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Т. КАСЫМБЕКОВДУН “СЫНГАН КЫЛЫЧ” ТАРЫХЫЙ РОМАНЫНДА АРХАЙКАЛЫК ЖАНА ТАРЫХЫЙ СӨЗДӨРДҮН КОЛДОНУЛУШУ ЖАНА АЛАРДЫН АНГЛИС ТИЛИНЕ БЕРИЛҮҮ ЖОЛДОРУ

Т. Касымбековдун «Сынган кылыч» тарыхый романы – бир жагынан, кыргыз адабияты өзүнө чейин ушул темада топтогон тажрыйбаны жыйынтыктаган, экинчи жагынан, жанрдын бул түрүн көркөм өнүгүштүн жаңы баскычына көтөргөн нагыз этаптык чыгарма. Улуттук көркөм сөз өнөрүбүздө тарыхый темада жазылган жаңы типтеги биринчи роман. «Сынган кылыч» алтымышынчы жылдары кандай кызыгуу туудуруп окулса, азыр да ошондой эле ыкылас жандырып окулуп жатат. Анын күбөсү катары романдын бир катар тилдерге, анын ичинде англис тилине которулуп, чет элдик окурмандардын да кызыгуусун арттырып жаткандыгын айтсак болот. Макалада кыргыз жана англис тилдериндеги архаикалык жана тарыхый сөздөрдүн колдонулушу, алардын тарыхый жана көркөмдүк маанилерине лингво-семантикалык баа берүү аракеттери жөнүндө сөз болот. Ошондой эле макала Т. Касымбековдун “Сынган кылыч” тарыхый романында аталган категориядагы сөздөрдүн колдонулушун жана аларды англис тилине которуу жолдорун салыштырма ыкманын негизинде ачып көрсөтүүгө арналган.

Түйүндүү сөздөр: архаизм, историзм, берилүү жолдору, лингво-семантикалык, баа берүүчү маани, экспрессивдик, эмоционалдык.

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ИСПОЛЬЗОВАНИЕ АРХАИЗМОВ И ИСТОРИЗМОВ В ИСТОРИЧЕСКОМ РОМАНЕ Т. КАСЫМБЕКОВА “СЛОМАННЫЙ МЕЧ” И СПОСОБЫ ИХ ПЕРЕДАЧИ НА АНГЛИЙСКИЙ ЯЗЫК

Исторический роман Т. Касымбекова «Сломанный меч», с одной стороны, это роман, который обобщает опыт, накопленный кыргызской литературой до него на эту тему, а с другой стороны – роман, который является этапным произведением, поднявшим этот жанр на новый уровень художественного развития. Это первый роман нового типа, написанный на историческую тему в нашей национальной художественной литературе. «Сломанный меч» читается с таким же энтузиазмом, как и в шестидесятые годы. В качестве свидетельства можно сказать, что роман был переведен на многие языки мира и даже на английский, что вызвало интерес у иностранных читателей.

В статье речь пойдет об использовании архаичных и исторических слов в кыргызском и английском языках, попытках лингвосемантической оценки их исторического и художественного значения. Также статья посвящена раскрытию на основе сравнительного метода употребления архаичных и исторических слов и способов их перевода на английский язык в историческом романе Т. Касымбекова “Сломанный меч”.

Ключевые слова: архаизм, историзм, способы передачи, лингвосемантический, оценочное значение, выразительный, эмоциональный.

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THE USE OF ARCHAIC AND HISTORICAL WORDS IN T. KASYMBEKOV'S HISTORICAL NOVEL “THE BROKEN SWORD” AND THE WAYS OF THEIR RENDERING INTO ENGLISH

T. Kasymbekov's historical novel "The Broken Sword", on the one hand, summarizes the experience accumulated by Kyrgyz literature on this topic, and on the other hand, is the highest phased work that raised this genre to a new level of artistic development. It is the first novel of a new type written on a historical theme in our national fiction. "The Broken Sword" is read with the same enthusiasm as in the sixties. As evidence, we can say that the novel has been translated into many languages of the world and even into English, which aroused the interest of foreign readers.

