

THE SACRED NUMBERS AS SYMBOLS

СВЯЩЕННЫЕ ЧИСЛА КАК СИМВОЛЫ

Аннотациясы: Бул макалада сырдуу сандардын сырлуулугу жана алаардын ар маданияттагы ар турлуу ситуацияда колдонулушу.

Негизги сөздөр: семиотика, котормо, тил дуйно таануу, маданият.

Аннотация: В этой статье «священные цифры» рассматриваются как символы в разных культурах. Также наблюдается употребление цифр в разных ситуациях в жизни кыргызского народа.

Ключевые слова: семиотика, перевод, языковая картина мира, культура.

Abstract: this article deals with the sacred numbers in different cultures and their usage in different situations of Kyrgyz people.

Keywords: semiotics, translation, world view, culture.

Belief to the supernatural forces can be expressed by different images, that appear suddenly, turning to a magic essence and executing the planned mission and disappear. Disappearance as a philosophic category in the epic Manas does not mean the death,

but leaving for eternal life with the appearance again, only with another mission. In the epic the description about 40 chiltens appear and not once. First they appear, when Manas still was a child, symbolizing his forty protectors.

Жетип барып караса When he came near, and took a look
Аттары бар канаттуу, In one cave he saw forty men
Адамдан башка санаттуу, All the nooks were packed out then,
Аргымак бедөө минишкен With each rider's wide-winged steed,
Аземдүү тонду кийишкен, These were unusual folk, indeed,

Бир үңкүрдө кырк киши, Riding on rapid racing mares,
Бир отокто жык киши, The richest clothes were theirs
Аларды көрүп алганы, So Manas glanced every way

Жартысын жеген козусун, That small lamb, half eaten lay,
Жанына байлап салганы. (2860) They have placed it at their feet. (2860)

This context describes about the protectors of Manas, but we constitute that there is not any information about extra-linguistic factors like “forty chiltens”, and for this the reader needs to have a phonological knowledge that would be a bridge for conceptual understanding of the Kyrgyz people.

The protectors defend Manas Hero from all sides: from the sky, from the water, from the fire, from the right and left, from the underground and from back. Hyperbolic comparisons always accompany the descriptions throughout the development of events.

Ажыдаар-жыланы There was **his dragon, his snakes** forked tongue
Артынан сойлоп калгандай, Grawling behind him, it never fails...
Көсөө куйрук **көк бөрү**, **Grey wolves** followed, with naked tales
Көк жал эрдин жөкөрү, Knights rode after the beared brave
Көтүнөн эрчип алгандай, On to victory or the grave!
Асман жаккы айбаты, From the heavens, protecting him
Алп кара куш арбайып, **Alpkarakush**, spreading wide its wing,
Асмандан бутун салгандай Stretched its claws, till ready to crack
Кара башыл ак буура. Then a **white camel**, with head all back
Оң капталдан туп туура, Came from hiding, prepared to attack,
Калжан уруп качырып, Shook its **black head**, and then went back,
Кабактан чыга калгандай On the right side, into hiding thus.
Каршы алдына көрүндү. Then there appeared before Manas,
Кара чаар жолборсу. One huge **tiger, black striped** and grim,
Кайып эрен кырк чилтен, Forty chiltens who protected him,
Канкор элдин жолдошу, His companions in time of need,
Кырк чилтендин бирөөбү, One in the form of a **dragon**, indeed,
Ажыдаар болуп сойлошуп, One is leaping leopard became,
Кабылан бири, бири шер, One a lion, with streaming man,
Кашында бар сексен төрт, And with these, his eighty four braves-
Бири миңге тийген эр, Touch could fill hundreds of enemy graves!
Чилтендин бири **куш** болуп, One chiltens a **vulture** became,
Асмандан бутун салыптыр, And as if he wishing his prey to claim,
Чагарак куйрук чаар тон, Stretched his claws to Aloo-oke. (6770, II, p.432)
Чамынганы соо болбос,
Шанын көрсө **сур жолборс**,
Кырк чилтен болгон боо жолдош,
Кыраан Манас баатырга,
Кылапат айткан жан оңбос. (6760-6790)

For recreation of the aesthetic effect of the verbal expressions, his protectors play very important role and preserving functional images, their actions are used in epiphorical and anaphorical alliterations. The idea about these images are demonstrated for readers as hallucinations and hyperbolizations, however the

function of information is implemented in English translation.

