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## Kalmyk Heroic Epic “Jangar” in the Original and Translation as a Bilingual Phenomenon: Thesaurus Modeling of Epic Lexicon and Translation Strategies

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### ABSTRACT

This article is a continuation of many years of work devoted to the study of the lexical space of the Kalmyk epic discourse, in particular the songs of the Kalmyk heroic epic “Jangar” in the original and in translation into Russian. The relevance of the stated topic is related to the problem of the integral study of language and culture. The article is devoted to the study of the key issue related to the definition of the semantic structure (semantema) of a word, unambiguous or polysemantic. In the latter case, the semanteme is considered as a system of sememes of the lexeme as a whole with the aim of developing an algorithm for determining the original meaning of the word and strategies for its model lexicographic description and translation into other languages (Russian, English, etc.). The discussion focuses on translation strategy. The study of the epic text as a bilingual phenomenon in the translational aspect is of great interest from the point of view of the representation of the realities of material and spiritual culture in the Kalmyk original and the methods of their transmission in the translation language. The following tasks were set in the work: description of the theoretical basis of the study based on the analysis of scientific literature on the stated topic; analysis of the historiography of the issue. Three main methods represent the research methodology: descriptive (observation, generalization, interpretation and classification), comparative and systemic. We used such techniques as analysis and synthesis.

**Keywords:** Jangariada; Kalmyk Heroic Epic; Thesaurus; Epic Lexicon; Translation Strategies

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## 1. Introduction

In recent years interest in the epic heritage has grown markedly. In the context of globalization, the problem of preserving epic works as the cultural heritage of a particular people, introducing new texts into scientific circulation, and publishing a scientifically adequate translation of an epic text is extremely relevant.

An epic is a long narrative that describes heroic significant deeds and events.

Jangariada as “a genre of oral and written literature consisting of tales about extraordinary actions and events in a mythological or pseudo-historical past”<sup>[1]</sup> occupies an exceptional place in the world epic heritage, representing a synthesis of the epic tradition of storytelling in general and the phenomenon of the epic text. Thanks to the efforts of many generations of scholars, the epic was recorded and repeatedly published.

The role of the epic and, more broadly, folklore in the development of the Kalmyk literary language and in the formation of modern Kalmyk literature is well known. Oral folklore, to which Kalmyk writers have always willingly turned, was and remains a model for all masters of words. Once called the “Iliad” of the Kalmyk people and all of Central Asia, the epic “Jangar” is rightfully considered a true pearl of the original oral creativity of the Mongolian peoples, “the summit of Mount Sumeru”.

The epic, as is known, exists in its regional and local traditions. In the epic heritage of the Central Asian peoples and, more broadly, the peoples of Eurasia, a special place is occupied by three large national-regional versions of “Jangar”: the Volga Kalmyks, the Xinjiang Oirats of China and the (western) Mongols<sup>[2]</sup>.

The epic tradition of the Kalmyks of Russia and the Oirats of China and Mongolia occupies a special position in the folklore space of Eurasia<sup>[3–6]</sup>. The extensive historiography that has been formed to date demonstrates the breadth of coverage of topics and the depth of research interests<sup>[7–9]</sup>. It makes it possible to identify the urgent key tasks facing the epic scholars of China and Russia. The article undertakes an overview of the pressing problems of Russian and Chinese epic studies at the present stage.

The Kalmyks are the westernmost people of Mongolian origin, who have lived for more than 4 centuries in a foreign ethnic environment in Europe, in the south of Russia, as a

result of the departure of the Oirats from Central Asia, their historical homeland, where related ethnic groups still live.

Time has no power over the epic. The Kalmyks have carried their epic through centuries and generations. Being in a foreign ethnic environment for a long time, they managed to preserve their original epic art. At the same time, it was noted that the Kalmyk “Jangar” has something in common with Russian epics<sup>[10, 11]</sup>.

Comparative studies are of particular interest<sup>[12–14]</sup>.

The epic was translated into many languages of the world: Russian, Mongolian, Chinese, Korean, Japanese, English, German, Azerbaijani and Turkish, Kazakh, Turkmen, Belarusian, Ukrainian, Balkar, etc.