The article deals with the use of archaic and historical words in Kyrgyz and English languages and attempts to linguo-semantic evaluation of their historical and artistic meaning. The article is also devoted to the disclosure of the use of obsolete words in the T. Kasymbekov's historical novel “The Broken Sword” and the ways of their translation into English on the basis of the comparative method.

Key words: archaism, historicism, ways of transfer, linguosemantic, evaluative meaning, expressive, emotional.

This novel is a historical novel vividly describing the social situation of the people

during the Kokon Khanate, a separate period of the national history of the Kyrgyz people.

The use of archaisms and historicisms in T. Kasymbekov's historical novel 'Broken Sword' and the analysis of their transfer into English was carried out on the basis of David Foreman and Sergei Sosinsky's translation. Before analyzing the ways of transferring obsolete vocabulary into English we classified them into:

1. Classification of archaisms and historicisms into semantic groups:

- translation of archaic names of clothing personages;
- translation of historical names of military titles and ranks;
- transmission of archaic names of positions in khan ordo;

2. Classification of archaisms and historicisms according to their ways of translation:

- translation which was translated mostly by transliteration way while rendering archaic words and expressions.

- translation which was made in a direct, word for word way.

- there are sentences where the translator used English equivalents of the archaic words while rendering archaic words and expressions.

- there are sentences where the translator used description and round about explanation while rendering archaic words and expressions.

- the use of archaic and historical words where the translator omitted archaic words in the translation.

1. Transmission of archaic names of personage clothing:

- *Түрдүү кымкап, кашкардын сарала бейкасам чапаны, чийини көз талдырган фарсы, букары килемдери, ар кандай маталар тайы бузулбай жатат.*

It contained piles of rich fabrics-brocade, velvet, different colored Chinese silks.

There was Russian leather, marten, sable, tiger and bear skins, striped Kashgar robes, Persian and Bokhara carpets.

In this sentence to render the names of clothes the translator used not indirect way of translation. For example: түрдүү кымкап – fabrics-brocade, сарала бейкасам – striped Kashgar robes, ар кандай маталар – different colored Chinese silks. Lexically, the translator used the method of description, omitting, adding words as Russian leather, marten, sable, tiger and bear skins. Syntactically, a compound sentence was divided into two simple sentences. So, we can conclude that the translation was indirect.

-*Ал дайыма ордого барганда кийчү саймалуу кызыл кымкап тонун, пансаттык султаны бар ак сеңсел көрнө бөркүн кийген* [6, 203-б.]

Today he was clothed as he was when he travelled to the Horde: an embroidered red robe of expensive fabric, a rich white fur hat with the sultan worn by pansats.

[11, 45-б.] Translation was made in a direct, word for word way.

-*Унчукпай тоолуктардын кымбат саналган ак төөнүн жүнүнөн жасалган быязы чепкенин аткелдирип казыйдын ийине салдырды.*

Yusup silenced him with gesture. Then he ordered an expensive chapar made of camel wool to be brought and thrown over the kady's shoulders.

The expression *ак төөнүн жүнүнөн жасалган быязы чепкен* was rendered into English directly as *an expensive chapar made of camel wool*. We can refer the translation to word for word translation. But the archaic word “*быязы*” which means in Kyrgyz language “*ак*” was omitted in the translation. In a whole we can consider the translation as direct.

-*Башында эски кийиз ак тебетей, үстүндө шөлбүрөгөн теңме чепкен, бутунда баягы уурттары дулдуйган чоң чокой.*

Sheraly walked slowly and carefully, stepping with his feet clad in worn chokois. He was dressed in his old home-made chapar with his old white tebeti on his head.