The word “*кайынтан*” represents the invisible world for people, mythical spirit of a human and animals, which can turn up at one time and disappear. In translations this element often omitted, for example:

Бербердигер кудурет, Then the Mighty Creator broke through,
 Берди дөөлөт башыма, Happiness down from heaven he sent
Кайыптан күттүм баланы, Will my testament reach him now,
 Балага айтса жетеби, Will he listen to my last vow. (780, p.206)
 Атанын айткан саламы. (780, 24 б.)

The epic Manas is a bright demonstration of categorical concepts, like death and immortality, peace-loving and struggle, war; hospitability and greediness, concept of the world, human relationships with a world and a nature. All sided interpretation of the conceptual mind style, from the linguistic perspective, as well as from poetics. The epic includes all nuances of material understanding of the world: from the mythical epoch to classic epoch. A world outlook of Kyrgyz is based on the unity of the world, and the connection of the God and people always reflected by “taboo”, not naming but using another words of Iran origin, for example- «Барбадигер», «Көкө Теңир», «Лаайлама».

Truth to tell for them one and all
 I your father Jakyb did call
 May your **soul** awake or sleep,
 Safely great Allah always keep.

According to the ancient Kyrgyz belief, the Universe consists of seven plasts, as a result number “seven” still is believed to be a magic and sacred number. Besides “7” numbers “40”, “9”, “5”, “4”, “12”, “3” in Kyrgyz mentality they possess very important meanings and associations.

Number “40” forty- is often caused by the relation with supernatural powers in a social life and in the epic often used word-combinations with “forty”, like “кырк чилтен”- 40 prophets, кырк чоро- 40

warriors, “кырк үйлүү кыргыз-а tribe with 40 house”, “кырк нөкөөр” – 40 servant girls, “кырк кыз”, “кырктын бири кыдыр, миңдин бири олуя”- one out of 40 may be a sacred, “кыз- кырк жылкы”- a new born baby girl is worth 40 mares as a future dowry, “кырк кара боз”- amount of mares, usually given or taken as a gift. The ethnonym “Kyrgyz” is also rooted with the number “kyrk kyz”. Number 40 express the power of unity. Why the number 40 is chosen is an arbitrariness. According to Iran superstitions, number 40 is a sacred as in the proverb “out of forty is sacred” which confirms above mentioned statement from philosophical point of view.

Number “12” is associated with the concept of a good luck. In the epic and in colloquial speech of Kyrgyz there are phraseologisms like “он экиден бири жок, уй байлаарга жиби жок” meaning “so poor, even not to have a robe to tie a cow” addressing to describe a poor person.

Number “9” – in the life of Kyrgyz and in the epic is related to the concept of well-being, a good financial standing. All domestic cattle are counted with number 9- “тогуздап мал берип, тогуз баш мал”, this expression is often used when the rich people were able to give a dowry for a bride, the groom side should give animal from each kind: nine cows, nine sheep, nine camel, nine goat, nine horse.

Тогуз жылкы тогуз кой, **Ninety** sheep and **ten** mares he slew
 Болуп жаткан бул бир той, What a feast it was going to be!
 Уйдан сойду жетини, **Seven** cows in a row slew he!
 Төөдөн сойду экини, Then **two** white-headed camels he slew,
 Бай Жакып бирди көрдү деп, Thinking: “Jakyp, something’s wrong with you”
 Башканын баары шекиди. (1020) Others were guessing- in doubt they stayed.(1020, p.37)

Geocosmical picture of the world in understandings of the Kyrgyz in the epic Manas, Universe consists of three spheres: upper- sphere of Alp kara Kush, the bird defends Manas from above; central sphere- Grey Wolf, defends from the land, and lower sphere- Dragon and Snake, fantastic creatures, de-

fend from the underground. Number “7” shows that land was built up seven layers and there are many combinations: “жердин жети катмары”, “жети нан садага, жети токоч баабедин”, “жетилик”, “Жетинин бири кыдыр”, “жети кабат жер урсун” (a curse).

3870-3880, II ch, p.90

Аяр Боон билиптир **Cited an oath and a cast a spell**

Абсун окуп дем салып Then breathed one breath as well...

Бир үшкүрүп ийиптир From the mountains appeared red fire.
 Тоодой кызыл от болду How could the fighters face death so dire?
 Топ топ болгон мергендер How before such flames could they stand?
 Отко кантип токтолду Then Irdik opened each hand
Жети кесек топурак Soon as he breathed on clay lumps,
 Ырдык үйлөп ийгенде Rainclouds formed in **seven** vast clumps
Жети кат болду булуту **Seven** large phials with water filled
Жети чыны суу барган, Turned into **seven** lakes when spilled.
Жети дайра көл болду, And with the rain the fire they doused.
 Күйгөн отун курутту

The number “seven” possess pragmatical meaning for Kyrgyz as a sacred numeral. According to the form, we read hyperbolas in the original and in translated version. Hyperbolas are compressive in form, expressive in content, that causes hardships in translating. The translator used the original images not taking into account pragmatical peculiarities of English language and receivers of the information, adding his imaginations to keep architectonic features of the epic lines and got a good descriptive translation.

