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“МАНАС” ЭПОСУНДА МЕТАФОРАЛЫК ЖАНА МЕТОНИМИЯЛЫК ФРАЗЕОЛОГИЯЛЫК БИРДИКТЕР

МЕТАФОРИЧЕСКИЕ И МЕТОНИМИЧЕСКИЕ ФРАЗЕОЛОГИЧЕСКИЕ ЕДИНИЦЫ В ЭПОСЕ “МАНАС”

METAPHORICAL AND METONYMIC PHRASEOLOGICAL UNITS IN THE EPOS “MANAS”

Аннотация: Макалада «Манас» эпосундагы метафоралык жана метонимдик фразеологиялык бирдиктер каралат. Изилдөө окшоштукка эмес, эки нерсенин, кубулуштун же түшүнүктүн жакындыгына негизделген маанини берүүдөгү метонимикалык жана метафоралык кайра ой жүгүртүүнү ачып берет.

Негизги сөздөр: эпос, фразеологиялык бирдиктер, метафора, метонимия, маани берүү, берүү, окшоштук, маани.

Аннотация: В статье рассматриваются метафорические и метонимические фразеологизмы в эпосе «Манас». В исследовании выявляется метонимическое и метафорическое переосмысление в передаче смысла, основанное не на сходстве, а на смежности двух предметов, явлений или понятий.

Ключевые слова: эпос, фразеологизмы, метафора, метонимия, перенос значения, перенос, сходство, значение.

Annotation: The article discusses metaphorical and metonymic phraseological units in the epic “Manas”. The study reveals metonymic and metaphorical rethinking in the transfer of meaning, based not on similarity, but on the contiguity of two objects, phenomena or concepts.

Keywords: epic, phraseological units, metaphor, metonymy, transfer of meaning, transference, similarity, meaning.

An efficient application of phraseological units contributes to bringing thoughts to the companion and facilitates mutual understanding. Phraseologisms are an integral part of lexis and amounting up to several thousands, forms the phraseological composition of the language. Consequently, non-acquaintance with phraseology is equivalent to not knowing the language at all. The study of phraseology is necessary, first of all, for the development of the English language speech of students as one of the most important aspects of language proficiency is the knowledge of phraseological units and the ability to use them in oral and written speech.[2]

English and American linguists studying phraseology and stable combinations of words use the term "idiom" to refer to phraseological units. In turn, Kyrgyz linguists (as well as Turkish) consider phraseological units and idioms as well. [7]

The phraseological units of the English and the Kyrgyz languages have certain characteristics like composite, stability, reproducibility, lexical-semantic unity, indivisibility of components in a sentence and imagery.

In the structural features of the language of the epic “Manas” and the ways of their reconstruction from the Kyrgyz language into English, the use of stylistic techniques at the phonological, semantic and syntactic levels can be observed.

The epos “Manas” is a kind of encyclopedia of the Kyrgyz people and its ancient history.

“Manas” depicts not only the history but also all sides of life of the Kyrgyz people, their ethnic composition, economy, state of life, manners and customs, aesthetic views, and notions of the surrounding world.[4]

In stylistic analysis of the “Manas” epic, which ensures the “expressiveness” of phraseological units, the most significant and decisive is the “stylistic rethinking” i.e., in the terminology of B. A. Larin, the “stylistic enrichment” of meaning in the direction of figurative typicality. In the field of phraseology of the Kyrgyz language, there are two types of rethinking: metaphorical and methodical. The overwhelming majority of the phraseological units of the Kyrgyz language are based on a metaphorical rethinking. It consists in the transfer of meaning, based on the similarity between objects, phenomena or concepts.

The types of similarity that underlie metaphorical phraseological units are very diverse and sometimes difficult to determine. We have identified the following types of similarities:

1. Transfer by similarity of external form:

a) *Жолборс моюн, жоон билек* - “the neck like a tiger, strong muscles”

(Sagymbay Orozbekov, 11, 2007-54) [1]

Жолборс моюн, жоон билек

Жооруну калың, таш жүрөк.

