbek Music by Mark Dickens, p.11)

“Yor-yor” song is sung on behalf of a girl who is being married off, expressing her displeasure with her father. Girl became sad because, her father sold his star, which is in the sky, and he didn’t appreciate her. Now she is begging him to plant and grow pistachios and take this pistachio as his child. The father has his place in every Uzbek family, and his word is obeyed. It becomes evident that the girl agreed to the marriage because she could not change her father’s opinion. It is known that the translator’s personality is directly related to his emotions. Although the given translation is indirect, the melancholic tone of the original is felt in the English translation. In addition, the translator paid attention to the unity of the form and content of the song and achieved a-b-b-b rhyme in the first stanza and a-a-b-a style in the second.

O’lan, which is sung as a song to connect the destinies of a fellow and a girl, is the first stage in the development of the performance of “yor-yor” among wedding songs.

ST:	TT:
Tog‘da toychoq kishnaydi-e,	The foal sounds from the mountain
Ot bo‘ldim deb yor-yor-e,	“I’ve become a horse,” he cries
Ot bo‘ldim deb yor-yor.	“A horse I have become”.
Uyda kelin yig‘laydi-e,	In the house a girl sighs
Yot bo‘ldim deb yor-yor-e,	“I’ve become a stranger,
Yot bo‘ldim deb yor-yor.	A stranger I’ve become”(Petersen, M.,2000, p.117).

It can be seen that, the girl regrets that she is leaving her father’s house in this song and she is now a stranger in her own house. However, the daughter’s crying that she is a stranger at home, can create a special effect on the recipient of the target language, because taking care of children, especially daughters’ staying in their parents’ house until marriage reflects the family-oriented nature of our people and the Uzbek mentality. In Western countries, it may seem unusual for children, to be sons or daughters, to live with their parents until they start a family. However, the original meaning of the song has been preserved in English, and even the syntactical expression of inversion has been used to increase the colorfulness of the content.

While the analyzed wedding songs have a sad tone, the mood of joy is felt in the following example:

ST:	TT:
Sovg‘a aylab ko‘zgular, yor-yor-yorone	She is presented with a mirror,yor-yor yoroni
Ko‘nguldagi ezgular,yor-yor-yorone	Good wishes are advised, yor-yor-yoroni
Ta‘zim bajo kelturur, yor-yor-yorone	She is bowing now before us,yor-yor-yoroni
Ushalubdur orzular, yor-yor-yorone.	Her dreams are realized,yor-yor-yoroni (Petersen, M.,2000, p.118).

Every girl dreams of becoming the housewife of a beautiful family when she grows up. In this yor-yor song, a mirror is presented as a symbol of goodness and clarity to a girl whose dreams come true and she starts a new life, good wishes are expressed, and the girl bows in response. In the song, where the original and the translation version are placed side by side, the repetition of “yor-yor” with the radif of yor-yor is presented in the form of “Yor-yor-yorone” and transliterated in the translation. It is more difficult to translate poetic works from one language to

another than works of prose. However, it has been observed that the optimistic mood associated with the folk beliefs has been preserved in the English translations of the wedding songs.

Besides wedding ceremonies *yor-yors* are performed in mourning ceremonies as well in order to remember the deceased person. This song is sung at the wedding of a young man or a girl who has become an orphan from their parents. The purpose of performing such songs is to remember the dead parents and to cheer their souls.

ST:	TT:
Otang sening bo'lganda,	If your father was alive,
Sigir sotib sepingni,	By selling his cattle,
Qilmasmidi, yor-yor.	Wouldn't he buy a trousseau for you, yar-yar.
Tuya sotib tugmalar,	By selling his camel,
Olmasmidi, yor-yor.	Wouldn't he buy buttons for you, yar-yar(www.millifolklor.com.The Lament Tradition Among the Uzbeks, p.132).

The wedding songs are performed in a dreamy tone from the point of the bride or groom. In one of these poems, translated into English by S. Fidokor, the brother's sadness is expressed, who is consoling his sister. Taking into account both objective and subjective factors, S. Fidokor paid special attention to the subtle aspects of the song when translating this song into English. No matter how difficult it is to translate these emotional verses, the translator has preserved the original effect in English and our opinion can be proven with the views of R.Zellenberg, E.Wegenmakers and M.Rotteville that words with emotional meaning, such as *death* and *love*, have deeper impact than neutral words.

According to J. Tracy and R. Robins, when the participants asked to respond, they react faster than expected to negative stimuli compared to positive stimuli. This inconsistency suggests that fear can be perceived quickly and automatically, but that fear's essential "danger!" information can be a source of distracting interference that slows down categorization. It can be seen that perception involves the interaction of human knowledge and sensory signals, and emotional meaning of a stimulus is derived from this interaction.