The object of this study is an epic text and its translation into Russian taking into account English equivalents. A researcher, when starting to analyze a selected object of study, must have a good knowledge of the history of the issue, be aware of the latest achievements in this branch of science, and the results of previously conducted research in the area of interest to him, which, unfortunately, is not always observed, and this, in turn, leads to unfortunate omissions and blunders.

## 2. Literature Review

The study of the epic is a long-standing tradition of world Altaic and, more broadly, Oriental Studies. Jangar Studies as an integral part of Epic Studies and Folklore Studies has formed an independent branch of world Mongolian Studies.

The analytical novelty of the study lies in determining how popular and relevant today are the problems that Jangar scholars have worked on and are working on. It is necessary, based on the data already available in Jangar Studies, to identify issues that have not come to the attention of scientists, as well as previously unstudied or on the periphery of research interest, and to outline ways to solve them, to identify priorities and prospects for further development of the specified problems. The review will show how deeply researchers have managed to advance in solving a particular problem, and what distinguishes the new stage of Jangar Studies.

Research devoted to “*Jangar*” has long been aimed, as a rule, at solving purely folkloristic problems associated primarily with the analysis of the plot from the point of view

of the cyclization of the epic.

As a review of the available research shows, the Dzhangar epic has also attracted the attention of modern scholars: Chao Gejin, B. Damrinjab, F. Erdmann, D. Taya, B. Mönkkö, Kr. Dobrzynska, etc.

Epic lexicology and lexicography have not received sufficient attention for a long time. There were practically no linguistic works, with some exceptions (B.Kh. Todayeva, G.Ts.Pyurbeev, etc.). Meanwhile, a full-fledged study of the epic is impossible without a thorough lexicographic analysis of text material. The multifaceted phenomenon of the epic today is increasingly in the field of view of modern linguists studying the linguistic specificity of the oral and written heritage of the Mongolian peoples. But epic lexemes are inconsistently included in the vocabularies of ordinary dictionaries and do not receive adequate descriptions in them, therefore a specialized thesaurus description of the vocabulary of “*Jangar*”, built exclusively on epic material in accordance with certain principles, is intended to fill one of the gaps in Kalmyk lexicography. Such a dictionary, accumulating information about the lexical wealth of “*Jangar*”, will give an objective idea of the lexicographic portrait of the key words of the epic<sup>[15]</sup>.

Researchers quite rightly consider the language of the epic as a reflection of the ethnocultural tradition of the Oirat-Kalmyks. It is precisely the heroic specificity and ideological concept that determine the peculiarities of the vocabulary of the epic. Some words, being lexical markers of traditional life, have already passed into the passive vocabulary.

At the end of the last century, it was said that, firstly, “an exhaustive lexical dictionary is needed for the entire “*Jangar*”, and secondly, “a comparative dictionary of artistic means of all versions of “*Jangar*” is needed in parallel”<sup>[16]</sup>.

The first attempt to analyze the grammatical and lexical-stylistic features of the language of the *Jangar* epic is known to be associated with the name of the famous Mongolist B.Kh.Todaeva. The source base of her monograph “An Attempt at a Linguistic Study of the *Jangar* Epic”<sup>[17]</sup> was 12 texts published in 1940: ten songs from the epic repertoire of Elyan Ovla, recorded by Nomto Ochirov in 1908 in Iki-Bukhus, the storyteller’s homeland, and two songs recorded in 1862 (by K. F. Golstunsky).

*Jangar* consists of many cantos, each of which is a relatively independent story within the entire epic cycle. The

new scientific paradigm is based on the corpus approach. The linguist’s appeal to the epic text presupposes the study of the idiolect of the storyteller. As empirical material, it is necessary to involve the texts of the epic “*Jangar*”, belonging to different versions (subversions), cycles and repertoires of the epic tradition, and, accordingly, a corpus of text examples.

The source base of our work is represented by published and accessible publications in Kalmyk, Mongolian, Russian, English and other languages. The texts of the epic “*Jangar*” belonging to different versions (subversions), cycles and repertoires of the epic tradition, and, accordingly, the corpus of text examples were used as empirical material.

