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**СРАВНЕНИЯ И МЕТАФОРЫ В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ**

**Ч. АЙТМАТОВА**

**COMPARISONS AND METAPHORS IN THE CREATIVE DISCOURSE of**

**Ch. AYTMATOV**

 In this paper the semantic interoperability of metaphors and comparisons are considered by the authors which is proper to creative discourse of C. Aitmatov. In the system of stylistic harmony the interaction of comparisons and metaphors reinforces an aesthetic impact on reader. The functional significance of interaction is disclosed in compositional method, in the context of whole writing.

 **Key words:** method, metaphors, comparisons, context, discourse.

Тілеубай Г.Қ.

 Аталмыш мақалада авторлар Ш.Айтматов шығармасына тән метафора мен салыстырудың өзара семантикалық байланысын қарастыру мақсатын қойды. Салыстыру мен метафораның көркемәдеби бірлестік ретіндегі өзара әрекетінің оқырманға деген эстетикалық әсер беруі. Метафора мен салыстырудың өзара әсері ол көркемәдебиетке тән дүние, бұл құбылыс қарастырылмақ әлемде ерекше эстетикалық мағынаға ие. Шығармашылық дискурстегі эстетикалық метафора мен салыстырудың байланысы өте жарқын, қарым-қатынас құралының пайда болуына және де оның экспрессивті кейіпінің әсері. Шығармадағы композициялық тәсілден өзара қарым-қатынастың қазметтік маңызын көрсетеді.

 **Түйін сөздер**: метод, метафоры, сравнения, контекст, дискурс.

Тлеубай Г.К.

 В данной статье авторами рассматриваетсясемантическое взаимодействие метафоры и сравнения, свойственное творческому дискурсу Ч.Айтматова. В системе художественного целого интеракция сравнений и метафор усиливает эстетическое воздействие на читателя. Функциональная значимость из взаимодействия обнаруживается в композиционном приёме, в контексте всего произведения.

**Ключевые слова:** метод, метафоры, сравнения, контекст, дискурс.

 The effectiveness of language communication is appreciably increased if it is carefully thought out and from an aesthetic point of view. In artistic speech, where the communicative function is inextricably linked with the aesthetic function, the artist of the word in the image of the world picture uses in his discourse such imaginative means and techniques that inevitably give the reader the opportunity to experience aesthetic pleasure from the read.

 Artistic style is particularly attractive in that it always presents aesthetically significant units of language that create an image. When perceiving an artistic image, it is not necessary to identify it with a real object, but rather to perceive those signs of the image that are the carriers and translators of the personal meaning invested by the author. MiddletonMerry suggests using the term "image" as including a "comparison" and a "metaphor" [1, p. 204].

 The interaction of metaphor and comparison, characteristic of artistic speech, is used with a special aesthetic task to characterize the specificity of the depicted picture of the world.

It is necessary to distinguish the metaphor as the "omnipresent principle of language" (Richards) from a specifically poetic metaphor. The first, George Campbell believed, was the subject of "grammar" classes, and the poetic metaphor is the property of the "rhetorician". The grammarian studies the words etymologically; The rhetorician aims to find out "whether these words produce the impression of a metaphor." For Wundt, for example, the "leg" of the table, the "handle" of the door were not metaphors, for he saw the criterion of true metaphorism in a conscious, calculated intention to produce an emotive effect. Conrad distinguished between "linguistic" and "aesthetic" metaphors: the first ("leg" of the table) emphasizes the main thing in the subject; The appointment of an "aesthetic" metaphor - to convey a new view of a particular subject, "wash it in a new environment" [1, p. 212].

 Comparisons, often carrying out an explanatory function in speech, are widely used in various styles, representing a kind of definition, when one is determined through another on the basis of a sign of similarity (air, transparent, like glass). Once Voltaire, comparing the comparison and metaphor, stressed that the former is always controlled by reason, the second is always in the power of passion. Clarifying this vivid opposition, R.A. Budagov believed that the "sensual element" of a metaphor is found not so much in language as in artistic prose [2, p. 166].

In theory of metaphor, two directions are conventionally distinguished in the English-language literature: the *comparison theory* (J. Miller, F. Wilrayt, Wetley, Baine) and the theory of semantic interaction (M, Black, A. Richards, D. Lakoff, M. Johnson, D. Davidson). Comparison theory asserts that the metaphorical utterance is associated with the comparison or similarity of two or more objects, and the theory of semantic interaction-that the metaphor is associated with the interaction (interaction) of two semantic meanings-namely, the metaphorically used expression and the surrounding literal context [3, p. 256].