The same points can be made in the case of the analysis of the original and translation sources. A person is afraid when he hears the word "death", but it is difficult to explain the complications of "death". The wedding and mourning songs created by the people represent positive and negative stimuli. Positive stimuli are illuminated quickly in translation, whereas, negative stimuli cause deep consideration and somewhat slow down the translation process.

O'lans are also a type of wedding songs. Such songs were performed by the eloquent and responsive people of the bride and groom. We will analyze and interpret the mood in the translation of one of these songs sung in the form of a *lapar* (dialogue):

ST:	TT:
Men bir so'zli mard yigitman, sizga aytay	I'm a brave boy of my word, I say,
Qo'lingizga dasta-dasta gullar tutay.	Let me hand you many bouquets of flowers.
Otangizni yo'lga solib siz ko'ndiring	Persuade your father, get his permission.
To'ylar qilib, andijonga olib qaytay (Farg'ona vodiysi nomoddiy madaniy merosi namunalari, 2012, p.30).	I'll make parties and to Andijon, I'll trot (Intangible Cultural Heritage Elements of Ferghana Valley, 2012, p.34).

The original version of o'lan song sung in the *lapar* form of a fellow and a girl is performed in merry tunes. The fellow is described as a brave man, conquering the girl's heart, achieving her father's agreement, and after organizing the wedding party takes the bride to his home. Although the original rhyme and rhythm have been changed in the direct English translation of o'lan, it can be said that quick-wittedness in the form of humor has been recreated,

because the translator, being Uzbek, tried to understand the meaning of o‘lan correctly and convey it to the recipient of the translated language. At this point, we agree with L. Barkhudarov’s definition that “Adequate translation is a translation that can give the content unchanged which meets to the standards of the target language”, and we consider this translation as an adequate translation.

During the “yuz ochar” ceremony of the wedding, the “Kelinsalom” aytings are performed. Blessings for a bride are also a type of songs that express happiness at the wedding. Such songs are dominated by a humorous mood, a light, playful tone, and a simple and compact form.

ST:	TT:
Og‘zida bir tishi yo‘q,	In her mouth there are no teeth,
Hech kim bilan ishi yo‘q,	And with no one has business.
Buvisiga bir salom.	Salom to her grandmother.
O‘qtin-o‘qtin yo‘talgan,	The man who has a little cough .
Joynamozin ko‘targan,	And his hands a prayer shawl holding.
Bobosiga bir salom.	Salom to her grandfather (Petersen, M.,2000, p.131).

The traditions of kelin salom are held very charmingly. M. Petersen, who witnessed this directly, tries to explain it as “Kelin Salom – the bowing of the bride”. She wrote: *“In the Guli Surh holidays, the Kelin Salom tradition had a double charm and attraction at the weddings. The Kayuvoni, the woman who prepared the table, or the Oimullah, the mullah’s female counterpart, burned metal trays of herbs. They put fine tablecloths on the tables. Then greetings were said as devotions to the bride. The bride, showing her chastity and humility, would bow politely after each ‘salom’ ”*.

The words and word combinations as *Guli Surh holidays, the Kelin Salom, the Kayvoni, the Oimullah, the mullah, salom* were transliterated into the English text, and intertextuality was created. It can be said that the reason for the translator’s such decision was due to the culture, traditions, and customs of the Uzbek people. It is difficult to introduce the traditions of one culture to the representatives of another culture, because they cannot imagine a tradition that they have not witnessed, and such extralinguistic factors can cause problems in the translation process. We prove it with Naida’s opinion that “differences between cultures create more complexity than the structures in the language system”.

The bride is usually praised with blessings at the wedding. Blessings are performed by happy old women who have had a lot of experience and have children:

ST:	TT:
Bog‘lardagi bir gul bo‘ling, kelinchik,	Be a flower in the garden of spring, pretty bride
Sayraguvchi bulbul bo‘ling, kelinchak.	Be the nightingales as they sing, pretty bride
Tark etmasin qizil gullar olami	May the world many flowers bring, pretty bride
Rayhon ila jambil bo‘ling, kelinchak.	A dear from heaven on angel’s wing, pretty bride(Petersen, M.,2000, p.118).

The bride is compared to beautiful flowers in gardens, and a singing nightingale, good wishes are expressed, and evil deeds are asked to leave in Uzbek folk blessings. In general, blessings show the emotions and mood of the people.

ST:	TT:
Ko‘p bersin,	We wish you a lot of kindness,
Keng fe‘l, ketmas davlat bersin.	And wealth without end.
Yaxshilar yaqin bo‘lsin,	Be near to the people who are good,
Yomonlar uzoq bo‘lsin.	Away from the bad, staynear a friend (Petersen, M.,2000, p.119).

It is known that we cannot observe the positive mood of Uzbek wedding ceremonies in the folklore of the mourning ceremony. Folklore samples of the mourning ceremony are sad and mournful in content, but, despite this, the mourning yig'i and yoklav are also rich in ethnographisms, which embody widely the people's life and religious views.