Research in the stated vein requires the use of a descriptive method based on direct observation of the textual functioning of lexical units and their semantic-etymological characteristics, as well as techniques of component, quantitative-statistical, comparative-typological, dominant analysis. A logical question arises: is the dominant vocabulary genre-marked? Of course, a comparative study of the lexicon of different versions and subversions of “*Jangar*” will become much more accessible if dictionaries of the language of individual repertoire cycles are created: BM — Cycle of songs from the repertoire of Basng Mukövün (Mukeben Basangov); BN — Song from the repertoire of Baldr Nasnk (Nasanki Baldyrov); BTs — Bagatsokhur version; MD — Maloderbet version; OB — Song from the repertoire of Ovshin Badm (Badmy Obushinov); ShD — Cycle of songs from the repertoire of Shavalin Dava (Dava Shavaliyev); EO — Cycle of songs from the repertoire of Eelyan Ovla.

### 3. Theoretical Framework for the Current Study

The development of any scientific discipline depends not only on a sufficiently representative source, documentary and research base, but also on theoretical and methodological prerequisites. We distinguish the following main aspects (directions) in the study of the epic: 1) textual (preparation for publication and publication of song lyrics); 2) historical and genetic; 3) historiographic, scientific, terminological, bibliographic; 4) translational (translation from Kalmyk into Russian, Mongolian, Chinese and other languages); 5) folklore; 6) linguistic; 7) cultural, ethnographic, art criticism, religious studies; 8) performance (musicology); 9) educa-

tional and pedagogical; 10) scientific and organizational (conferences); 11) museum and exhibition; 12) scientific and search (expeditionary). It is clear that all these aspects of Jangar Studies cannot find uniform explicit expression.

Theoretical and methodological achievements of recent times make it possible to expand the subject field and adjust the scientific instrumentation. The cultural multidimensionality and semantic multi-layeredness of the epic word serve as a prerequisite for its multifaceted study.

From today's perspective, we can talk about fundamentally new directions and methodological approaches in the study of the epic, which owe their appearance to the level of development of modern linguofolklor studies. It is important to pay special attention to new perspectives of studying the text of epic songs (specifically linguistic, linguofolklor, linguocultural), which emerged at the end of the XX and beginning of the XXI centuries, emphasizing the need to apply interdisciplinary and corpus approaches to studying the epic text using information technologies.

Today, the problem of creating a vocabulary is acute. The starting point is related to the development of the concept and structure of the dictionary. Thesaurus dictionary definitions should be oriented towards the use of the word.

The step-by-step solution of theoretical and practical problems includes the following stages:

- (1) Working with texts that form the source base of the study.
- (2) Lexicographic processing of text material.
- (3) Determining the macrostructure of the dictionary (compiling a vocabulary list).
- (4) Determining the unit of the vocabulary list (headline word, vocable, lemma).
- (5) Determining the microstructure of the dictionary (the structure of dictionary entries).
- (6) Determining the media structure of the dictionary (identifying lexical-semantic groups of words).

The fifth task seems to be the most difficult. The algorithm for compiling a dictionary entry is seen as a step-by-step procedure: Step No. 1 - identifying all contextual meanings of the headline word. Step No. 2 - determining the number of lexical-semantic variants of the word (mono- or polysemantic). Step No. 3 - identifying similar meanings in different words.

## 4. Discussion and Results

When creating new lexicographic works, it is necessary to make appropriate adjustments to the dictionary definitions of words. The problem of semantization of lexemes in dictionaries is in the center of attention of modern linguistics, however, semantic analysis of vocabulary is associated with many difficulties. The relevance of addressing the topic stated in the title of this article is determined primarily by the importance of filling the existing gaps and omissions in this scientific field.

The need to create special single-genre dictionaries of oral poetic speech for the fruitful study of folklore has been written about for a long time, but these ideas have not been implemented for a long time. And this is quite understandable. The creation of a bilingual thesaurus dictionary of the language of the epic "Jangar" involves the development and implementation of new methods and principles of lexicography, including computer, identifying the role of the epic lexicon in the formation of the linguistic picture of the world of the Kalmyks.

Such a dictionary will have an important practical value in solving applied problems, in optimizing the teaching of the Kalmyk language and, above all, in translation activities. In this regard, the study of the lexical resources of the epic subsystem of the language, and, in particular (and perhaps primarily), its dictionary description, becomes very relevant.