 In the context of the artistic whole in terms of the interaction of metaphor and comparison, metaphors that are especially interesting against the background of the previous comparison are particularly interesting. The interaction of aesthetic metaphors and comparisons in creative discourse forms a bright integrating tool serving the purposes of expressive-figurative expression and emotional impact.

 In the novel by Ch. Aitmatov "And the day lasts for more than a century" an image of the investigator of the Stalin era is displayed. In describing his portrait, when he gets acquainted with Yedigei summoned for questioning, first a comparison with a trivial alliance was used.

*He took out a long cigarette from the Kazbek's table lying on the table, twirled it, lit it, and, throwing at Yedigei standing in the doorway, clear, like a merlin, yellowish eyes, said briefly ...*

The author's comparison prepares the appearance of metaphors: a merlin-eyed investigator and falcon eyes (a merlin is a bird of prey of the genus of falcons, the falcon is valued as a hunting bird)

 *Well, that there were no doubts, - said merlin-eyed, muttered at the same time whether Tansykbaev, or Tysykbaev. Yedigei did not really remember his name.*

 If the usual comparison sets Yedigei to the rational comprehension of the interlocutor, the metaphorisation determines the reader's perception of it as an "emotive" image of the author's solution. It is not by chance that Yedigei, vaguely foreseeing a certain misfortune for himself, did not specify the name of the investigator, for him, according to the first association of a *merlin-eyed*, he was a hunter. Comparison "gives birth" to the metaphor, which repeatedly repeats itself in the text, consistently enhances the emotional tension of speech. In the context of the novel, merlin-eyed transforms in a stable metaphor with a characterizing function, fixed in the text as a name.

 However, he realized that merlin-eyed takes with cunning and superiority in the mind. While he was writing, Yedigei tried to find slack in the arguments of the *merlin-eyed*.Told by *merlin-eyed* one thought struck Yedigei illogicality.

 In the course of the narration, when the metaphor is already recognized as a key element, a similar comparison appears again, indicating that the sign of similarity placed by the author in the basis of the object and the sign of comparison is reduced not to the color of the eyes, but to the habits of a ruthless hunter.

 *With again on the impenetrable face, imperturbable, clear, like those of a merlin, with a yellowish hue.*

 After repeated comparison, mediated metaphorization complicated by associative layers, predicting tragedy, becomes thematically more targeted. The author's vision of the depicted character emotionally illuminates and transforms his perception, making the verbal image sensually perceptible. An unusual metaphor is explained by additional vivid comparisons and epithets that add meaning to the characteristics of the depicted, reinforcing its emotional impact.

And he suddenly gave up with an unexpected grin, with anticipated pleasure flashing in his clear, glass-like eyes.

 *Merlin-eyed jerked on a chair and again threw with an unexpected grin, with anticipation of pleasure and gloating, not blinking and not reducing clear transparent eyes.*

*In the story "The White Cloud of Genghis Khan" (late insertion into the novel), the author continues to develop the image in question, advancing the reader from the known to the unknown. The author proceeds from the metaphor of "merlin-eyed" to the synonymous "falcon".*

 Looking in the mirror, he was surprised at times - his unblinking falcon eyes had not shone so young for a long time.

 *She could see it in his eyes, the unblinking falcon look of which sometimes frosted, then covered with haze ...*

 This more familiar metaphor still assumes an attentive reader who remembers the portrait of the character being analyzed. Falcon eyes, falcon gaze – are metaphors, organically grown as a result of semantic interaction with the author's comparisons.

 The author's model: in the beginning comparison, then - a metaphor, characterizes a character who achieves a career at any cost. To achieve this goal, he uses the techniques of the pursuer-hunter: drive the victim into a corner and ruthlessly finish it. And so did the merlin-eyed with falcon eyes with the innocent Abutalip.

 Further updating of the negative-estimated coloring of the image is supported by the stylistic activity of other comparisons. Moreover, in these comparative turns one replaces one image of comparison with another, reinforcing to the extreme the negative characterization of the character with the logical completion of his portrait.

 And only his wife, Aikumis, who knew her husband well, noticed that something was happening to him, that he was preparing for something, like an ardent beast who had gone hunting and sniffing prey.