In the translation the words “*кийиз, теңме, уурттары дулдуйган*” were not

mentioned, they were omitted. So, the translation was not direct. But the translator gave the main idea of the passage.

- Нүзүп *бенарестин кызыл кымкабын* кийген, башында *көк селде, көйкөлгөн кымкабынын ичинен ак камзол*, селдесине бир өңдөш бир *ботокур* курчанган, ботокурда *кынына каухар чөгөлүп алтын менен саймаланган бухаралык зергерлердин эң сулуу шамишары, бутуна тумшугу чукчуйган сары кон өтүк* [6, 223-б.].

Yusup wore a red robe and had a green turban on his head. The dazzling white tunic under his robe was girded by a green belt from which hung a dagger in a sheath of chased gold sprinkled with precious stones-the work of Bokhara jewellers. The ends of his yellow leather boots curved steeply up.[11: 67]

The translation of the word “**бенарестин**” in the sentence was omitted. The color word “**көк**” which means “**blue**” was translated as “**green**”. Kyrgyz people usually use the color word “**көк**” instead “**жашыл**” in comparison with Russian for example “зеленая трава” – “көк чөп”, “зеленое яблоко” – “көк алма”. So, in this case we should consider the translation as completed.

- **Өй, селделер! Тарткыла дейм бутун**, колуңарга жугуп калабы? [6, 253-б.]

Hey, you in the **turbans!** I'm talking to you, **take off his shoes!** Those **chokois** will not burn your hands! " [11:98]

In the translation the word “**chokois**” was added. The expression “**колуңарга жугуп калабы**” which means “won’t stick” in Kyrgyz is given as “will not burn your hands”. Lexically they are different but semantically they have the same meaning.

- Ана көз ача элек кызыл эт бала... Алтын бешик... **Кунда жок каухар кемер...** [6, 216-б.]

Altynbeshik-Golden Cradle-was the name given to the baby [11, 60-б.].

The word combination “Алтын бешик...” is given by transliteration but the expression “**Кунда жок каухар кемер...**” is omitted in the translation So, the translation is considered as half completed.

2.The next group of archaic words which we intend to analyze is the translation of historical names of military titles and ranks.

The following examples were chosen for analysis. As we have observed during our work historical names of military titles and ranks in the translation were translated mostly by transliteration way. The following examples proved our intentions.

- *Алымкул... даңазалуу аскербашысы... Ошол өзү..., - деди, аксаргыч жүзү, көгүлтүр тунук көзү жайнап. - Гм... Өзү келген экен алдыңкы өңүткө...*

“It’s Aлымkul, the famed askerbashi. It’s him all right” [11, 19-б.].

- *Бекназар аке, сизди пансам күтүп олтурат... - деди бир жигит отко жакын келип, Бекназардын кабагы дагы бүркөлүп, унчукпады.*

“Beknazar-ake, the pansat awaits you,” said a jigit approaching the fire.

The archaic word “**пансам**” means in Kyrgyz - аскерлик даража, беш жүз аскердин башчысы (a military degree, a head of five hundred soldiers). The word is rendered into English by transliteration way.

- *Кокон ордосунун бу Аксы багытындагы таасирдүү кишиси, аскер ишинде пансам атагы бар бий (атадан балага кала келген бийлик даражасы (a power degree which is given from father to son)) Абил болучу* [6, 194-б.].

Well known and influential in the whole Aksy district of the Khokand state, Abil-biy had the military rank of pansat.

- *Сол кулагынын үстүнө сайынган жүзбашылык жыгасы бар баатыр бир оор топ жигиттердин ортосунда көрпөчө үстүндө чыканактап, ойго батып, былк этпей жаткан* [6, 192-б.].

