

Circassian Music & Musicology

Адыгэбзэм теухуа уэрэдхэр

Songs on the Circassian Language

1. «СИ АНЭБЗЭ, СИ АДЫГЭБЗЭ» [‘My Mother Tongue, My Circassian Language’] – Мэремыкъуэ Хьусен (Husein Mereimiqwe)
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1. «СИ АНЭБЗЭ, СИ АДЫГЭБЗЭ»

(‘Siy Anebze, Siy Adigebze’)

Уэрэд жызылэр Мэремыкбъуэ Хьусен

Ди бээр зыгэдахэхэм, зыгэшэрыуэхэм ящыщц мы уэрэд дахэр зи ІэдакбъэщІэкІ уэрэдус Кбэрдэн Хбэсэнрэ, усаКгуэ Джэдгбэф Борисрэ.

‘My Mother Tongue, My Circassian Language’

[Kabardian]

Sung by Husein Mereimiqwe

Words by Boris Jedghef, music by Hesen Qarden

Husein Mereimiqwe (b. 1948) is the Circassian Caruso, singing in the best tradition of belle-canto. He also sings traditional songs, such as «АДЫГЭ ДЖЭГУ» ‘Adige Jegw’ (‘Circassian Dance Party’), and «АНЭДЭЛХУБЗЭ» (‘Anedelhxwbze’) [‘Mother Tongue’].

Hesen Y. Qarden—Qarden (Kardanov) was born in Shejem I in Kabarda in 1923. In 1947, he was admitted to the Leningrad Conservatoire, where he studied vocal art under K. S. Yisachenko, and composition. He graduated in 1954. Qarden was a prolific composer and he delved into most classical music genres, including opera. Among his best works are *In the Homeland*, pieces for symphony orchestra, *Sharjes*, a cantata (1957), *Overture to Joy*, on Kabardian and Balkarian themes (1960), *Rhapsody for Piano and Orchestra* (1960), *Three Symphonic Dances* (1960), *My Republic*, a cantata (1961), *Symphonic Poem* (1961), and *The Evening in the Village*, a symphonic fantasia, 1961.

<p>«СИ АНЭБЗЭ, СИ АДЫГЭБЗЭ»</p> <p>Макъ: Уи бзэр бзууэ IэщIэклэмэ, КIэлыльати кьэпхьуэтэж.</p> <p>Ар уи щIэблэм Iурыпчамэ, КьатIи мащэ итIысхьэж.</p> <p>Ежью: КьэтIысыт сибгьукIэ, си анэ дыщэ, Гушэкью уэрэдкIэ кьызэIушашэ.¹ Сэ псэуэ сиIэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p> <p>Пщэдджыжь нэхульэм вагьуэр польэльри, Кьуалэбзуубзэр мэхьур пшынэбзэ. Бзум я бзэ дахэр сфIошI си анэбзэ, Ар си анэбзэ, си адыгэбзэ.</p> <p>Ежью: КьэтIысыт сибгьукIэ, си анэ дыщэ, Гушэкью уэрэдкIэ кьызэIушашэ. Сэ псэуэ сиIэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p>	<p>‘My Mother Tongue, My Circassian Language’</p> <p>Voice: If your language flits away like a sparrow, fly after it and snatch it back.</p> <p>If it escapes your young ones, dig your grave and sit in it.</p> <p>Chorus: Sit beside me, my gilded mother, And whisper to me my cradle songs. My soul, that is my mother tongue, It is truly my mother tongue, my Circassian language.</p> <p>At dawn the stars scatter away, The chirp of birds turneth into a violin tune. Meseems the beautiful sparrow song is my mother tongue, It is my mother tongue, my Circassian language.</p> <p>Chorus: Sit by my side, my golden mom, And whisper cradle songs in my ear. The soul that I have, that is my mother tongue, It is verily my mother tongue, my Circassian language.</p>
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¹ Гушэкью (*gwscheqw*; гушэ [*gwsche*] = cradle; екьун [*yeqwn*] = to draw, pull; гушэпс кIапэм екьун [*gwscheps ch'apem yeqwn*] = to pull the end of the cradle strap) is the ceremony celebrating the strapping of the infant to the cradle. Cradle-strapping songs (гушэкью уэрэдхэр; *gwscheqw weredxer*) were chanted during the ceremony. The ceremonies could also be held conjointly with the celebration of the birth of the child, a particularly significant occasion in the Circassian festal calendar. Soft straps (гушэпс; *gwscheps*) were used to prevent the infant from falling off the cradle (гушэ; хьыринэ; гушэхьыринэ; *gwsche, x'iryne, gwschex'iryne*=suspended cradle; literally: cradle-swing). The ceremony is also called ‘хьыринэ хушIэщIэн’ (*x'iryne xwsch'esch'en* = to celebrate the strapping of a son to his cradle; literally: ‘to harness to the cradle’).