We will try to prove the factors that influenced the scientist's psychology during the process of translation by analyzing folk mourning songs performed in connection with Uzbek mourning rituals.

ST:	TT:
Bog'larda ochilgan gulim, voy gulim,	Oh my dear rose that blossoms in the gardens,
Sayrab turgan bulbulim, voy gulim,	Oh my dear rose that sings like a nightingale,
Gullar so'lib, bulbul ketdi, voy gulim,	Oh my dear rose, roses fade and nightingale is gone,
Ortar endi mushkulim, voy gulim.	Oh my dear rose, now my troubles are high(www.millifolklor.com. The Lament Tradition Among the Uzbeks, p.132).

The English translation of this text, which is performed before the burial of the dead person, does not maintain the same rhythm and number of syllables. The number of syllables is 11 syllables in the first and third stanzas, and 10 syllables in the second and fourth stanzas. The repetition of stanzas in verses and the pause after each stanza creates a certain rhythm. But, it is possible to achieve variety of rhythm by changing the order of accented and unaccented syllables in poems according to the English syllabic-tonic system. At the end of each stanza, the radif "woe gulim" was repeated. From this point of view, although the order of rhythm and the number of syllables have been changed in the translation, the meaning has been kept.

The word "voy" expresses an emotional state, pain, sorrow, and grief in yig'i. The word "Oh" is used in the translation to express these feelings. The hyperonym of "flower" in the original is represented by the hyponym of "rose" in the translation. Originally, the word "voy gulim" was constantly repeated at the end of each verse as a radif after mutually rhyming words such as "gulim / nightingale / mushkulim", but in the translation it is repeated at the beginning of each verse as an anaphora.

ST:	TT:
Oqilu/ donoginamga,// voy bolam,// 8+3=11	My clever,/ my wise,// my love,/ 5+2=7
Berdi/ kim achchiq sharob,// voy bolam?/ 7+3=10	Who gave you/ bitter wine,// my love?/ 6+2=8
Ko'zlarim/ sel bo'lib,// voy bolam,// 6+3=9	My tears/ turned to a torrent,// my love,/ 7+2=9
Qildi/ bag'rimni kabob,// voy bolam./ 7+3=10	My heart/ was filled with sorrow,// my love/ 7+2=9 (www.millifolklor.com. The Lament Tradition Among the Uzbeks, p.132).

The translator's personality, decision making and problem solving ability are very important in the translation process. Based on this, it can be said that the translator decided to choose the verse "yuragim qayg'uga to'ldi", that's to say "My heart/ was filled with sorrow" in order to show the mood of sadness and grief in the last line "Qildi bagrimni kabob", which refers to the fact that the mother cannot bear the separation of her child. There is a special place and time of "Yoklov" among the rituals performed after the funeral ceremony. People do not weep in "Yoklov" as they are sung long after the mourning ceremony. Since the theme of "Yoklov" is to remember the dead person, longing, recalling past memories, pity and sorrow are felt more than crying, in this type of songs.

“Yoqlov” songs are divided into several internal types and are grouped under the names of Navruz and Hayit yoqlovs, alla yoqlovs and yoqlov yor-yor according to the time and place of their performance. According to our custom, the relatives of the dead remember him on Navruz or Hayit holidays and sing songs in the spirit and content of mourning. Sweeping and cleaning around the graves and commemorating them in order to bring joy to the souls of the dead during Navruz days has been a national tradition since the ancient times. Navruz yoklavs were sung in the same process. In the English translation of one of the Navruz yoklavs, the sorrows and dreams of a girl who misses her mother are described, that is, she wants to make horses for her mother, write letters, plant “usma” and put “usma” on her eyebrows, she wants the earth to crack and see her mother at least like a snowdrop. For instance:

ST:	TT:
Olmadan otlar qilay	Let me create horses from apples,
Bargiga xatlar yozay	Let me write letters on its leaves,
Navro‘z kuni onajonimni	Let me remember my dear mother,
O‘ltirib yodlar qilay	On the holy Nevruz day (www.millifolklor.com. The Lament Tradition Among the Uzbeks, p.132).

Conclusion

In general, the folklore of the Uzbek wedding and mourning ceremonies and the songs performed in them are so rich and diverse that each of them differs according to its function, place of performance and method of performance. Due to the geographic location and the performance methods these songs are unique and focused on the national spirit, so translating them into other languages is a difficult process. The folklore, rituals and aytings of the Uzbek mourning ceremony were researched and translated in various directions and purposes.

All in all, the translation of folklore works, in general and the translation of wedding songs, blessings, lament ceremonies in a poetic form, in particular, requires special training, ability, skills and experience from the translator. Though there is observed universality between the genres of wedding songs and lament ceremonies as wedding “yor-yor” songs and mourning “yor-yor” songs are differentiated with their optimistic and pessimistic moods. Wedding songs and lament ceremonies like other folk songs are rich in ethnographisms and have widely embodied folk life and religious views.

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