

Descriptions of Ceremonial Ethnographisms in the English Translation of “Alpamysh”

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Abstract: The article discusses ethnographisms associated with the social life of Uzbek nation. Familial ceremonies, rituals, traditions some of which are still in existence and beliefs are described in the dastan “Alpamysh”. The article deals with the Uzbek heroic epos “Alpamysh”. The works of prominent authors about dastan and the research fulfilled by them in this sphere are discussed. The translations of dastan into several foreign languages which display the interest of the scholars from the different parts of the world and the depiction of ethnographisms that reflect the culture and the social life of the people to whom the dastan belonged are learned as well. The motifs that served as the climax of the dastan events are also clarified. Types of Uzbek familial ceremonies, rituals performed in them, typical Uzbek customs, translation problems of Uzbek lacunes associated with these traditions are given in order to draw conclusions. The theme is analysed in comparative-analytical and descriptive method.

Keywords: Uzbek heroic epos, Folklore, Betrothal of infants, A circumcision feast for the son, Ethnographisms, Chimildik, Ko`pkari, Yuz ochdi, O`lan songs, Comparative analyses.

Introduction

Various rituals, familial ceremonies associated with the Uzbek nation are described in ancient heroic epos “Alpamysh”. Progress of events of the dastan plot directly connected with familial and social ceremonies attracts attention. Majority of the ceremonies create imagination of the essence of similar rituals and ceremonies of Turkic people. So, it is observed that not only Uzbek and Turkic folklorists but also European folklorists are interested in the dastan.

Study of “Alpamysh” Dastan

Views of Uzbek folklorists like Mansur Afzalov, Hodi Zarifov, Maksud Shaykhzoda, Muhammadnodir Saidov, Tura Mirzaev, Malik Murodov, Saodat Yuldosheva, Abduolim Ergashev served as important methodologic factors to investigate the oral epic poem “Alpamysh” theoretically. Especially, a monograph of Tura Mirzaev “Uzbek variants of ‘Alpamysh’ dastan” (1968), a scientific article “Historical roots of Uzbek folk epic poems” by Hodi Zarifov (1976), dissertation of candidate of sciences of Saodat Yuldosheva on the theme “Esthetic and artistic value of Uzbek folk heroic epos-‘Alpamysh’” (1984), doctoral dissertation of Isomiddin Yormatov on the theme “Poetics of Uzbek folk heroic epos”(1994) played a main role in the development (progress) of study of Uzbek Alpamysh.

It should be mentioned that scientific research carried in 1940 on the study of “Alpamysh” dastan by Russian scientist V.M.Jirmunsky and Uzbek folklorist H. Zarifov (1947) attracted scholars of the world. Their book “Uzbek folk heroic epos” was admitted by foreign scholars and it can be confirmed with the publication of the summary of the book in Germany in 1958. C. M. Bowra (1961) used dastan “Alpamysh”

and translated some parts of it while comparing heroic eposes of different nations in her book “Heroic Poetry” which is published in London.

Dastan “Alpamysh” is translated into several languages. This process began in 1939 with the translation of the dastan into Russian language. The poet and translator L. Penkovsky translated an extract of the dastan “Alpamysh” in 1943 and the first part of dastan with the introduction translated by V. M. Jirmunsky was published as a book (1943). Translation of the whole book was published in 1982 in Leningrad. This issue gained a great attention of European people.

The American scientist G. M. Schoolbraid (1975) also gave a short excerpt taken from the dastan and explained it in his book “The Oral Epic of Siberia and Central Asia”.

Doctor of Philology of Oxford University Hasan Paksoy (1989) wrote his PhD dissertation on the theme “Alpamysh: Central Asian Identity under the Russian Rule” on the basis of “Alpamysh” dastan. Scholar’s attempt to give information about study of dastan, traditions of bakhshi, relations of religion and folklore in Central Asia and translation of 832 lines of “Alpamysh” dastan into English is a great research fulfilled by him.

German scholar Karl Reihl (1992) wrote about the dastan “Alpamysh” and translated some parts of it in.