For a long time, a specific lexicographic task in the field of describing the Kalmyk epic thesaurus was not explicitly set by researchers. By now, it can be considered that the ground has been prepared for such work: a number of lexicographic developments have been published, a number of pilot works on various areas of the vocabulary of the Kalmyk language.

In the 21st century, the study of the epic language has reached a new level, which presupposes the study of not individual words, but the entire lexical system as a whole. The epic lexicon is a complex hierarchical system, which includes inter-part-of-speech clusters and lexical-semantic groups of words, different in meaning and etymology, stylistic coloring and sphere of use.

Thus, when compiling dictionary entries with a heading word of the dictionary of the epic language, the problem of differentiating the various meanings of polysemantic words

arises, in particular, with the order in which these meanings should be presented in the dictionary and how to establish the main meaning of the word. An unambiguous solution to issues related to lexical polysemy is, in our opinion, a prerequisite for the successful implementation of any lexicographic project. But the main goal of such studies should be a description of the genre and stylistic specificity of the epic language in comparison not only with other genres of folklore, but also with the language of fiction.

One of the trends observed today in the development of Jangar studies is the deepening and expansion of textual issues. It should be noted that Jangar scholars have recently been conducting serious work on critical verification of textual sources. An uncritical attitude to previously published texts can lead to hasty erroneous conclusions, incorrect translations into other languages, and give rise to inadequate interpretations.

A considerable difficulty in the typological study of the epic is the inconsistency of terminology, reflecting the period of searching for an adequate description model, productive methods and ways of semantic analysis. In this regard, we would like to draw attention to the need for a unified and consistent interpretation of concepts and terms relevant to Jangar Studies. The situation is somewhat complicated by the fact that in different Mongolian languages the name of the genre does not coincide: *tuul* - among the Mongols and Oirats of China, *duulvr* - among the Kalmyks. The texts of epic songs are designated by the general term *bölg/büleg* 'chapter'.

Epic textology is connected not only with practical issues of recording and publishing songs, but also with the tasks of philological (folkloristic and linguistic) and historical-ethnographic study of the epic. Despite the large research literature on the "*Jangar*", many problems have not yet found their final solution.

## 5. Translation Strategies

Edition textology is closely related to translation studies. The study of interlingual transformations as methods of translating a poetic text from one language to another and determining the degree of their adequacy are urgent tasks of modern translation studies. Unfortunately, this important problem, in our opinion, is not given due attention. The trans-

latological direction refers to a little-studied topic in Jangar Studies. Previously, the translation aspect of the Jangariada, in our opinion, was not given due attention. Meanwhile, the world first learned about the Kalmyk epic "*Jangar*" more than two centuries ago (at the beginning of the 19th century) precisely from the publication of an introductory translation (retelling) in German of the text of the chapter that introduced the European reader to a new epic tradition.

The beginning of the written recording of the Kalmyk epic in German translation is associated with the name of V. Bergmann, who was the first to publish in Riga, in addition to the text, the legend of the jangarchi. By the way, this publication did not go unnoticed: in the Russian-language publications "*Vestnik Evropy*" (1805) and "*Aziatsky Vestnik*" (1826) there are references to Bergmann's work. Parallels with "*Jangar*" based on Bergmann's publication are given in the article "Notes on the 'Rus' of Ibn Fadlan and other Arab writers", in the section "The Tsar of the Rus".

The author of the first Russian translation of one Torghut song of "*Jangar*" is the famous Mongolist A. A. Bobrovnikov, who published it with his explanations in 1854 in the "*Bulletin of the Imperial Russian Geographical Society*". Commenting on translation, Bobrovnikov writes that "*Jangar*" is a very interesting phenomenon, because it is, firstly, an original Kalmyk work and, therefore, already a great rarity, and secondly, it is a folk work and therefore represents a living depiction of the concepts and inclinations of a Kalmyk.

A. Bobrovnikov's publication did not go unnoticed: the Kalmyk epic attracted the interest of orientalists. For example, the Arabist F.I. Erdmann translated this song from Russian into German in 1855 and published it two years later in the German journal "*Zeitschrift der Deutschen Morgenlandischen Gesellschaft*" under the title "*Kalmuckischer Jangar*".