Kulkishi was brought to a man lay on a saddle-cloth leaning on his elbow and obviously

pondering a joyless thought, for he was sullen and still, his eyes on the ground. The lying man seemed about thirty years old. He had a red band on his head and over it wore the sultan of a captain. [11:33]

The archaic word “жүзбашылык” in the meaning of (аскерлик даража, жүз жигиттин башчысы – military rank, a head of hundred warriors) *жыгасы* (даражаны билдире турган белги, куш канатынан болот, баш кийимге сайынып жүрүлөт - the sign indicating the degree is from a bird's wing attached to a headdress) was translated into English not word for word but by explanation.

- *Хайт де! Хайт де! - деп, кыйкырып ураан таап токтоло калды. Удайчы эки жакты бат-бат каранды. Анын агы көрүнбөгөн жылтыр көздөрү дуртилдеп аскербашынын далысынан өтө баптады [6, 183-б.]*

“Khait! Khait!”

Suddenly, Alymkul stopped his horse in its tracks. He remained still for only a few seconds, and the dark bodyguard looked around and hastily dismounted.

The archaic word “Удайчы” the translator used not transliteration way but its equivalent from Russian “bodyguard”. The explanation of the word says: “хандын, төрөнүн буйругун аткарып жүрүүчү жан жөкөрү, жан жигит, кайтарып жүрөр жигит – the burden of the soul following the orders of the khan, the bodyguard of the khan, the high rank person”.

- *Нөкөрлөр кыйла артта ат жалына өбөктөшүп, жолбун октон корунушуп, ийрилишип турушкан эле [6, 185-б.]*

Alymkul's retinue was crowded together not far off [11, 24-б.]

The word “Нөкөрлөр” (which means баатырлардын, хандардын жанында кызмат кылып кошо жүргөн жигити, кызматчысы – Buddy and servant of heroes and khans or persons accompanying an important person) - (according to the Kyrgyz explanatory dictionary) was rendered by its English equivalent “retinue”. They have the same meaning in both languages as a person accompanying an important person.

- *Казынанын кошунунан башка да, курал кармоого жараган эр бүлөдөн сансыз каракелтек жыйналды [6, 256-б.]*

The Khan's troops battled together with the militia, which included all the townsfolk who could hold a sword [11, 100-б.]

The archaic word “каракелтек” which means “элден чогултулган жардамчы күч, ополчение” from Russian, in Kyrgyz, was rendered into English by the word “militia” which meaning coincides the Kyrgyz variant.

- *Күн мурунтан бекем уюшуп алышкан кутумдар уурттарынан жымыйышып, кубанычтуу көздөрүн үлдүрөтүшүп, Шады ынактын сөзүн кубаттап баштарын акырын ийкеп турушту [6, 271-б.]*

The other participants in the conspiracy smiled and nodded their heads in support of Shadyh's words [11, 117-б.]

The archaic word “кутумдар” according to Kyrgyz explanatory dictionary means “жашыруун уюмдун мүчөлөрү” – (participants in the conspiracy) translated into English by explanation.

- *О, хазрати... Бийлик эгеси паша... [6, 250-б.]*

“Oh ruler! The king is the master of power, of course [11, 96-б.]

- *О, жок, хазрати!.. Кокон ордосу акыл толо каллаге муктаж, каруу толо колго муктаж... [6, 252-б.]*

Khokand needs a wise head and a strong hand, ruler [11, 97-б.]

The word **хазрати** is an archaic word to turn to khans, the word **паша** is as khan. They were rendered into English by explanation.

- *«О, тагдырдын ойну... Ал Алымкул аталык (ордодогу эң улуу даража, хан жаш*

мезгилде өлкөгө башчы, хан атасы) эмес беле? Бүтүндөй бир уюктуу журттун туткасымын дечү эмес беле? Акылдуу тандап бурадар күттөдү беле, белдүү тандап сүйөк күттөдү беле? Кайда алар?

Oh, the play of fate! He, Alymkul, the all-powerful ruler, the pillar of the people and state. Had he not chosen the wisest as friends and the strongest as relatives? Where were they all? Why was no one there when he lay choking ion blood?