<p>Жыгей мэзыжбу жьым кьыгъэушым, Ныдэуэршэру псынэр мэушэ. Псынэ Іушашэр сфІошІ си анэбзэ, Ар си анэбзэ, си адыгэбзэ.</p> <p>Ежью: КъэтІысыт сибгъукІэ, си анэ дыщэ, Гушэкъу уэрэдкІэ кьызэІушашэ. Сэ псэуэ сиІэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p> <p>Гъатхэ накъыгъэм щІыр игъэпсалъэу, Іурхэр бэвыгъэу кьызэрылътальэм. ЩІыльэм Іурылътыр сфІошІ си анэбзэ, Ар си анэбзэ, си адыгэбзэ.</p> <p>Ежью: КъэтІысыт сибгъукІэ, си анэ дыщэ, Гушэкъу уэрэдкІэ кьызэІушашэ. Сэ псэуэ сиІэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p> <p>Ежью: Сэ псэуэ сиІэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p> <p>Ежью: Сэ псэуэ сиІэр, ар си анэбзэщ, Ар си анэбзэ, си адыгэбзэщ.</p>	<p>When the wind awakenth the ancient oak forest, The fountain warbleth in conversation. The whispering spring soundeth to me like my mother tongue, It is my mother tongue, my Circassian language.</p> <p>Chorus: Sit beside me, my treasured mother, And whisper to me my cradle songs. My soul, that is my mother tongue, It is truly my mother tongue, my Circassian language.</p> <p>As the spring efflorescence maketh earth talk, The words issue forth in great abundance. Earth's bounty seemeth to me like my mother tongue, It is my mother tongue, my Circassian language.</p> <p>Chorus: Sit by my side, my sweet mom, And whisper cradle songs in my ear. The soul that I have, that is my mother tongue, It is verily my mother tongue, my Circassian language.</p> <p>Chorus: My soul, that is my mother tongue, It is truly my mother tongue, my Circassian language.</p> <p>Chorus: My soul, that is my mother tongue, It is verily my mother tongue, my Circassian language.</p>
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ЗезыдзэкІар: Жэмыхъуэ Амджэд (Амыш)
[Translated by Amjad Jaimoukha]

2. «АНЭДЭЛЪХУБЗЭ» (‘Anedelhxwbze’)

Уэрэд жызылэр Мэремыкьюэ Хьусен. УсакIуэ: Мэзан Хьэнфэн и кьюэ Алим

«Адыгэпсэ зыIутым адыгэбзэр дывгьэхьумэ»

‘Mother Tongue’ [Kabardian]

Husein Mereimiqwe

(The words are by the Cherkess poet Alim Mezan Henfen [Khanfenov; b. 1922])

«АНЭДЭЛЪХУБЗЭ»	‘Mother Tongue’
Адэжь щыналъэ Си нэр зыгъаплъэ, Си лъэр здэбыдэ Зыми хуэмыдэ. Уэ уи жьэгу дыщэм ЩызекIуэ хабзэм Анэдэльхубзэр Ныдобзэрабзэр!	It is the fatherland That bestoweth light upon my eyes, And steadieth my steps, Like no other. At thy golden hearth The customs conducted In the mother tongue Caress our ears! ²

² In Circassian cosmology everything was held in place by the universal chain. The hearth-chain (жьэгу лъахъш; *zchegw lhax'sh*) was the household's link to the cosmos – the coupling to the universal scheme of things. Every home had a permanently lit hearth with a wrought iron chain hanging down the chimney. All native North Caucasian religions regard the family hearth with special reverence and it was the principal place at which family rituals were conducted, principally offerings and sacrifices and the rites associated with the cult of Dade (Weriydade; Дадэ; Уэридадэ), the clan hero, the head of the household, whose immortal soul transmigrated to *hedrixe* (хьэдрыхэ; the world beyond) after death. The patrons of the domestic hearth