Neck like a tiger, muscle not stint,

Powerful spine, and heart like flint.

b) household item: *тили күрмөөгө келбе* — “the tongue does not rotate” (literally “his tongue is not tied”);

c) type of weapon: *мизи кайтты* “to pacify” (literally “its tip has become dull”);

d) a natural phenomenon: *Башы таштан болсо да* – “impenetrable” (lit. “stone head”).

(Sagymbay Orozbekov, 11, 4890-112[1])

Башы таштан болсо да

Ажалынды айдап келдинби.

Is his head harden then stone, by far?

Death drive him on, aye there`s the rub![3]

2. Color similarity transfer:

a) the body organ of birds: *сары ооз балапан* — “baby” (lit. “yellow-handed chick”);

b) the fruits of the vegetation: *кызыл чиедей* — “very small” (literally “like red cherry”).

3. Transfer according to the similarity of action: *жолтоо кылуу* — “put sticks in the wheels” (lit. “stand in the way of someone”), *жарга така* — “push against the wall” (letters. “Push against the abyss”).

4. Transfer according to the similarity of the situation: *бычактын мизинде* — “hang by a thread” (lit. “be on the edge of a knife”), *эки оттун ортосунда* - “to be in a hopeless position” (lit. “to be between two fires”).

5. Transfer according to the similarity of state: *уйне жеген иттей* - “terribly emaciated, haggard” (lit. “like a dog who swallowed a needle”), *буту күйгөн тооктой* - “anxious” (lit. “like a chicken, in which legs are burning”);

кушу башында - “fortunate” (“a bird above somebody’s head”).

Отуз эки жашында

Дөөлөт кушу башында. [1]

At the age of thirty-two years,

With happy blue-bird above his head. [3]

6. Transfer by similarity of behavior: *ат устунон мамиле жаса* “somehow, through the stump of the deck” (lit. “treat someone without getting off your horse”), *ары карап ыйлап, бери карап күл* — “do a good face in case of a bad game” (lit. “looking there — crying, looking here — laughing”).

7. Transfer according to the similarity of a person’s character: *күн тийген жердин кулу* — “a person who is not constant in his sympathies” (lit. “Slave to the place where the rays of the sun reach”);

animal: үй күчүк — “homester” (lit. “home puppy”), *чөптөн башкага зыяны жок* — “modest, quiet, harmless” (lit. “man who does no harm to anyone, except grass”).

8. Transfer by similarities of phenomena associated with a person or an animal: *жарасына тий* — “tease”, “touch the Achilles heel” (lit. “touch his wound”); *Тукуму жок өтөм деп* — “childless” (“live without an heir”).

(Sagymbay Orozbekov, 1.1-12) [1]

Тукуму жок өтөм деп

Туюксыз кандай кетем деп

Жалгыз куу башым бар.

Lacking successors, I’ll soon be dead

“Lacking a hoof, how live?” he said

Lonely, old and still with no son.[3]

The metonymic rethinking consists of the transfer of meaning, based not on similarities, as in a metaphorical rethinking, but on the contiguity of two objects, phenomena or concepts. Therefore, between the direct and figurative meanings of metonymic phraseological units, the relationship is closer than between similar values of metaphorical phraseological units. There are various types of adjacency underlying metonymic phraseological units.

Phraseologisms based on this type of rethinking, as a rule, contain a psychological and moral characterization of a person. In these phraseological units, the supporting, semantically pivotal component is the one that calls the organ or part of the human body:

глаз; — бото көз - big eyes

(Sagymbay Orozbekov, 11.11440-252) [1]

Аркасы кайкы, аркар төш
 Ай чырайлуу **бото көз**.
Supple spine, and wild sheep`s breast
Moon like face, soft camel`s eyes [3].

a) *rom*: **Жалаяк ооз** — "talkative" (lit. "open mouth");
 (Sagymbay Orozbekov, 1, 2050s-56) [1]