The thousandth anniversary of “Alpamysh” dastan was celebrated on a world-wide scale in 2000. As a result complete version of “Alpamysh” told by Fazil Yo’ldosho’g’li was published. The Turkic translation of the dastan was printed by Oysu Shimshek and Oynur Oz in the centre “Otaturk kultur” (Safarov&Mirzaev, 2006, p.35; Uraeva, 2010, p.75-78), Ankara as a present to the celebration. The book begins with the introduction part of former president of Turkey Sulayman Dimerel. It becomes evident that dastan was translated into Russian, German, English, Turkic languages and scholars of various developed countries have investigated it.

Korean scholar Eunkyung Oh (2014) carried a PhD research in a comparative-typological aspect on Uzbek folk heroic epos “Alpamysh” and Korean folk heroic epos “Jumong” and could be able to reveal many similarities in these two epics. Their study has proved that the Uzbek and Korean national heroic epics as well as the two ethnic groups stemmed from the same “Altai language family” as well as the common genetic roots share many similar features in the course of historic developments (Eunkyung Oh, 2014, p.91). The classifications of traditional motifs of the Uzbek and Korean heroic epics have been investigated through the comparative-typological, comparative-historical, spiritual-analytic methods in four chapters.

Ceremonies Described in Dastan

If paid attention to the plot events of about forty Uzbek versions of the epic poem there given various family ceremonies and typical Uzbek customs such as expecting a new child i.e. a new family member, having a baby, the aid of the older midwives to the mother in the process of childbirth, giving a name to the child, putting the child on mother’s lap, organizing a cradle (wedding) ceremony, organizing a concur before the wedding, sending a crier or an announcer for the wedding, arranging a circumcision feast for the son, giving presents on the occasion of wedding, betrothal of infants when still in the cradle, giving the second name to the child, matchmaking, seeing with the matchmakers, giving consent, meeting secretly with fiancé before wedding, stipulation or testing the groom, gifts presented to the groom on a tray with nine varieties i.e. “kuyovtovoq”, going round the fire (especially, bride and groom), hiding the bride, hanging the nuptial chamber-“chimildik”, assigning fiancé’s friends and representatives, the ritual called “it irrilar” which means snarling, showing the mirror, patting (stroking) the fiancée’s hair, holding the bride by the hand, “kuyov

uloq”-ko`pkari; a game played on horseback in which players struggle for possession of a headless goat or calf carcass, “yuz ochdi”-opening the bride’s face, throwing a stick or putting obstacles in the way and asking for gifts, singing o`lan songs, taking dasturkhon with presents to wedding in a certain artistic form.

In general, description of familial ceremonies and customs specified the plot events and motif contents of the dastan.

J. Eshonqul (2006, p.56), the Uzbek folklorist divides the ceremonies given in “Alpamysh” into two types:

1) Ceremonies that have complete place (permanent) in the contemporary social life (sending a matchmaker, showing a mirror, nine varieties sent in the wedding, circling round the fire and etc.);

2) Ceremonies that partially exist in the current social life (arranging betrothal of infants, “it irillatar”, old woman is dead, assigning contest tasks and others).

Indeed, some kinds of ceremonies have existed up to now, whereas others have not been in use, that is to say they are no longer being held. Concerning this, ceremonies described in the dastan can be classified not only into two but also into three types. Therefore, there can be observed ceremonies that exist no longer in our life. Father’s going hunting before the birth of the child, interpreting the dream, organizing the curse as a ceremony can be direct examples of that.

Translations of “Alpamysh” Dastan

Interest in the Uzbek ceremonies is one of the factors of the translation of the dastan by foreign turkologists. “Alpamysh” is considered the pearl of the Turkic folklore and its English translation given in Hasan Paksoy’s work is distinguished with its significance and

quality. However, this translation has not been done according to Uzbek variant but to Karakalpak one. "Alpamysh" published in 1922 by A. Divay as the Kazak variant erroneously but written down from the narrative version of Jiemurod Boymuhammedov served as basis for translation of "Alpamysh" (Yusupova, 2011, p.11).