<p>Ежью: Уэ уи жьэгу дыщэм ЩызекIуэ хабзэм Анэдэльхубзэр Ныдобзэрабзэр!</p> <p>Дэ ди гуфIэгъуи, Ди нэщхъеягъуи Тхузэбгъэзахуэу Утетщ гъуэгу махуэ. Анэдэльхубзэ, Адыгэ жьабзэ, УздэщымыIэ СыщыремыIэ!</p> <p>Ежью: Анэдэльхубзэ, Адыгэ жьабзэ, УздэщымыIэ СыщыремыIэ!</p> <p>Уэ ди нэ ди псэ, Лъэпкъым и гупсэ. Анэм и жьабзэ, Анэдэльхубзэ, Уэ узижагъуэр Хэтми мыщIагъуэ, УзыгъэикIэр Акъыл тхэмыщкIэщ!</p>	<p>Chorus: At thy golden hearth The customs conducted In the mother tongue Caress our ears!</p> <p>Our joy, And our sorrow Thou setest in order for us On the path of good fortune. Mother tongue, Circassian language, Where thou art not Do not keep me there!</p> <p>Chorus: Mother tongue, Circassian language, Where thou art not Do not keep me there!</p> <p>Thou art our eye and soul, The heart of the nation. The language of the mother, Mother tongue, Thy foe, No matter who, is of no significance, Thy detractors Are verily poor of mind!</p>
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were the deities Sozeresh and Zchegwpathe (Жьэгупатхэ; literally: God of the Hearth). A new bride was ‘unchained’ from her father’s hearth and then ‘joined’ to that of her father-in-law in special circum-ambulatory ceremonies. Vestiges of the cult of Dade are come upon in the corpus of ceremonial songs collectively referred to as ‘Werydade’, the most famous of which being the one chanted during the bridal homecoming. The hearth chain still retains symbolic functions and significance.

³ The aspirated ‘h’ is not represented in Kabardian orthography, since it is not used in the official language. It is however used in other Kabardian dialects.

<p>Ежью: Уэ узижагъуэр Хэтми мыщIагъуэ, УзыгъэикIэр Акъыл тхъэмыщкIэщ!</p> <p>Си гум и хущхъуэ, Псэм и IэфIыщэ, Сэ уэ пхузощIыр, Адыгэ фIыщIэ. Адыгэ лъэпкъым КъыдекIуэкI хабзэр Анэдэльхубзэм Ныдобзэрабзэр!</p> <p>Ежью: Адыгэ лъэпкъым КъыдекIуэкI хабзэр Анэдэльхубзэм Ныдобзэрабзэр!</p> <p>Ежью: Ойрэ ой рирэ уэй жи, Анэдэльхубзэр Къыдобзэрабзэр!</p> <p>Ежью: Ойрэ ой рирэ уэй жи, Анэдэльхубзэр Къыдобзэрабзэр!</p>	<p>Chorus: Thy foe, No matter who, is of no significance, Thy detractors Are verily poor of mind!</p> <p>The cure of my heart, The sweetness of the soul, I extend to thee, Circassian gratitude. The customs and traditions Of the Circassian nation In the mother tongue Play with modulations!</p> <p>Chorus: The customs and traditions Of the Circassian nation In the mother tongue Caress our ears!</p> <p>Chorus: Hoyre hoy riyre we-y zhiy,³ The mother tongue Caresseth our ears!</p> <p>Chorus: Hoyre hoy riyre we-y zhiy, The mother tongue Playeth with modulations!</p>
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ЗезыдзэкIар: Жэмыхъуэ Амджэд (Амыш)
[Translated by Amjad Jaimoukha]

3. «СИ АНЭДЭЛЪХУБЗЭ!» (‘Siy Anedelhxbze!’)

Уэрэд зыгъэзащІэр Вагъуэбэ Ансамблым

Адыгэбзэр адыгэ щэнхабзэм и бзэщ. Адыгэбзэр ди щІэблэщІэм яжьэхэм Іухумэ, адыгэ щэнхабзэр мыхъэнэншэу, мыщІагъуэу къэнэнущ. Дэ ди адыгэбзэр дыхъумэн хуейщ, зы щІэблэм къыкІрэ адрейм кІуэуэ.

‘My Mother Tongue!’

Performed by the Vaghwebe Ensemble

Circassian is the language of Circassian culture. If the young generation loses the language, Circassian culture shall remain without significance. It is imperative that we safeguard our Circassian language from generation to generation.

The Vaghwebe (literally: Constellation) Ensemble is a modern group with a repertoire of songs in both Circassian and Russian.