Мандайы жазы, башы кууш,
 Бар боюнда турат тууш.
 Кочкор тумшук, кош кирпик,
 Көркү калча, **көзү тик,**
Жалаяк ооз, жар кабак,
 Жаагы жазы, ээги узун
 Эрди калың, көзү уңкур-
 Эр мүнөзү көрүнөт.
Brow was wide, and head wedge-shaped.
All his limbs and body were strong.
Aquiline nose, lashes long.
Treatening look, and piercing quiz.
Large firm mouth, high brows, straight lids.
Jaw-bones sturdy, and jutting chin.
Thick, warm lips, and eyes set in.
He'd the look of bold-faced braves [3].

b) the palate: *жез мандай* — "a skillful, talented singer" (lit. "iron palate");

c) teeth: *сары тиш* — "old man" (lit. "yellow tooth");

d) neck: *моюн ийбейм* "they will not obey" (lit. "bow your neck");

Намыс үчүн тийбейм деп
Арлыктан моюн ийбейм-деп.
Saving my honour, I won`t wed him!
I won`t be his, and come to shame! [3]

(Sagymbay Orozbekov, 11, 2007-54) [1]

Жолборс моюн, жоон билек
Жооруну калың, таш жүрөк.
Neck like a tiger, muscle not stint,
Powerful spine, and heart like flint. [3]

e) ear: *кулак жапырды* - "disobedience"

(Sagymbay Orozbekov, 1, 2470-65) [1]

Арам өлгөн Акбакай
Коендой кулак жапырды.
May he heathen`s spear him, Akbakai, [3]
Like a hare, he picked up an ear.

f) chest: *эр көкүрөк* — "courageous", "hero". (lit. "man`s chest"), *бок көкүрөк* "cowardly" (lit. "shitty chest");

g) heart: *Жүрөк этиң толо элек*, - "didn`t mature, didn`t become adult" (lit. "heart didn`t fill with meat");

(Sagymbay Orozbekov, 1, 6050-141) [1]

Балтыр этиң толо элек,
Балбан күчүң боло элек,

Жүрөк этиң толо элек,
 Жүткүнор кезиң боло элек.
You are too young, your muscle not hard,
You have not yet sufficient strength,
And your heart would give out at length!
Your time`s not ripe for combat now. [3]

h) the liver; — “heartless” (lit. “stone liver”);
(Sagymbay Orozbekov, 11.11490-253) [1]
 Корос моюн, колоң чач
 Босого маңдай, **боору таиш,**
 Бекемдик жайы бар экен.
Neck like a swan, fine plaits you see.
And a good character too has she.
Firmness there lies within her too. [3]

i) lungs: жел өнкө — “boaster”, “braggart” (“lit. air lungs ”);
j) armpits: жел колтук — “careless person” (lit. “air armpits”);
k) hands; колу ачык— - “generous” (lit. “his hands are open”);

(Sagymbay Orozbekov, 1, 2060-56) [1]
 Алакан жазык, **колу ачык**
 Аттанып чыкса жолу ачык.
Open-handed and generous ways,
On campaign he`d meet success[3].

l) arms, legs: Билеги жоон - “strong hands” (lit. “big hands”)
(Sagymbay Orozbekov, 11,500-18) [1].
 Билеги жоон балбандан
 Билими артык зардалдан.
Expert war chiefs let them serve,
Or the skilfull, with steady nerve [3].

m) heels: жел таман — “loach”, “fidget” (lit. “air heels”).
c) eye: көзүн ойгун - “punish” (lit. “poke out eyes”)

(Sagymbay Orozbekov, 1.6070-142)[1]
 Эгер тийсе колуңа,
 Манастын **көзүн ойгун деп.**
If he falls in your hand, he said
“Blind him and blind him, and leave him dead” [3].

d) бир көзүнөн кан, бир көзүнөн жаш ал “dug up” to torment someone ”(lit.“ take blood from one eye and a tear from another ”)

Designation instead of a person of an object that he uses and which is considered as its integral part. There should be elements of clothing, bedding, or food, horse riding, etc. Phraseologisms of this type also contain a characteristic of a person, namely:

a) a characteristic of a woman:

- *ак жоолук* - “good half” (lit. “white shawl”),
- *жайыл көрпө* - “hospitable” (lit. “open blanket”),
- *кара элечек (жесир)* “widow in mourning” (lit. “black turban”);

b) the characteristics of a man:

- *кызыл камчы* “cruel and quick to kill” (lit. “red whip”),
- *кызыл тебетей* — “clerk”, “khan” (lit. “red hat”);
- c) characteristics of both women and men:
 - *жайыл дасторкон* “hospitable”, (lit. “open tablecloth”).