Hasan Paksoy is the first foreign scientist who studied dastan connecting it with the history and culture of people. The author's work consists of introduction, four chapters, bibliography and appendix. Hasan Paksoy widely used investigations of the prominent folklorists as V. M Jirmunsky, X. T. Zarifov, T. M. Mirzaev in his work. The third chapter of the work dedicated completely to "Alpamysh" dastan includes translation of the work.

If addressed to the customs and traditions artistically reflected in the dastan in terms of the above-mentioned classification by its translation there can arise a possibility of knowing about the translation problems of depiction of ethnographisms related to existing and non-existing ceremonies of social life. Perhaps, poetic description of betrothal of infants-"beshikkerti" when still in the cradle given in the dastan is translated with numbers as a form of definition of each line:

7. If God favored, the apostle interceded, patron saints (performed a miracle; only

8. progeny we should ask. "These words sounded reasonable to both. (It is agreed that) patron saints

9. are to be visited, God petitioned. With tears, two princes promised each

10. other. "If God gives us children, a son to one of us, and a daughter to the other,

11. would you agree to their betrothal?" "I certainly would" said the other. "If I had a son"

12. (and) "if I had a daughter;" "we will match them," they promised each other.

13. *Even in the absence of a daughter, they became kudas* (Paksoy, 1989, p.10).

Since old times there has been a ceremony of betrothal of infants in the cradle among Uzbeks which is called “*beshikkerti*”. Likewise, this ceremony is considered as one of the ceremonies which has partially kept its position up to contemporary times. Depiction of this ceremony in the English translation of the dastan informs the readers of our national ceremony which is being forgotten.

Dastan begins directly with the interpretation of this rite. According to this, a story is told about childless prince brothers who have babies later would become related by the marriage that’s to say, they would become match-makers in the future. As usual, “*beshikkerti*” was held when boys and girls were forty-days old. However, in English translation one can observe the ceremony which had been held before the children were born. It shows that Karakalpak variant of the dastan translated into English slightly differs from Uzbek variant.

Translation Problems

In the translation of dastan the word match-maker- “*kuda*” is given in the same form as in the Uzbek language, but according to English orthography and orthoepy it is preceded with indefinite article “*a*” which is peculiar to English nouns from the grammatical point:

“A Kuda connotes giving or taking a girl from another family in marriage. Baybora and Baysari have thereby become “in-laws” (Paksoy, 1989, p.58).

The lexeme “*quda*” is defined in translation as if it means giving or taking a girl from another family. The word match-maker is given with English equivalent “*in-laws*” as well. It shows several translation

ways of Uzbek ethnographisms: transliteration “kuda”; direct translation: “match-maker”; using equivalents in order to avoid the repetition. The word “prince” is used by the translator in order to show brothers’ position, but they are explained as “bay” in the commentary.

The interlingual semiotic asymmetry is evident in appropriateness of form and content, that’s to say a word expressed in a language may not be observed in other languages. The attempt of creating equivalent, adaptation of the pronunciation, finding analogue and adequate words in the translation are observed. Translator adapts Uzbek words “*кyда*”, “*бoй*” to his own pronunciation. Backlingual, explosive, voiced consonant “*к*” of the Uzbek phonological system is changed to another mediolingual, voiceless consonant “*к*”. Wide, front, labial vowel -“o” in the word “*бoй*” transferred to backlingual, wide vowel - “a”. Thus it is admitted as an attempt of creating equivalence in the process of translation and is not refused (Aznaurova et al., 1989, p.7).