The archaic word “**аталык**” according to the explanatory dictionary of the book “The Broken Sword” is – “ордодогу эң улуу даража, хан жаш мезгилде өлкөгө башчы, хан атасы” was given into English as “**the all-powerful ruler**” which is an explanation to the word “**аталык**”.

Бир кечте Нүзүп шаардан казыйын жалгыз чакырып алды. Ортого түрдүү жемии, тамак толгон дасторкон жайылды. Үчүнчү киши отурган жок. Нүзүп ордо тартиптеринен, шарият эрежелеринен, тарыхтан, көбүнчө ордо тарыхтарынан кеп тартты. Хандын даражасын, увазирлердин ордун, аскер башыларынын мүмкүнчүлүктөрүн сурамжылады [6, 250-б.]

One evening he summoned the kady or city judge. Sitting at a richly served dostarkhan, they had an eye-to-eye talk. Yusup spoke about law and order in the state, the rules of the shariat, and history, above all the history of the Khanate. He inquired how the Khan should behave and about the rights and duties of his viziers and military commanders [11, 95-б.]

The words “**казый, дасторкон, хан, увазирлер**” were translated in a transliteration way as “**kady, Khan, viziers, shariat**” but the word “**аскер башылары**” was given by description as a “**military commanders**”. The translation of this sentence is applied to a complete translation.

- О, аллаяр! Ордоңуз көн чокой атыкты! - дешип көкүтүп эсине салышты [6, 268-б.]

"Oh magnificent one, your palace is called the home of the raw leather chokois" [11, 114-б.]

The archaic words in the sentence were rendered into English by direct translation.

- Султандардын жолуна... Чилтендердин жолуна... Аллаху акбар, аллаху акбар... — деп уламанын гана үнү киркилдеп басылбай турду [6, 225-б.]

"Allahu akbar! Allahu akbar! " the priest cried out hoarsely several times [11, p. 69].

In the following example the translator omitted both archaic words “**Султандардын, Чилтендердин**” that is why we consider the sentence as not completed.

Obsolete words are rarely used in oral and written speech and serve as an auxiliary means of communication. Stylistically, they are classified as an expressive-emotional dictionary, unlike other vocabulary. Therefore, although they are not so necessary for the functional styles of literary language as a living source of artistic description, writing serves as much-needed means, creating a separate expressive and emotional layer for a literary work. This definition is devoted to the semantic and stylistic nature of outdated vocabulary and confirmed in the J.Mamytov’s work “Some questions of the language of a work of art” [7, p. 32].

The article provides information about the archaic words used in the novel “The Broken Sword” and the ways they are translated into the English language, which is confirmed by examples.

While analyzing the ways of transferring archaic words of the novel into English, comparative method is used on the basis of the translation texts made by translators S.Sosinsky and Davin Foreman. Translators used various techniques of translation of the archaic words of the novel.

To sum up, it can be said that archaic words give the work of art an aroused character and serve to make them stylistically colored. Since the centuries-old worldview, culture and aesthetics of the people are preserved in words with a national flavor, the translation of such

materials requires accuracy, as close as possible to the original. The names of national food, clothing, rituals, customs, and weapons which belong only to the Kyrgyz people are rendered into English, the translation of which is difficult due to transliteration or description.

Therefore, we appreciated the high level of the translator's ability to use the means of artistic expression when describing various natural phenomena in the novel, the heroism of the main characters in battles, love for the motherland, the desire for freedom of people. We think that this special quality of translation allowed them to achieve equivalence in the transfer of archaisms and historical words of the novel and other means of artistic expression to the English language. Therefore, we are sure that the translation style would impress foreign readers and give the opportunity to experience the means of artistic expression of the novel, the expressive and emotive flavor of archaic words which describes the ancient life of Kyrgyz people in the work which is the biggest among historical novels that is created by the unique writer Tologon Kasymbekov.

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