IMITATIVE VOCABULARY IN THE MAADAY-KARA EPIC (YAKUT LANGUAGE TRANSLATION ANALYSIS OF THE ALTAI EPIC)

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ABSTRACT: The article examines the features of the use of the Altai epic "Maadai-Kara" in the text and the translation of imitative words into the Yakut language. The aim of the study is to identify the lexical and semantic features of imitative vocabulary in epic texts in the Yakut and Altai languages, as well as some ways of translating the text of the Altai epic into the Yakut language. The analysis revealed that the epic most often uses words of onomatopoeic origin expressing the sounds and voices of animals, as well as the sounds of inanimate objects of nature. Due to the fact that image-imitative words in the Altai language are not considered a separate group, the author made an attempt to independently isolate units of this vocabulary from the text, relying on the analogy in structure and semantics of image-imitative words of the Yakut language. The selected units by meaning were divided into four groups: 1) words expressing ideas about movement in a broad sense; 2) words expressing various movements performed by a person or an animal; 3) words characterizing the appearance, form; and 4) words characterizing color and light representations. The same principle of expanding the meaning of imitative words through the transition from onomatopoetic to image imitation was determined. Semantically, Altai imitative words have a broader meaning, which makes them universal. The Yakut imitative words are characterized by a narrow, concrete semantic meaning. It has also been established that when translating the Altai epic into the Yakut language, the main methods of translation were applied, concretization of the meaning, a full equivalent translation. Units that completely coincide in phonetic design and semantic meaning were found.

KEYWORDS: epic; Maadai-Kara; Yakut translation; onomatopoeic words; image-imitative words; Altai language; Yakut language.

Introduction

A comparative study of the other Turkic epics with the Yakut *olonkho* began in the second half of the 20th century, with a fundamental research carried out by such folklore researchers as V. M. Zhirmunsky (1974), E. M. Meletinsky (1963, 2006), B. N. Putilov (1972, 1997), S. U. Neklyudov (2009), in which *olonkho* is classified under the general category of Turkic epics. The first comparative study on the *olonkho* and other Turkic epics was held by I. V. Pukhov (2004) among the experts on research in Yakut epics. In his research, Pukhov managed to single out the general origins of the Yakut epic and the epic of the Altai-Sayan peoples. Special attention is given to the Altai epic Maaday-Kara; Pukhov completed an in-depth comparative analysis of the Altai epic and the plots and motifs of the Yakut *olonkho*. Among the contemporary researchers, M. T. Gogoleva held a comparative study of the Yakut and Altai epics (2013a, 2013b) in an article devoted to the plot-and-composition structure as well as the expressive means and stylistic devices in the epics under discussion. Y. P. Borisov (2013, 2018) compared the two epics in question within the context of researching the rhythmic and syntactical parallelism structures in the *olonkho* and the Turkic-Mongolic epics. S. D. Lvova (2019) analyzed the use of comparison as an expressive means in the Yakut and Altai epics. Poetics and poetic devices of the Altai epic were overviewed by N. K. Dmitriev who noted that the two epics are of ancient origin and take their roots from the common ancient Turkic epics (Maadai-Kara, 1973, p. 43). Within the framework of a dissertation study, A. A. Konunov (2008) analyzed instances of variational parallelism in the Altai epic based on the text materials compiled by N. Ulagashev. The etymology and semantics of theonyms and demonyms as well as the linguistic world view in the folklore texts, including the Altai epic, were analyzed by N. R. Oynotkinova (2014, 2017, 2019).

The language of the epic texts and that of *olonkho* in particular being an object of a separate study was first analyzed by P. A. Sleptsov (1990). The scholar singled out the key features of the language used in *olonkho* (the use of formulas, archaic nature, and variety), which make it different from the literary form of the Yakut language. L. V. Robbek (2014) held a special research on the language of *olonkho* in which the scholar distinguished the lexical and semantic features of the Yakut epic. The present study provides a translation analysis of the Altai epic Maaday-Kara and its translation into the Yakut language, with the aim of singling out the key features of incorporating the imitative words in the epic texts in the Altai and Yakut languages respectively. The translation of the epic Maaday-Kara (2017) into the Yakut language was accomplished by a team of translators from the

Department of Russian-Yakut Translation and Stylistics of the Institute of Languages and Cultures of the Peoples of the North-East of the M. K. Ammosov North-Eastern Federal University. The book was published in the same year in two languages: Russian and Yakut and these editions served as the first publications of the "Epic Tales of the World" series. The Russian translation of the epic was taken from the academic edition published in 1973 in the "Epic Tales of the USSR Peoples" series (Maadai-Kara, 2017). The preface "From the translators of this book" reads that the translation was mainly built on the texts compiled by S. S. Surazakov and A. I. Plitchenko.