The problems of identifying translation strategies, developing principles for translating the epic, and understanding the translation reception of "*Jangar*" are also extremely relevant today.

The goal of scientific translation is to expand the source base for researchers, even those who do not speak the original language, by providing them with a high-quality translated text, executed at the proper level. A scientific translation of the epic, which performs an analytical function, does not

allow, firstly, the transfer of part of one line to another and, secondly, the exclusion of words present in the original. Unfortunately, published translations of “Jangar”, despite their undeniable merits, often sin with this. This is especially true for keywords, the role of which is significant primarily in the translation and interpretation of the epic text.

The Jangar epic abounds in non-equivalent vocabulary. We are talking about the so-called realia words that have neither full nor partial equivalents in the translating language. This problem is particularly difficult in modern translation theory in general.

The need for new translations of the epic is also due to the fact that the reception of “Jangar” today presents serious difficulties.

The epic text has become virtually inaccessible for adequate perception by the modern Kalmyk reader, especially the younger generation. This also applies to the Russian-speaking reader, not to mention speakers of other languages (the quality and degree of equivalence of the translation play a key role here). It is no longer possible to study the epic text today in isolation, outside the historical, ritual, linguistic, every day, socio-cultural and religious context, as it was just a few decades ago.

How to build a bridge between the distant past and modern life? How to update the epic so that traditional epic values become in demand for modern man? Today, there is an urgent task to develop an optimal strategy and algorithm for creating an equivalent and scientifically adequate translation of the heroic epic, that is, to identify the methods and mechanisms for translating “Jangar” into another language without semantic losses and unjustified transformation of the original text. And the first step towards this can be a thesaurus description of the epic lexicon.

First of all, it is necessary to identify the core vocabulary of the epic, compile a dictionary of key words, determine their origin, semantics, syntagmatics and specific weight in the text. It is imperative to involve concordance. A large block of the epic lexicon consists of borrowings. The linguistic code identified through key lexemes acts as a bridge between language and culture.

The axiological potential of color designations as representatives of the colorative linguocultural code speaks of the attitude to the described epic realities: characters, natural facts, artifacts, etc. In the text of the epic, they acquire spe-

cial connotations that are not inherent in everyday use. The choice of color adjectives by researchers for analysis is usually determined by the frequency of their use in the “Jangar”, but the statistical data in different works differ somewhat, which leads to different results regarding the dominant color in the epic.

And here two questions arise. First, what is the reason for this? Second, is the significance of a colorative in the poetic system of the epic always evidenced by the frequency of its use? Our comparative analysis of the basic color lexemes identified in two chapters of the epic showed that the researchers do not have a clear research methodology. First, it is not entirely clear whether the word (lexeme) as a whole or its lexical-semantic variant with color meaning is taken into account. Second, some coloratives in the Kalmyk language, for example, *khar*, unlike the corresponding Russian color lexemes, can nominate both the color itself (*черный/black*) and the horse’s coat (*вороной/black*), and this is not the same thing.

The obtained results allowed us to make a preliminary conclusion that the specificity of the Kalmyk epic color worldview is manifested in the dominance of contrasting achromatic colors (*хар/black* and *цаһан/white*) and the red chromatic color (*улан*):

*Дөрвн миңһн уньта, / Хар зандн харачта* [ОБ: I] ‘With four thousand poles (unita), / With **black** sandalwood upper circle (kharachta)’.

*Цаһан зандн цаһргта* ‘With white sandalwood cross-piece (tsagrgta)’ [ОБ: I].

*Улан торһн жһолаһинь / Дел деерән тальвад...* [ВМ: VI] ‘Placing **red** silk reins on the mane...’.

*Киитн хар арзас / Далвн цаһан шаазңгар / Дола ууһад, / Улан торһн көшг / Деегшән хаяд оркв* [ВС: II] ‘Having drunk seven times / Cold **black arza (milk vodka)** / From a wide **white** porcelain bowl / He threw up / the **red** silk curtain’.

The study revealed also a corpus of non-equivalent lexemes. We are talking about the so-called realia words that have neither full nor partial equivalents in the target language. This problem is particularly difficult in modern translation theory in general.