 The subsequent comparative turns, in the composition continues to act as an object of comparison predatory bird - a symbol of a rigid hunter, form a structural parallelism. These comparisons are expressed lexically with the help of words similar to the consistent actualization of the image of comparison when characterizing another character - the conqueror of Genghis Khan.

 *Outwardly, the great Khagan kept, as always, as befits his person - severely alienated, like a falcon at rest.*

 *Otherwise, what would be to explain what is sometimes a divvel of himself, is a rapid ascent, like a sailing falcon.*

 *Yes, the horse and the horse were suitable for each other, - force with force echoed. And therefore the landing of the rider approached the falcon pose.*

 The image of a real historical character is directly correlated with the image of the investigator. In the semantic structure of the novel, these images form a negative figurative-associative field, generating a multifaceted picture of evil in time and space. In this negative field, Stalin's ideology and Genghis Khan's prohibition on childbearing during the years of military campaigns are included, thus different epochs and events are connected. Both ideologies are very clearly expressed in the speech of the nameless character - the investigator's colleagues using the detailed comparison.

 *Their family, their families and all sorts of relevant elements are being destroyed in the name of proletarian affairs, as the leaves are burned in the heap in the autumn in the heap. Because there can be only one ideology, you see ...*

 The comparisons presented in the comparative plan form a structural parallelism and in the dynamics of speech according to the will of the author, as in the previous cases, become metaphors. However, in them the falcon bird as an image of comparison turns out to be also a symbol of the khan's power. This is the difference between the image of the investigator who blindly executes the will of the "holder of power" and the image of the khan who himself personifies power and uses it to trample on other people like himself. In the image of the khan, the emotional impression, inspired by the semantic clarity of the hunter's symbol, is complicated by the meaning of the symbol of power - to decide the fate of a person. This method of interweaving the two planes, merging into one metaphorical series, then separating, creates an emotional tension of speech.

 The duality of the meaning of the symbol: power - khan, leader; Executor - investigator, hunter is put in the basis of the composition and is its integrating core, manifesting the "image of the author".

 Composite reception of parallelism generates a scale comparison of two realities, remote from each other in time and space. The means for further realization of this method are again comparisons; echoing, they form a bright way to represent the correlated images. Thus, the description of the execution of innocent people, as in the characterization of the investigator, likened to the wild beast, is preceded by a comparison in which the "drone of the drums" proclaiming the will of the "holder of power" is like the roar of wild beasts.

The drums (dobulbasy) of cowhide rumbled, frayed like wild beasts in a trap, calling for execution …

 All these techniques, when comparisons are correlated, are a way of creating the features of the depicted picture of the world. Wundt's views on the "criteria of true metaphorism with an emotional effect" and Conrad about the "aesthetic appointment of a metaphor" are applicable to the creative discourse of Ch. Aitmatov. For the individual style of the writer, it is really characteristic to consciously and consistently introduce interrelated comparisons with the subsequent translation of them into metaphors. This is how the beginning of the description of the toasts of "speeches" pronounced by the investigator's colleagues at the festive evening looks like.

 *Oh, it was an exciting action in its own way! What magnificent toasts soared, like birds with bright plumage, what speeches were poured out, as written, infecting with high pathos.*

 Next, the final description of the speeches with another way of comparison, after a speech in which the idea was expressed of the need to destroy people, burning them like autumn leaves

 *And these words, self-reproducing and multiplying, for a long time circled over the heads of the gathered, accumulating in themselves hidden anger and fury, like a swarm of rooted wild wasps, more and more embittered because they were vicious.*

 Let us compare this description with the description of the beginning of the execution, which contains a similar comparison, in which the emotional acuity of meaning is reduced by the absence of epithets.

 *When the embroideries was taken out of the yurt and forced to climb the cart for a shameful detour, people, like a swarm, buzzed and moved.*

 The metaphors of the word whirled, people buzzed in interaction with the comparison as the *swarm of wasps* attach special character to the images of the characters, which are united by one ideology. In the author's comparison, the wasps act as a symbol of an impersonal crowd in which everyone is similar to each other in general obedience and the *general ecstasy of passions*. Of the individual characteristics of these images, not just an image is synthesized, but an image with an emotive effect.

 Thus, the semantic interaction of metaphor and comparison, characteristic of the creative discourse of Ch. Aitmatov, acquires aesthetic significance. In the system of the artistic whole, the interaction of comparisons and metaphors strengthens the aesthetic impact on the reader. The functional significance of the interaction is revealed in the compositional technique, in the context of the whole work.

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