The Altai epic was selected by the translators for the translation into the Yakut language due to the fact that these languages are closely related and have a similar plot-and-composition structure. The Altai or the Oirot language is one of the Turkic languages of the Kyrgyz-Kipchak subgroup of the Kiphcak group of languages. The Altai language has distinctive common features with the Kyrgyz language; these two languages belong to the same subgroup of the Eastern Kyrgyz-Kipchak subgroup of languages (Baskakov, 1996, p. 179). The Yakut language also belongs to the Turkic languages group and to the Eastern Hunnic branch of the Uyghur group and forms the Yakut subgroup. However, the Yakut language is regarded as a separate language among the Turkic languages, which is confirmed by the fact that other speakers of numerous Turkic languages can practically understand each other without any difficulty, while speaking to each other in their native language. However, all these language representatives might experience some difficulties in understanding a native speaker of the Yakut language, both - when using oral speech and a written form of speech. This can be explained by the fact that there was a significant change in the phonological structure of many general-Turkic words, as well as some deviations in the grammatical forms and a large scope of words of Mongolic origin existing in the Yakut language (Modern Yakut Literary Language Grammar – further referred to as GSJLJ, 1982, p. 5). Given these circumstances, the goal of this research is to single out the lexical and semantic features of the imitative vocabulary in the Yakut and Altai languages respectively, as well as the translation techniques used in adapting the Altai epic into the Yakut language. The following methods were applied to analyze the imitative vocabulary of the closely related languages based on the epic text materials: the lexical and semantic analysis method, the historical-comparative method, all of which allow indicating the general Turkic universal and special features of the vocabulary under the analysis in the Yakut and Altai languages respectively.

Imitative vocabulary in the Yakut and Altai languages

Imitative words are a special layer of the language which use their sound structure to denote various sounds of the living and non-living nature as well as notions connected with movement, and qualities of certain objects or the internal condition of the body. This particular word group can present unique information on the national features and the linguistic world view of the people speaking this particular language. There are many terms and definitions existing in modern linguistics to denote this lexical layer, i.e., sounds symbols, onomatopoetics, ideomemes, etc. The Altai language has a term "mimemes" to denote this lexical layer (Modern Altai Language Grammar – further referred to as GSAJ, 2017, pp. 460–465), a term suggested by A. M. Ashmarin (1918). The Yakut language has a term "image-imitating words" (GSJLJ, 1982, pp. 375–384); and onomatopoeic words are regarded as a separate group of words (GSJLJ, 1982, pp. 366–375). In this article, the generalizing terms "imitative words" and "imitative vocabulary" will be used; these terms unify the onomatopoeic words/mimemes and image-imitating words into one lexical system.

L. N. Kharitonov held special studies on this particular vocabulary group in the context of Yakut language studies. Onomatopoeic words and image-imitating words form a considerably large cluster in the studies held by L. N. Kharitonov "Immutable words in the Yakut language" (1943), "Types of the verb stem in the Yakut language" (1954) and "Verb forms in the Yakut language" (1960), in which the scholar provides relatively full structural and semantic characteristics of these words. Particular discussions on the onomatopoeic words and image-imitating words were held by the following contemporary researchers: L. A. Afanasyev (1992), who overviewed the phonosemantic structure of this lexical layer, S. D. Eginova (2014) carried out a thorough study of the image-imitating adjectives and their semantic structure; and A. M. Nikolaeva (2014), who analyzed the expressiveness conveyed by the image-imitating within the scope of researching expressive means in the Yakut languages in general. As for the Altai language, the study of mimemes was long since associated with the problem of deciphering between mimemes and interjections and splitting the two concepts into separate categories, due to the fact that both - interjections and mimemes are a sound representation of the world

surroundings. However, interjections express various emotions directly in the moment of speech and denote the attitude of the speaker towards the expressed notion, while mimemes not only reproduce sounds but also create a complex world image and world view in an expressive depiction form. Speaking of Turkic studies in general, a solution to the proposed problem has not been suggested at this point; however, practically all the Turkic languages share the tendency to differentiate between mimemes and interjections and regard them as independent parts of speech. For instance, in "Essays on the grammar of the Oirot language", N. A. Baskakov suggests that mimemes fall under the category of interjections, which, respectively, break down into the following groups: onomatopoeic pronouns, image-imitating interjections and exclamatory interjections (Baskakov, 1947, p. 256). In the "Essays on the grammar of the Oirot language", N. P. Dyrenkova does not include mimemes into the classification; the scholar simply mentions exclamatory interjections (Dyrenkova, 1940, p. 224). In the modern Altai language, mimemes are classified as an independent part of speech (GSAJ, 2017, pp. 460–465). However, unlike the Yakut language, the mimemes in the Altai language are defined as "a special group of words, which transfer the sounds of living and non-living nature using by means of their phonetic structure" (GSAJ, 2017, p. 460), i.e., this includes only instances of onomatopoeic, excluding image-imitating words such as *тозыр* 'blood-shot (eyes)' (Baskakov, 1947, p. 256). In terms of their morphological characteristics, these words refer to various parts of speech: verbs, adverbs, and adjectives. Image-imitating in the Altai language are not classified as a separate group, however, some of these words are listed in the "Grammar of the Modern Altai language" under the classification of mimemes in terms of semantics; regardless, due to their powerful phonetic nature, they are classified as words reflecting various sounds. For instance, *тыйтылдар* 'to giggle', *мыжылда* 'to weep'. These words are typically more complex in their semantic structure and they convey an entire world view concept; they are not simply sound imitations, for this reason, they are analyzed as a separate group of words in the context of the given research. In addition, the Dictionary of the Altai Language (Altai-Russian dictionary, further referred to as ARS, 2018) contains a range of words, which can roughly be classified as image-imitating words in terms of their phonological and semantic structure: *балбай* '1) to become large, heavy, to become oversize, to grow obese; 2) to lay back (to sit or to lie down heavily with the entire weight of the body, spreading one's arms and legs); 3) to trample (ARS, 2018, p. 101); *калбай* 'to hang loose, to hang down (when referring to large, fat lips)' (ARS, 2018, p. 267), etc. Searching for analogical image words in the Yakut language played a significant role in finding the onomatopoeic words. For example, the Altai *сарбай* '1) to disperse like tree-branches; 2) to stick out, to bulge, to sprawl' (ARS, 2018, p. 572) and the Yakut *сарбай* 'to spead out like the branches of a tree, broad, wide (when referring to the tree-branches or leaves)' (Large Explanatory Dictionary of the Modern Yakut Language – further referred to as BTSJJ, 2011, V. 8, p. 271); Altai *сертей* 'to perk up one's ears' (ARS, 2018, p. 585) and the Yakut *сэртэй* 'to stick out, to broaden, to bulge out (when referring to lips, ears, etc.)' (Kharitonov, 1954, p. 298).