We are talking about the names of epic characters and Buddhist deities, ethno-specific nominations of ethnographic and everyday realia denoting objects of material culture and

phenomena of the spiritual and religious life of the Kalmyks that are absent in the Russian worldview as realia. The epic text contains national realities that have no counterparts in Russian culture, and, accordingly, no direct lexical equivalents in the Russian language. This primarily concerns such artifacts as *ger* ‘kibitka’. The emergence of the *ger* realia is associated with the nomadic way of life of the Kalmyks’ ancestors. *Ger* ‘felt yurt’ is the Kalmyk habitat, with which his whole life is connected, in which he was born, where he lived and died. The Kalmyk *ger* ‘kibitka’ is a yurt of Mongolian design, that is, its dome is formed by straight, not curved (as in Turkic yurts) poles.

The name of an epic character is an important means of creating an artistic image. Unlike an everyday name, it has a certain specificity. Belonging to the category of “speaking names”, such a name is semantically and stylistically motivated.

Many works are devoted to the study of proper names of epic heroes (anthroponyms), identifying the features of their functioning in the epic text. The most significant personal names for the people are cultural dominants, which undoubtedly include the names of the main heroes of the Kalmyk epic. These names are statistically frequent in the epic. And this is not surprising. Let’s give some examples:

Kalm.: *Erdnin ekn cagt γargsn, / En oln burxdyn šajñ delgrx cagt γargsn, / Tāk Zula xaani üldl, / Tangsg Bumb xaani ač, / Üzng aldr xaani kövün / Üjin öñčn Janyr bilä.*

English translation: *It was in the beginning of times, / In the golden ancient age. / The eternity was blooming / The majestic dawns were breaking of the holy belief of the Buddhas. / Jangar lived in these days. / He was a full orphan. / So they say about Jangar: / He was Tak-Zula Khan’s descendant, / Tangsyk-Bumba Khan’s grandson, / The Great Uzyunga’s son*<sup>[18]</sup>.

Russian translation: *Это было в начале времен, / В стародавний век золотой. / Вечности начинался расцвет. / Величавый брезжил рассвет / Веры бурханов святой. / Джангар жил в эти дни. / Круглым остался он сиротой. / Так о нем говорят: / Таки-Зулы-хана он семенем был, / Тангсык-Бумбы-хана внуком он был, / Узюнга великого сыном он был.*

The opinions of scientists regarding the origin of the name of the main hero of the epic differ.

The epic non-equivalent layer of Kalmyk vocabulary

also includes the names of the heroes’ horses. For example, the main character’s horse is called *Arnzl Zeerd*.

Let’s give some examples: *Арнэл Зеерд дээрэн дэки мордов* ‘Jangar is once again riding **Aranzal Zerde**’ (EO-I). *Арнэл Зеерд / Мөн кевтэн тохрв* ‘**Aranzal Zerde** / took his true form’ (MD-II).

The lexeme *arnzl* is polysemantic. In the epic it is used as a designation of the horse’s red coat color, close to *zeerd* ‘chestnut’. *Zeerd* as an adjective describes the reddish-brown color of a horse (Russian *ryzhiy*). So, it is a stable epithet of the heroic horse. But as a noun it is the proper name (nickname) of a horse.

There are lexical complexities related to the Russian and English translation of horse color terms. The names of the red color are different in Russian and English. In English, it is no longer red, but chestnut (Russian *kashtanovyy*). Chestnut encompasses all shades of red coats, so comes in various shades of red ranging from very light (*sorrel*) to very dark (*liver chestnut*).

In addition, this adjective *arnzl* has a homonym-noun. *Arnzl* means ‘a magical steed, a unique trotter’: *Арнэлын хурдн Зеердиг / Хулхад өзчкэд...* ‘Jangar allowed his horse Ryzhko, the fastest of the **aranzal** racers, to be stolen’ (ShD-I).

By the way, one of the songs from the repertoire of the storyteller Dava Shavaliyev is called “*Arnzlyn khurdn Zeerdig khulha avgsna tusk bolg*” ‘A song about how the horse Ryzhko, the fastest of the **aranzal** racers, was stolen’ (ShD-I).

