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**HYPERBOLE IS ONE OF THE MAIN EXPRESSIVE MEANS USED  
IN THE EPIC MANAS**

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**ГИПЕРБОЛА ОДИН ИЗ ОСНОВНЫХ ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ,  
ИСПОЛЬЗУЕМЫХ В ЭПОСЕ «МАНАС»**

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*This article tells about figures of speech and lexical stylistic devices employed in the characteristic features of characters in the epos and deals with the stylistic analysis of expressive and emotive vocabulary in the whole and hyperbole in particular and the ways it's rendered into English in the variant which was translated by Walter May.*

The *Epic of Manas* is a traditional epic poem of the Kyrgyz people. Manas is the name of the epic's hero. One recording of the orally transmitted poem, with close to half a million lines, is twenty times longer than Homer's *Odyssey* and *Iliad* combined. The epic tells the story of Manas, his descendants and his followers. A main topic of the epic is the battles of Kyrgyzes against Kitay and Kalmak enemies. Although the epic is mentioned as early as the 15th century, it was not set down in written form until 1885. There are more than 65 written versions of parts of the epic. An English translation of the version of Sagimbai Orozbekov by Walter May was published in 1995, in commemoration of the presumed 1000th anniversary of Manas' birth, and re-issued in two volumes in 2004.

Historical interest to epos Manas is popular not only in our country, but in abroad. On approach to third millennium, humanity sum up the total of pervious progress giving significance that human values, which in spite of belonging to spiritual property of one nation. In the same degree belong to each man. "Manas" belongs for creation of human spirit also. The epos Manas lives and will live in memory of people always.

Talented individuals from the people were creators of "Manas". They were the epos keepers, who passed on its texts from generation to generation. Thanks to those narrators, "Manas" developed, its contents grew broader, its form improved and "Manas" became such a composition that we know to-day. The narrators of this epos are called manaschi among the people. We'd like to inform the readers that the extracts used in this work are based on the Sagynbai Orozbekov's variant and it's translation and to draw the readers attention to the description of the main positive and negative heroes of the epos "Manas".

This article says about figures of speech and lexical stylistic devices employed in the characteristic features of characters in the epos and deals with the stylistic analysis of expressive and emotive vocabulary in the whole and hyperbole in particular and the ways of rendering them in its English variant which was translated by Walter May.

A hyperbole is rightfully considered, a widely spread mean of rendering. In the epos, hyperbolization of almost everything- beginning from characters appearances, from their equipments and weapons to separate actions. Except hyperbole the epos is rich in other devices as metaphors, similes, metaphorical and metonymical epithets.

In this article we try to disclose the use of hyperbole in describing positive and negative characters and giving characteristic features to heroes' horses, in description of battles, in description of games and entertainments in tois and ashs. Hyperbole is a lexical stylistic device in which emphasis is achieved through *deliberate exaggeration*. Hyperbole is one of the common expressive means of our everyday speech. Hyperbole can be expressed *by all notional parts of speech*.

It is important that both communicants should clearly perceive that the exaggeration serves not to denote actual quality or quantity but signals the emotional background of the utterance. If this reciprocal understanding is absent, hyperbole turns into a mere lie. Hyperbole is aimed at exaggerating quantity or quality.

One can easily see that of all the figures of speech employed in the epic, the most frequently used is certainly hyperbole. For instance, the epic tells about innumerable troops marching forty days running without a halt; about incalculable herds of horses, sheep, and cattle as well as countless species of wild animals presented as a bride money; about an athlete, who is able to overcome hundreds end even thousands of men belonging to the opposing army. It is worth nothing that hyperbole is employed in the epic with the purpose immortalizing the images of the real historical personalities that deserved immortality through their selfless heroic struggle for freedom and independence of the Kyrgyz people. It is well known that the Kyrgyz listeners value most of all the epic's realism, its progressive ideas and ideals, the epic heroes, noble aspirations placing these epic qualities higher than the fabulous hyperbolized form, in which they are presented.

Inspite of the fact that reciters of the epos were illiterate they used poetic methods skillfully, as well as multiple artistic ways of giving events and composing the plot. As a result, most of the variants of the epos leave an impression of composition thoroughly thought out and then written down.

Of all the stylistic devices employed in the epic, hyperbole is prevailed, which corresponds with the very

nature of the epic creativity. Hyperbolization is maintained especially in description of battles:

They couldn't move for the **piles of dead**,  
From men and horses **the life-blood sped**.

From the hooves of each living one  
Dust-clouds rose **to smother the sun**.

People living **a month's ride away**

Asked: "Where are they coming from, pray?"

Жүдөгөнадамкөпболду

Жүрөөлбаганкүлүктөн,

**Солоп**калдыкөлүктөр

Сойлопжатканөлүктөн.

