

## METRICAL STRUCTURE OF EPOS «MANAS»

*Бул макалада «Манас» эпосундагы метрикалык структурасы каралган.*

*В этой статье рассматривается метрическая структура эпоса «Манас».*

*Metrical structure of epos «Manas» is considered in this article.*

The epos "Manas" as the biggest and cherished monument soaked in itself the best and valuable things from the nations folklore that played role in forming the national language. And its translation as the origin should implant to the readers the love to art, poetry, music, beauty of the human's qualities a hardworkness, heroism, faithfulness to friends and beauty of the nature. Not only the centuries old history of the Kyrgyz nation is reflected in the epos, but also its ethnic staff, housekeeping, way of life, traditions, customs, aesthetic tastes, ethical norms, thoughts about the human's dignity, religious prejudice, literature, poetry, fairy-tales, bylines and legends. The epic poem "Manas" served and will serve as the richest source of learning the verbal art, language, ethnography, philosophical views, psychology and other sides of the social and spiritual life. Therefore, for reaching an adequate translation the translator should possess not only the talent and the language but he also should possess the infinite love to the folklore masterpiece, high artistic intuition for forming elegant aesthetic tastes. The main difference from other individual works is that the author of this epic poem is the Kyrgyz people itself who transferred all information from time immemorial to the new generation with the help of not only structural and semantic language units, but also with the help of exotic rhythm-rhyme architectonics and the peculiar language melody.

The epos "Manas" occupies a special place in the row of the world masterpieces of folk art. It is one of the encyclopedias that contains legends, stories and reflects the style of life, customs, traditions, rich history and original world outlook of the Kyrgyz. Today when Kyrgyzstan is on its own way of development, the epos "Manas" became the symbol of unity and spiritual revival of the Kyrgyz nation, its culture, national dignity and self-consciousness.

Each nation makes its own contribution to the world cultural treasury according to the peculiarities and richness of its talents and creative abilities.

The Kyrgyz people have enriched the world culture with the unique epos "Manas", which is incomparable in its volume and rich content. The epos "Manas" is the national pride of the Kyrgyz people, the peak of their spiritual life, which they inherited from their ancestors. The epos "Manas" is often referred to as "the epos-ocean", because it is as vast as an ocean in its volume and depth of content. It reflects the ancient history of the Kyrgyz people and their social life covering the period of millennium.

The literal translation including poetical translation is one of the main ways for widening ideological cooperation of other countries with Kyrgyzstan. If the real values of the world literature touch the modern reader in new and best translations of the literature, satisfying its spiritual needs of the aesthetical and literal cognition and spiritual enrichment, it means that translators may be proud. The epos "Manas" is a genuine epic creation, it reflects not only historic events, but also all sides of human life; social, economic, political situation, struggle for independence, relations with other states. The epos widely depicts the life, goodness and evil, friendship and humanism, love for homeland, care for people's well being.

The epos sings the values, which are common for all people: social justice, honesty, dignity, humanism, care for people, love for homeland, for national traditions and customs, respect for human rights, national unity and tolerance, peaceful co-existence with neighboring states, people's aspirations and hopes for the better future.

Modern tendency of translation requires not only linguistic approach to the language, but also sociolinguistic, psycholinguistic, pragmatic, intercultural approaches, that is, combined approach to languages.

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The confrontation, as one of the translation and learning methods should learn the language system, that is, from phonetic to textual level. Translation as the subject in contrast to the confrontational typology should have its category for learning natural phenomenon in the translation process on different levels of the language hierarchy.

Speaking of the versification norms applied in the epic poem, one should certainly pay attention to the issue of the verses metrical organization. There is a clear interconnection between the metrical design and the singing manner, in which the epic verses are performed. One should note that the above named interdependence is valid within a certain range, beyond which such interconnection cannot be realized. Theoretically this may happen either when the singing pattern is radically changed or when the epic verse becomes wholly independent and frees itself from the vocal component inherent in. However, within the present day epos framework the above said possibility is not yet realized, and so the epic verses metre remains within the established singing pattern. In fact, the last version of the epic poem has a metrical design, which corresponds solely to one mostly spread singing pattern. The number of syllables in a verse line ranged from six to nine. No matter what rhymes or what initial sound repetitions are obligatory for all epic verses, their metre remains within the established limits.

It is customary to begin the exposition of the theory of English versification with the statement that: "...there is no established principle of English versification". But this statement may apply to almost any branch of linguistic science. Science in general can live and develop only provided that there are constant disputes on the most crucial issues of the given science.