When a baby is born it is accustomed to organize a large party, holding several games in honor of the newborn child. In the past when babies were born sport competitions as wrestling or “*Oltin qovoq*” which means “Golden Pumpkin” were held. Influential side is that such depiction is also given in the dastan “*Alpamysh*”. For example, detailed description of such games is given in the following English extract:

20. [...] *When stomachs protrude with pregnancy, eyes could not see the ground. The celebrated day*

21. *arrived. Baybora's wife gave birth to a son and a daughter. Baysari's*

22. *wife, to a daughter. A great feast was arranged. Ninety mares*

23. *were skinned, hearths were fired in every direction, altun kabak was shot.*

24. *Smart sword plays were made. Wrestling contests arranged. Games lasted thirty*

25. *and the feast forty days (Paksoy, 1989, p.11).*

These five-six lines describe a ceremony which is still kept in the social life of the nation until nowadays. This party is held in honour of child's birth. The word combination “*Олтин қовоқ*” is given as “*Altun Kabak*” and the process of the game, rules to be followed while playing it are given in English translation as follows: “*The kabak game was frequently performed on a large scale and with great pomp on the occasion of the birth or circumcision of the sons of the Sultans and of the Grand Amirs*” (Paksoy, 1989, p.60).

Numbers as ninety, forty, thirty are frequently addressed in the dastan. Uzbeks from the old times believed that the numerals expressed special meaning (Juraev, 1993).

Golden cribs were placed in the house. Both Princes

26. brought their children, and placed them in the arms of the mollas.

27. “You, the chosen people of God, name the children” (the mollas were asked), “and pray for them.”

28. All the princes thus displayed confidence (in the mollas). Robes of Honor were presented (to the mollas).

Discussion ensued, names were suggested for the children.

29. The Princes were not satisfied (with the proposed names).

30. Upon casting an eye towards the kible, hoca mollas

31. (in their distinctive garb) were beheld. These were God's servants, seven kalendars (Paksoy, 1989, p.11).

Giving appropriate name to the child was a large ceremony and it was held with special preparations. In order to choose name for the newborn child mullahs were called. A big party was organized for this reason in “Alpamysh” and mullahs were invited as well. Brothers didn't like the name, which had been chosen by mullahs. At this moment, dervishes came in to the ceremony and they were asked to take the responsibility of giving the name to the children. Dervishes gave names

to both infants. They called the boy baby Alpamysh and the girl baby Gulbarchin. Uzbek ethnographisms *mulla*, *darvesh*, *qalandar*, *qibla* are preferred to use in original form in English translation of the dastan, in other words the translator used here transliteration. Just the vowel of the words assimilated or dropped. For example: *Gulbarchin-Glbarchin*. The vowel “u” is reduced.

The ritual “To`n Kiydirish” which means to put a robe on a person at mourning and wedding ceremonies plays a significant role. Presenting robes to mullahs is mentioned in English translation (28-line) too. D.Uraeva in her monograph “The Folklore of Uzbek Rituals” mentions that putting a robe on the men’s shoulder on their lucky and happy days has become an absolute tradition. Because robe and girdle are described as symbols of male hood; besides, it is a usual clothing of our ancestors and it has been believed that the robe is protector of soul and body (Uraeva, 2004, p.56). Description of closing process in the dastan illustrates that such a traditional custom has been widely spread.

45. ended. Seven years passed. One day, the two Princes sat down and conferred.

46. “We asked for a son, and were endowed with one; same for a daughter. We became

47. kudas. We are getting old, youth is fleeting. We have feasts to attend)

48. yet. Let us mount the Karakasga horses, and braid their tails.

49. When we get older, it will hurt more when we fall off the horse while playing kok boru.”

50. They chose good horses, and proceeded to play kok boru. Baysari Bay

51. grabbed the goat and took the lead. Baybora Bay gave chase after him, grabbed

52. a leg of the goat. Baysari Bay did not let go. Both of them contested,... (Paksoy, 1989, p.12)

Two brothers decided to organize the game “ko`pkari” before the betrothal ceremony when their children grew up. This game was usually held on the wedding days and during the holidays. Nowadays this game is also organized on the same occasions. According to this it can be said that this tradition is considered consecutive tradition existing up till now. Thus, the brothers planned to hold this game when Alpamysh and Oybachin became seven years old. In the above mentioned English extract of the dastan which covers the information about the game “ko`pkari” is given as “ko`k-bo`ri” and the process is described. Boybo`ri and Boysari had a row in this game. Being insulted by Boybo`ri Boysaribiy didn’t want to see anybody and stayed in for seven day and night. At last, Boysaribiy, who was put down, left for a distant place.