It should be noted that the nominations of the horse’s color, including red, are often found in old drawn-out Kalmyk songs: “Beautiful red horse” (*Səəkhñ zeerd mörn*), “Red Foal (Ryzhko) on a leash” (*Zelin ungn zeerd*), etc. In this regard, a comparative analysis of the vocabulary of the epic and song lexicons using field recordings of folk song texts is of further interest. This will be the subject of our next article.

## 6. Conclusions

Basic lexemes can be considered as a kind of key to an adequate understanding of the epic text. Their axiological potential as representatives of a certain cultural code speaks of the attitude to the described epic realities: characters, natural facts, artifacts, etc. In the text of the epic, they acquire

special connotations that are not inherent in everyday use.

The obtained results allowed the author to make a preliminary conclusion that the specificity of the Kalmyk epic worldview is manifested in the dominance of certain lexemes as identifiers of the linguacultural codes of the epic. We conditionally divide the latter into three groups: 1) the natural code associated with the substantive cluster “natural facts” (geographical, or landscape, subcode; floristic (phytomorphic), or plant, subcode; zoological (zoomorphic), or animalistic, subcode; bodily, or anatomical, subcode); 2) the parametric code associated with the cluster “parameters” (coloristic, or color subcode, numerological, or numerical, subcode, etc.); 3) the cultural code associated with the cluster “material and spiritual culture” (economic subcode, artifact subcode, social subcode, gastronomic, or food, subcode, architectural subcode, etc.).

Thus, the system of color designations in the epic “Jangar” is different from the general language color system in the modern Kalmyk language, has its own specificity, conditioned by the figurative poetic language of the epic style.

The poetic tradition plays a key role in clarifying the semantics of epic lexemes and especially for their adequate translation into other languages (Russian, English, German). Key lexemes contribute to a deeper disclosure of the main idea of the epic and its images, the creation of a certain emotional mood.

When translating, it is very important to adhere to the original, but at the same time it is necessary to focus on the foreign-language recipient of the text, the transmission of the specifics of the epic style, taking into account not only the semantic, but also the artistic accuracy of the translation of the epic (aesthetic function).

When proposing a translation of a particular term, it is necessary to remember the incomplete coincidence of the semantic scope of some words in the Kalmyk original, on the one hand, and in European languages, on the other.

An adequate lexicographic description and semantic interpretation of epic words are possible only with background knowledge. It is important not only to highlight the direct meanings of the basic words used to verbalize epic realities, but also to establish their figurative meanings (symbolic, metaphorical) developed in the epic text.

In conclusion, we emphasize that the creation of epic language vocabulary requires a fine knowledge of the lan-

guage and the linguistic worldview, which is “behind the text”, and presupposes that the lexicographer must have fine linguistic intuition, special lexicographical skills, know the theory and practice of the creation of dictionaries.

The need to develop an epic lexicography is due to the desire to present in a compact form the linguistic richness of the «Jangar» epic, on the one hand, and to provide the necessary basis for further research, on the other hand, as any dictionary is both a result of the work, and an effective research tool.

In the future, it is necessary to conduct a frontal study of the basic lexicon based on the analysis of the functioning of dominant words both in the texts of various chapters of one epic cycle and in different versions, as well as in the epics of different peoples and in various genres of Kalmyk folklore. Of course, a comparative study of the vocabulary of different versions and subversions of “Jangar” will become much more accessible if dictionaries of the language of individual repertoire cycles are created.

## Author Contributions

Conceptualization, E.U.O. and A.I.U.; methodology, G.M.B.; software, A.B.L.; validation, T.V.B., G.M.B. and A.B.L.; formal analysis, A.I.U.; investigation, S.D.K.; resources, A.B.L.; data curation, A.I.U.; writing—original draft preparation, E.U.O.; writing—review and editing, E.U.O.; visualization, T.V.B.; supervision, S.D.K.; project administration, E.U.O.; funding acquisition, A.I.U. All authors have read and agreed to the published version of the manuscript.

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## Institutional Review Board Statement

Not applicable.

## Informed Consent Statement

Not applicable.



## Data Availability Statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

## Conflicts of Interest

The authors declare no conflicts of interest.

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