Туягы менен атынын

Тозону **тоодой бурасы**,

**Айчылык** жерде адамдар.

Бул эмине тозон деп

Бирбириненсурады.

Variations in length of, rhyme patterns, musical tonality, emotional content, accentuation of horse-riding trotting or galloping motions, onomatopoeic words for the clash and clatter of battle, all make this a most colorful and convincing story.

As real people they rejoice at success, they grieve in failure, they regret about misfortunes and feel losses badly. Many artistic methods especially qualitative and quantitative hyperboles are used for depicting Manas and other heroes in the epos.

Hyperbolic epithets are widely used for showing both positive qualities of the character (such as generous, athletic, giant-like, brave) and also negative ones (cunning, greedy, crafty, avid and so on).

**Manas** is the epic hero, central personage of the heroic kyrgyz epos; the bogatyr who accomplished with his armed force and 40 knights wonderful deeds with a view to create the united state of the kyrgyz.

In the epos, for portraying the main hero, Manas, Walter May used a rather highpoetic qualitative hyperboles as: made of the moon, and made of the sun, earth beneath and skies overhead.

**Алтын менен күмүштүн**  
Ширөөсүнөн бүткөндөй,  
**Асман менен жериндин**

**Айың менен күнүндүн**  
Бир өзүнөн бүткөндөй,  
**Алды калың кара жер**

**Giant** Dzholoi, Kalmaks strong-man,  
**Six big loaves** at once **ate** then.  
**Giant** Dzholoi, still smelling of bread,  
**Smote sixty warriors**-all lay **dead!**  
**Giant** Dzholoi, now smelling of blood,  
**Chewed seven kilos of corn as his cud.**  
**Giant** Dzholoi, still smelling of corn-  
**Seventy warriors fell**'neath his **storm.**

**Тирөөсүнөн бүткөндөй,**

**Жерлигинентүткөндөй!**

He was wrought of **silver and gold**,  
overhead

**Earth** beneath and **skies**

Heavens above him seemed to hold.

In his spirit are wisely wed.

Made of the **moon**, and made of the **sun**,

Only black **earth**, so solid

and firm, Both together, welded one.

Only **rocks** 'neath his

feet would

Not squirm.

Manas bogatyr's anger is rendered into English with such descriptive exaggeration of appearance: lower lip hanging right down, upper lip high, like a crown, his nose seemed a mountain peak, whiskers like rushes and reeds, eyes looked like the depth of a lake; anger – "If you glanced at him, angry so, Seemed he would swallow you up, you know"; fury – "Seemed he would seize you, dragon or no?"

**Syrgak** – one of the closest and most devoted co-fighters of batyr Manas. They are characterized by bravery in battles. Wisdom and skills of these knights enable them to conquer all enemies. They both die during the battle at Beijing.

"He, alone is equal to one **thousand** fighting men,

Syrgak is **fearless hero**

I want to have him as a friend.

Let good luck accompanies us in Beijin.

If the enemy with numerical superiority begin to win when, Syrgak, is my belief, **My God**, my loyal friend".

"Бир өзүң миңге баалаймын

**Сырттан заада** Сыргакты

Жолдоштукка каалаймын

Болсун Сыргак жолдошум

Чоң Бээжинден жолболсун

Ирилип душман көптөсө

Ишенээрим – **кудайым**

Иштетээрим бир Сыргак

Жабылса душман жудайын.

A similar descriptive passage concerning Kalmak's bogatyr Joloi's appearance:

His strength is depicted by such hyperboles as:

Алаңгыча болбоду  
Калмактын **балбан** Жолою  
Карыны ачып калыптыр,  
**Алты батман** нанды жеп  
Дан жыттанган **чоң** Жолой,  
**Алтымыш** алпты бир союп,  
**Канжыттанган чоң** Жолой!  
**Жети батман** буудай жеп  
Дан жыттанган **чоң** Жолой.  
**Жетимиш** алпты бир союп  
**Канжыттанган чоң** Жолой!

It is worth noting that these images are based upon complicated themes, such as for instance, conspiracy, which is caused by numerous motives including social ones. The reply of Manas reveals his firm resolution not to give his high social position to anyone. The verbal images emphasize the contraposition of a conscious human force of nature: the

epic heroes subdue torrents, hurricanes, storms. It can be said with confidence that these and other more complicated poetic images are the result of a long-lasting imagery evolution within the framework of the epic poem's form content. The development of the Kyrgyz people's speech culture also contributed to figurative and artistic complication of the epos imaginary.

Indisputable is the fact, that "Manas" played a great part in the life of the kyrgyz for ages-not only in an artistic-esthetic relation, but in political, educational and perceptual too. And thanks to its great popularity "Manas" didn't lose its importance nowadays. This epos has played a significant part in the process of settling of the kyrgyz professional literature, in developing and enriching many kinds of the kyrgyz art.

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