“Alpamysh” which was told by (heard from the mouth of) famous bakhshi Fozil Yo`ldosho`g`li in 1927-28 was written down by Mahmud Zaripov and prepared for publication by To`ra Mirzaev under the leadership of the Uzbek folklore study founder Hodi Zaripov. This variant of the dastan informs that zakot (alms) became the reason of the brothers’ disagreement and this motif is the climax of the dastan events. But it becomes evident that in the Karakalpak variant of the dastan which formed the basis of the creation of the English translation the game “Ko`pkari” served as climax. It shows that this variant is more ancient rather than Uzbek one, because this game symbolizes the mythological belief of the Turkic people about the vernal equinox, seeing off winter and renovation of the dead nature. Thus, the terms “pass”, renovation peculiar to it served as the artistic-symbolic means of change (moving from one event into another) in the dastan.

Reverence for Cults and Totems

Alms are one of the five pillars of the Islam. Its penetration into the plot of the dastan is consequently connected with the start and spread of the Islamic religion. Reverence for cults of nature and totem of wolf is more ancient rather than this and associated with the archaic layers of the artistic thoughts of the Turkic people.

Well-known Uzbek folklorist Mamatkul Juraev writes about the reverence for the wolf totem and appearance of the game “ko`pkari” connected with it: “Ko`pkari” is a national game formed in the development process of Navruz rituals based on the beliefs of defining the amount of the new year harvest. “Ko`pkari” which was the symbolic game of the start of the year at first lost its feature as the sacred tradition and became the traditional element of all holidays and festivals, and the wedding ceremonies. “*Ko`pkari*” is “*ko`kbo`ri*” in essence and connected with the imagination of the wolf revered for as the sacred creature among the Turkic people. According to the legends of the Turkic people, O`g`uzkhon met the “ko`kbo`ri” which means “blue wolf” and learned farming, cattle-breeding and handicraftsmanship. The day nation had abundance of food was celebrated as the beginning of the year and symbolic game of that day was called “ko`kbo`ri” in honor of this sacred creature (Juraev, 2010, p.153).

Seven years later after Boysaribiy’s arrival to Toychakhon’s lands Barchin becomes famous with her beauty. Saray (palace) officials (“amaldor”s), stemp bearers i.e. “muhrdor”s and all who knew Barchin described her beauty to Toychakhon. The events have developed in this way and description of still existing matchmaking ritual is given in the English translation of the dastan as the following:

108. it from the Kalmak Taysha The news of Barchin's beauty reached the ear of the ruler of the land. Sixty two*

109. alemdar, thirty two mhrdar, all of whom heard about it. They all

110. gave a description of Barchin to Tayscha Khan. “May we be sacrificed, the pauper Baysari,

111. who came earlier (to your land), has a daughter. She is worthy of you.” The Ruler was amenable (to the suggestion).

112. (Tayscha said) “Wouldn't he give me his daughter, and call me his son-in-law?”

113. The officers and servants declared: “Who will he find better than you. Taksir.” (Tayscha said:) “Go

114. ask him.” At that time, there was another Kalmak named Karajan,

115. who was a valiant and mighty warrior. He was the lord of a castle (Paksoy, 1989, p.16).

When the girl becomes an adult ideas about her beauty and intellect are spread all over the place (location). Choosing an appropriate girl for the fellow puts relatives, neighbours into difficult position to think over deeply. That's why choosing the girl becomes a special ceremony for the groom's close relatives. The extract given above describes the events connected with Barchin's beauty. Ethnographisms as “alamdor”, “muhrdor”, “taqsir” and “lord” are used in the translation of the ceremony and the notes to clarify these words are given as well. The word “amaldor” is given in the form of “*alemdar*” which shows the transposition of sounds and letters in a word and this is the example of metathesis. There is no an equivalent of the word “*алемдар*” in the Uzbek language. There are words “*аламдор*”, “*аълам*”, but they have other meanings. The word “*аламдор*” is an adjective which belongs to Arabic, Persian and Tadjik languages; and it is described as “Аламдор”- a person who is responsible for the flag, the flag bearer in the explanatory dictionary of the Uzbek language (Mirzaev et al., 2006, p.66). The word *a'lam* is depicted as the Arabic word which means intelligence and wisdom. “*A'lam*” was used to describe the knowledgeable person of the shariat in old times (Mirzaev et al., 2006, p. 124).