English versification is no exception. We have already discussed some of the most general points of rhythm. This was a necessary introduction to English versification, inasmuch as English verse is entirely based on rhythmical arrangement and rhyme. Both rhythm and rhyme are objective qualities of language and exist outside verse. But in verse both have assumed their compositional patterns and, perhaps, due to this, they are commonly associated with verse. The most observable and widely recognized compositional patterns of rhythm, making up classical verse, are based on:

1. Alternation of stressed and unstressed syllables,
2. Equilincarity, that is, an equal number of syllables in the lines,
3. A natural pause at the end of the line, the line being a more or less complete semantic unit,
4. Identity of stanza pattern, established patterns of rhyming.

Less observable, although very apparent in modern versification, are all kinds of deviations from these rules, some of them going so far that classical poetry ceases to be strictly classical and becomes what is called free verse, which in extreme cases borders on prose.

English verse, like all verse, emanated from song. Verse assumes an independent existence only when it tears itself away from song. Then only does it acquire the status of a genuine poetic system, and rhythm, being the substitute for music, assumes a new significance. The unit of measure of poetic rhythm in English versification is not so much of quantitative as of a qualitative character. The unit of measure in musical rhythm is the time allotted to its reproduction, whereas the unit of measure in English verse rhythm is the quality of the alternating element (stressed or unstressed). Therefore English versification, like Russian, is called qualitative, in contradiction to the old Greek verse, which being sung, was essentially quantitative. In classic English verse, quantity is taken into consideration only when it is a matter

of the number of feet in line. That is why classic English verse is called syllabo-tonic. Two parameters are taken into account in defining the measure: the number of syllables (syllabo) and the distribution of stressed (tonic).

The nature of the English language with its specific phonetic laws, however, is incompatible with the demand for strict regularity in the alternation of similar units, and hence there are a number of accepted deviations from the established metrical schemes, which we shall discuss in detail after pointing out the most recognizable English metrical patterns.

There are five of them:

1. Iambic metre, in which a stressed one follows the unstressed syllable. It is graphically represented thus:
2. Trochaic metre, where the order is revised, i.e. a stressed syllable is followed by one unstressed.
3. Dactylic metre-one stressed syllable is followed by two unstressed.
4. Amphibrach metre-two unstressed syllables are followed by one stressed.
5. Anapestic metre-two unstressed syllables are followed by one stressed.

These arrangements of qualitatively different syllables are the units of the metre, the repetition of which makes verse. One unit is called a foot. The number of feet in a line varies, but it has its limit; it rarely exceeds eight.

If the line consists of only one foot it is called a monometer; a line consisting of two feet is a dimeter; three-trimeter; four-tetrameter; five-pentameter; six-hexameter; seven-heptameter; eight-octameter. In defining the measure, that is the kind of ideal metrical scheme of a verse; it is necessary to point out both the type of metre and the length of the line. Thus a line that consists of four iambic feet is called iambic tetrameter; correspondingly a line consisting of eight trochaic feet will be called trochaic octameter, and so on.

English verse is predominantly iambic. This is sometimes explained by the iambic tendency of the English language in general. Most of the English words have a trochaic tendency that is the stress falls on the first syllable of two-syllabic words. But in actual speech these words are preceded by non-stressed articles, prepositions, conjunctions or by unstressed syllables of preceding words thus imparting an iambic character to English speech. As a result iambic metre is more common in English verse than any other metre.

For example:

Kyrgyz text:

Эр мүнөзү көрүнөт,  
Алакан жазык, колу ачык,  
Аттанып чыкса жолу ачык  
Алп мүнөзү көрүнөт.  
Кең көкүрөк, жайык төш.  
Аркасы кең, бели түз  
Айбаты катуу, заар жүз  
Бил мүчөсү көрүнөт.

English text:

He had the look of bold-faced braves,  
Open handed and generous ways.  
On campaign he'd meet success,  
Looked like a warrior nothing less  
Deep and wide was his manly chest,  
Shoulders firm, and slim all the rest.  
Looks severe and fierce his face,  
Elephant power one there could trace.

Kyrgyz 7-9 syllable poem doesn't change the metrical structure while translating into English language. It means that the metrical structure of the English text is 7-9 syllables and he made an adequate translation.

For example:

Kyrgyz text:

Алакан жазык, колу ачык,

Аттанып чыкса жолу ачык

English text:

Open handed and generous ways.

On campaign he had meet success

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mightily weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical as in architecture.

The most general definition of rhythm may be expressed as follows by basically regular recurrence of elements or features, as beat or accent, in alternation with opposite or different elements or features.

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching the regularity of alternating patterns. Rhythm is primarily a periodicity, which requires specifications as to the type of periodicity. According to some investigations, rhythmical periodicity in verse requires intervals of about three quarters of a second between successive peaks of periods. It is a deliberate arrangement of speech into regularly recurring units intended to be grasped as a definite periodicity that makes rhythm a stylistic device.