It should be emphasized once again that the metaphorical and metonymic rethinking, being the basis of the formation of phraseological units, play a leading role in creating phraseological expression, and other means create expression, overlays.

(Walter May) pg 214/30,40[3]

**Бастык бекен-деп, ойлойм, -
Ажыдаардын куйругун!**

Байканарчы кобуңор,
Балчык эмес колунор.
Кыйла адамдар олтурсун,
Кыйла ойлоп, озун бил,
Карып кетти небесен
Кан Жакыптын созун бил!
Ырасын айтсам калайык
Кыйын ишке каштык,
Камалап каапыр кол салса,
Биз кай бири менен атыштык?
Мен кордук кордум жашымдан,
Ага иниден айрылып,

Азап тартып башынан.

I should say we did not fail,

But stepped straight on the dragon’s tail!

Start to think of the present affair,
All you clear-heads, and get things fair.
Many of you are just sitting dumb_
Think things out, to sound judgment come.
If you don’t think that I’m too old
Hear my words, and what I ‘he told.
If we speak truth our people here
Stand in a difficult sport its clear.
If our foes all round attack,
How are we going to hold them back?
When I was young I knew despair,
Lost my brothers in battle’s flare.
My young days were with torment sped [3].

According to the results of the analysis, phraseological units in the epic “Manas” can be said that for the most part these are erased or half-erased metaphors that are not perceived or rather perceived subconsciously by a native speaker:

жалаяк ооз in the meaning of a large ugly mouth, “mouth” in Kyrgyz and English, the degree of brightness of the image very low.

Metaphorical phraseologies can also conditionally include “individual” equivalents.

When creating your own metaphorical and metonymic phraseological unit, the translator can use the existing metaphorical and metonymic phraseological tools and models.

Quite often, phraseological equivalents are found among stable comparisons. Many peoples say:

- **койдой жоош** – “quieter than water, lower than the grass”,
- **жолборстой күчү бар** – “dared like a lion”, etc.

However, for the same qualities, there are others along with these images that are unusual. The choice of translation methods metaphorical and metonymic phraseology also depends on the presence or absence of its national coloring. The issue of preservation of color during translation was considered in more detail in connection with the transfer of realities, but in phraseology it is posed somewhat differently.

Metaphorical and metonymic phraseological units in the epic “Manas” are widely used for the artistic expression of thought, for enhancing the imaginative characteristics of phenomena and heroes, for the clear and accessible transmission of various aspects of the object.

The epic clearly reflects the skill of the Sagymbay Orozbekov manaschy in the use of stylistic devices, especially metaphors and metonyms for various purposes. But without violating the meaning, and the transfer of phraseological units had some difficulties. They were transmitted by literal translation, descriptive the translation method was used mainly, the direct translation method was often used, and in connection with this, many meanings of phraseological units were not disclosed fully etc.

The material of the “Manas” epic convinces us that for stylistic purposes the narrator uses the method of successive repetition of phraseological units, but it should be noted that all these repetitions are used very appropriately. And they carry a great semantic and artistic burden.

We should say that this is not a simple regularity of phraseology. Phraseological units are a treasury and a wealth in language. Phraseologisms not only reflect the culture and life of a particular language, but also help to make speech the most expressive and emotional. Metaphorical, metonymic phraseological units considered as precious examples of the folk language in the epic “Manas”.

From all of the above, it follows that metaphorical and metonymic phraseology is an extremely complex phenomenon, the study of which requires its own method of research, as well as the use of data from other sciences - lexicology, grammar, stylistics, phonetics, history of language, history, philosophy, logic and geography.

Studies of the stylistic analysis of phraseological units (metaphors and metonymies) are of undoubted interest for the development of the study of the interpretation of the text, for the history of the translation (reconstruction) of literary monuments, which is the epic “Manas”, since they allow us to identify some regular phenomena that are necessarily present in the process of translation or transmission.

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