The sound “u” inside the word **“muhrdor”** is reduced in English translation and took the form of **“mhrdar”**. The historical word **“muhrdor”** is explained as the person (the official) who had the seal (kept the stamp) (Mirzaev et al., 2006, p. 665). The word **“taqsir”** is transliterated. The same word is described as *“taqsir: arch.(Arabic) (form of address) master, your honor, lord (Dirks, 2005, p. 309)* in the Uzbek-English dictionary and is put in one line with the word lord. It is difficult to join the idea of the adequacy of the words **“taqsir” and “lord”** because “lord” as a historical social lexeme peculiar only to English nation is in the list of historical words: historicisms of the English lexicology and used for the people with high material wealth. This word is not found in the Uzbek lexicon. **“Taʼcup”** means especially, people with the religious knowledge and representative of the Islamic religion. This word is an Arabic word in fact and means contraction, reduction; minority; weakness, indifference. But as the old borrowed word used to treat officials, wealthy people and mullas with respect in the Uzbek language (Mirzaev et al., 2008, p. 39). That’s why the adequacy of the word “taqsir” with the word “lord” is a bit disputable.

Betrothal of the girl and fellow is the initial stage of wedding ceremonies and it is distinguished with its rituals. The guests visit the house of the girl chosen to be the bride. Matchmakers usually inform the reason of their visit saying these words: you have a daughter, we have a son, or we came to be a slave of your house. This ceremony is bound up with other rituals and finishes with the wedding ceremony if the girl, her family and parents agree.

*140. ask for his Muslim daughter's hand in marriage Matchmaking is done by ambassadors * so is*

*141. making enemies * I am a hunter who let loose his birds of prey * You have a daughter, we have a son*

*142. I came as an ambassador for your daughter * you braid the mane of your horse * You*

*143. are the respected leader of the Kungrat * Nine of us sent by Taysha * Nine by Karajan*

*144. If you say The Ruler, then to Taysha * if you say Warrior, then to Karajan * you have the choice (Paksoy,1989, p.18).*

The extract given above describes the visit of the groom's ambassadors i.e. matchmakers to the house of the bride. The girl's family can give their consent if they think that he is an appropriate candidate. Many people can ask the girl's hand, but the choice is done by the girls. She can choose the groom by testing him on several conditions. But these rituals as testing the fellow and putting conditions are almost forgotten nowadays. Depiction of these rituals in the English translation of the dastan can form imagination about them.

** If he is Taysha Khan*

*174. I am Barchin * We are the guests (in his dominions) He should*

*175. give us six months grace * When six months pass * thin*

*176. becoming fat * Then he can strike his white lance * I will wear my gold garments*

*177. I need the time to gather my mind * From a distance of forty days * That I, Barchin came*

*178. I will submit myself * to spend a life*

*179. without worries * From a distance of forty days * (he) whose horse comes first*

*180. not calling him Kizilbash * or Kalmak * I am*

*181. unlucky Barchin * Go tell your Khan * I will marry the one I (thus) choose”(Paksoy,1989, p.20).*

According to the extract Barchin makes four conditions for Alpamysh and ninety heros. They are: shooting an arrow, shooting coin from the distance equal to 1000 steps, racing, winning ninety alps (heroes) in wrestling. There was Alpamysh among the admirers of Barchin. That's why he took part in wrestling with Qorajon.