Rhythm, therefore, is the main factor that brings order into the utterance. The influence of the rhythm on the semantic aspect of the utterance is now being carefully investigated and it becomes apparent that orderly phonetic arrangement of the utterance calls forth orderly syntactical structures, which in their turn; suggest an orderly segmenting of the sense groups. The conscious perception of rhythms must be acquired by training, as must the perception of any stylistic device. Some people efforts are exerted to develop this sense in them inevitably fail. But that is not true. A person may not be able to produce a flow of rhythmical units, but he can certainly acquire a feeling for rhythm if he trains His ear.

Rhythm in the language necessarily demands opposites that alternate; long, short; stressed, unstressed; high, low and other contrasting segments of speech. Some theoreticians maintain that rhythm can only be perceived if there are occasional deviations from the regularity of alternations. In this connection de-Groot writes:

"It is very strange indeed that deviations from the them (i.e., the accepted kind of periodicity, I.G.) in separate lines (called irregularities of line) have been looked upon as deficiencies of the poem by such eminent scholars as Yespern and Haussler. On the contrary, they are indispensable, and have both a formal and expressive function. Harmony is not only a matter of similarity, but also of dissimilarity, and in good poetry, irregularities of lines are among the most important features of the poem both in their formal and their expressive functions. Actually, the beauty of a poem is less depend upon the regularities that upon the irregularities of the poem."

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is an ideal phenomenon characterized by its strict regularity, consistency and exchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the basic ground of the metre. In accented verse-by the number of stresses in a line. The prose-by is the alternation of similar syntactical patterns. He gives the following definition of the verse rhythm. It is "the actual alternation of stress which appears as a result of interaction between the ideal metrical law and the natural phonetic properties of the given language material." He holds the view that romantic poetry regard metrical forms as a conventional tradition, which hinders the vigorous individual creativity of the poet and narrows the potential variety of poetic material. This trend in literature justifies all kinds of deviations from the metrical scheme as well as the

dissimilarity stanzas it favors enjambment because it violates the monotonous concurrence of the rhythmical and syntactical units of the metrical system; it makes ample use of imperfect rhymes, inasmuch as the violate the trivial exactness of sound correspondence. It follows that the concept of rhythm should not be identified with that of metre the latter, be it repeated only in classical verse as an ideal form, an invariant of the given scheme of alternation. However the deviation must not go so far as to obscure the consciously perceived ideal scheme. As has been pointed out before, stylistic effect can only be achieved if there is a clear-cut dichotomy of the constituent elements (two kinds of meaning realized simultaneously, as in metaphor and metonymy; or two constructions, as in rhetorical questions and litotes, and so on). In the present case the dichotomy is perceived in the simultaneous materialization of the orthodox and free patterns of metrical alternation. J.Middleton Murry states:

"In order that rhythmic effects should be successful they must be differentiated with certainty; and to manage contrasts of rhythm-without contrast there is no differentiation-with so much subtlety that they will remain subordinate to the intellectual suggestion of the words, is the most delicate work imaginable."

In his notes on Shakespeare's plays our Russian poet B.Pasternak expresses the same idea in the following words: "...the metre (that of blank verse, I.G.) is not made conspicuous. This is not a recitation. The form with its self-admiration does not overshadow the content, which is unfathomable and chaste. It is an example of sublime poetry which in its finest examples has always the simplicity and freshness of prose."

V.Mayakovskiy framed this idea in poetic form. "Rhythm", he writes, is the foundation of every poetic work, and passes through it like a clamor". And further, "I get my metre by covering this clamor with words."

The Russian poet A. Blok said that the poet is not one who writes verses, but the bearer of rhythm. Verse did not come entirely divorced from music when it began to live as an independent form of act. As it is known, verse has its origin in songs; but still the musical element has never been lost it has assumed a new form of existence rhythm.

It follows then that rhythm is not a mere addition to verse or emotive prose, which also has its rhythm, and it must not be regarded as possessing "phonetic autonomy" amounting to an "irrelevant texture", but has a meaning. This point of view is now going ground. Many attempts have been made to ascribe meaning to rhythm and even to specify different meanings to different type of metre. This is important, inasmuch as it contributes to the now-prevailing idea that any form must make some contribution to the general sense. Rhythm intensifies the emotions. It also specifies emotions. Some students of rhythm go so far as to declare that "...one obvious agency for expression of poet's attitude is surely metre" and that "...the poet's attitude toward his reader is reflected in his manipulation-sometimes his disregard of metre".

So divergence from the ideal metrical scheme is an inherent quality of rhythm in verse. The range of divergence must, however, have its limits. Deviations from the metrical theme are free within the give frame of variation, but they cannot go beyond the frame test the rhythmical pattern should be destroyed. Permissible deviations from the given metre are called modifications of the rhythmical pattern. Some of them occur so frequently in classical verse, that they become, as it were, constituents of the rhythm.

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