Throughout the epic we face several numerals like, “60”, “50”, “70”,

1. *Алтымыш* күндүк дайрадан,
 Аттап өтөр жан эле,
Токсон күндүк тоолордон,
 Басып өтөр мал эле. (3140, ч.3. стр.75)
 That beast will gallop over the waves,
 Over the hills for *ninety* days.
 (3140, 3 ch., p.266)

2. *Алтымыш* сарай карс толгон,
 Актатып койгон күрүч бар,
 Зумураттан *токсон* бар,
 Коохар таштан *миңи* бар. (70, ч.3.,стр.9)
Sixty sheds overflowing indeed,
 Stand full of purest rice refined,
 Jewels I have of every kind,
Thousands of brilliants and emeralds (70)

In translation we notice the omission of numbers sixty in the first, number ninety in the second examples, but replaced by other numbers.

Беш жүз бээни соеюн,
 Берген соң малды Кудай деп,
 Ишемби сойду *элүүнү*,
 Жекшемби сойду *элүүнү*,
 Дүйшөмбү сойду *элүүнү*,
 Шейшемби сойду *элүүнү*,
 Чаршемби сойду *элүүнү*. (2250, ч.1, стр.60)

God gave me, and I say “Good”!
 Share with others a rich man should,
 Saturday fifty more he **slew**,
 Sunday fifty more **fell** too,
 Monday fifty more he **slew**,
 Tuesday fifty more **fell** too,
 Wednesday fifty more **fell** too.
 (2250, part 1, p.69)

The repetition of “fifty” in Kyrgyz and the words “slew”, “fell” are ordinary words without a context. The enumerating the names of the days show that the father of Manas is really rich person, the birth of a son is very important for him and for all Kyrgyz families, and it highlights Bey Jakip was generous and wants to share his good news with people and neighbors.

The next special number is “six”, depending on the context the number “6” either have positive or negative connotations. In the epic we read “the youngest one of the six lions”- heroes besides Manas. For proper understanding one needs a phonological knowledge why is six, not other numbers. Firstly, the metaphor six includes great names like: Prophet Solomon, Davut (Döoty), Iskandar Zulkairan, Rustam Dastan, Aziret Aali Prophet, God’s assistant – Prophet Manas. In this context Manas is the youngest of six heroes, the word “**Sher** is a king of lions, have strengths, intellect and ability to win an enemies”.

Besides in the epic we may read combinations “*six sharps*”, the topic goes about six sharp swords of heroes. For example, *Zulpukor*- Manas’s sword, *Achbolot*- Altybai’s, *Kurchbolot*- Bakay’s sword, *Joikuma*- Almambet’s sword,

Achalbars- Chubak’s sword, *Narkesken*- Syrgak’s sword.

Word-combination “*alty aram*” also has it’s story – these are people who wanted to be against Manas. They are from Manas’s second wife

Bakdöölöt: Abyke, Köbösh, Kochkor, Chyibyt, Adybai, Kölbai. They always were envious and in any possible opportunities they tried to do something against Manas.

Every of these swards and people are described with the help of special epithets, that represent interest for the reader, as well as for the translator.

In description of a Chinese soldier Boom were used a lot of hyperbolical comparisons, and these kind of comparisons are found in fables, fairy-tales, narratives, legends. Interesting comparisons:

- 1) his hair is compared with burnt foam;
- 2) his tail is similar to “taigan” – hunter dog of authentic Kyrgyz descent;
- 3) nails are similar like an arrow;
- 4) eye-brows are similar to horse’s hair;
- 5) eyes are similar like a dark cave;
- 6) teeth are like a sow;
- 7) apple is like a big cup;
- 8) height of hundred fists, one kulak is about one and half meters
- 9) thickness of forty girths. Such lines as “More like a hunting dog was he” are inappropriate to the content of the text, when in description we read that “his thickness is more than forty girths”.

The function of “influence” is expressed through different repetitions, hyperbolas, doublicats, triads (function of information, communication and influence) that carry a marginal character between complex and simple sentences, emotional means in the form of exclamatory and interrogative signs and sound repetitions.

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