306. *At that time, the seven Saints who named Alpamysh appeared.*
307. *The Saints came and worked their magic, weighed down (Alpamysh).*
308. *Alpamysh became so heavy that, Karajan was not able to lift him up.*
309. *Karajan tried to throw him. Karajan was not able to move him.*
310. *Karajan thought: "Is this a walnut tree, deep rooted, that it does not move?"*
311. *Karajan deferred to Alpamysh. He (Alpamysh) called God's name three times.*
312. *He called his seven saints, grabbed Karajan's belt.*
313. *Picked him up, turned and heaved Karajan under himself. Embraced him so tightly*
314. *that Karajan's nose started bleeding. When Alpamysh threw him down, Karajan started to beg for mercy*
315. *and said: * "Young horse runs in his time * the*
316. *one who is a batir, will use his shield * You broke my back,*
317. *took my life * If it is Barchin you are looking for, she will be found*
- * I was*
318. *alone, now I have an equal * I was fooling myself with the falsehood of superiority*
319. *I accept your God, and his apostle * I become friends with you,....*
- (Paksoy, 1989, p.27)

The hero's growth within hours instead of the days, courageous deeds from childhood, invulnerability of them is depicted together with the extraordinary actions of heroes in heroic eposes. This extract describes how saints helped Alpamysh to win Karajan. He was invulnerable. Karajan admitted that Alpamysh was an appropriate contestant and wanted to make friends with him.

According to the next competition six months later Barchin would get merry to a person who won the race. Karajan took part in

racing with Alpamysh’s horse Boychibor and became a winner. Thus, Alpamysh got married to Barchin.

Performance of several rituals before Alpamysh enters “*chimildiq*” are not described in vain in Uzbek version of the dastan. These rituals had deeply penetrated into everyday life of our nation. Most of them have been kept until nowadays. Description of these rituals in the plot of the dastan served to support the vividness and made the events believable. The English translation of the dastan narrates the long talk of the newly wed couple and rituals, traditions connected with “*chimildiq*” are not mentioned.

747. *The swelling of the hooves disappeared * Mounting, (Alpamysh) went galloping * The winning*

748. *horse * walked forty days and nights * When he (Alpamysh)*

749. *was satisfied that Baychobar has totally recovered he joined Barchin*

750. *With Karajan * the three gathered in the house * in the land of Kalmak*

751. *The marriage ceremony (of Alpamysh and Glbarchin) was held * They enjoyed themselves*

752. *When the girl and the young man get together * who does not know of the custom * They*

753. *conversed * Dawn broke * (The two) renewed ablution (Paksoy, 1989, p.51).*

Vezirs advised Toychakhon not to let Alpamysh take Barchin to his motherland and offered to compete one more time.

778. *You are trying to go back on your word. Taksir (fate). (He said to Taysha:) "I will contest." The ruler called*

779. *one of his wrestlers to the field.*

780. *The wrestler came out to wrestle. Alpamysh prayed to **H.z. Ali**,*

781. *grabbed and threw him mightily at the*

*782. feet of the Ruler. False wrestlers cannot survive. In half an hour,
783. he demolished the Ruler's nine wrestlers. Then, no one else
wanted to contest (Paksoy, 1989, p.53).*

Toychakhon did not keep his promise and played tricks saying that it was not Alpamysh who won racing, it was his horse. He wanted Alpamysh to contest with his wrestlers. Pride did not let Alpamysh leave that country without contest. So he contested with strong wrestlers of Toychakhon's palace. Finally, Alpamysh defeated all wrestlers and took his beloved Barchin and her parents to his motherland. Thus Alpamysh was able to renew the relationship.

Conclusion

All in all, the liveliness and trustworthiness of the events of the dastan are supported with the description of the rituals of three types. The dastan is very important because of the events and still existed familial ceremonies described in it.

The interlingual semiotic asymmetry is evident in appropriateness of form and content, that's to say Uzbek ethnographisms cannot be observed in other languages.

The translation of the dastan into several languages causes admiration and the translation problem at the same time.

The attempt of creating equivalent, adaptation of the pronunciation, finding analogue and adequate words in the translation indicate the skillfulness of the translator.

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