Just like in the Yakut language, this group of words is characterized by a word-form containing a two-component stem and an affix element *-ай*, which can have such phonological variations as *-ей, -ой, -öй, -ый, -ий, -уй, -уй* depending on the phonological structure of the word. Using the initial verb form and adding the affix *-ҥда*, various word forms can be created (MALG, 2017, p. 430); these word forms convey additional meanings denoting the repetitiveness of movement. For example, *салбай* 'to hang, to hang loose; to dangle' (ARS, 2018, p. 563) and *салбаҥда* 'to hang around, to fuss around' (ARS, 2018, p. 564). In the Yakut language, this verb form coincides with the one-stem form with the affix *-ҥнаа*. Adjectives can also be formed using the initial form of the onomatopoeic verb and adding the affix *-(Ы)к* (*-ык, -ик, -к*) (MALG, 2017, p. 113) to it: *салбак* '1) hanging loose, loose, dangling; 2) shaggy' (ARS, 2018, p. 564). When creating onomatopoeic adjectives from the corresponding verbs in the Yakut language, the most productive affix *–ҕар* is used (*балҕай – балҕаҕар*), as well as the affix *-с*, which is only applicable to some image-imitating verbs; it is the most productive when attached to the onomatopoeic verbs. The image-imitating verbs in the Altai language can also have an analytical form and be combined with the auxiliary verb *эт* 'to do' to express the meaning of producing such image (GSAJ, 2017, p. 447): *салт эт* 'to hit sharply' (referring to smells) (ARS, 2018, p. 566). This form expresses the momentary nature and sharpness of the action and it coincides with the form of a momentary and single action verb in the Yakut language, which is also introduced into speech in combination with the auxiliary verb *гын* 'to do'. Thus, the imitative words in the Altai language are represented by mimemes, which are onomatopoeic words in their nature, while image-imitating words are not separated into an independent group. The image imitating words in the Yakut language make

up a considerable group in the cluster of onomatopoeic vocabulary and they are called "image-imitating words". The onomatopoeic words are regarded as a separate group.

The translation analysis of the imitative vocabulary into the Yakut language in the Altai epic "Maaday-Kara"

The imitative vocabulary is widely used in fiction and in oral folklore. Being the largest form of the folklore genre, the epic genre is not an exception. In this genre, the vocabulary can be applied to describe the character's appearance and their actions, as well as nature, various sounds produced by characters and other objects. Owing to their expressive qualities, this type of vocabulary can set the tone to the storyline: from a festive and pompous (in describing the epic nature) to a sarcastic and humorous (negative characters - beasts). We will overview examples of onomatopoeic words used in the Altai epic and methods of translating them into the Yakut language; imitative words in the Altai language are subdivided into onomatopoeic and image-imitating in terms of their stems. We applied the continuous sampling method and selected 88 vocabulary units of imitative vocabulary from the Altai epic text and 103 vocabulary units from the Yakut language epic (we did not include the vocabulary units which reoccurred and coincided in the texts of both languages). The imitative vocabulary in the Yakut translation of the epic is insignificantly predominant due to the fact that in some cases neutral vocabulary of the Altai language is expressed through the incorporation of image-imitating words in the Yakut language; this is done to enhance the expressiveness of the epic text as well as to adapt the frequently reoccurring imitative vocabulary in the Altai language which was adapted in the Yakut language in various linguistic forms. To achieve the analysis of these vocabulary units, the words were subdivided into two groups: onomatopoeic words and image-imitating words.

The onomatopoeic words in the Altai epic "Maaday-Kara"

As it had been mentioned earlier, the Altai linguists classify mimemes into a separate and independent category, while mimemes are understood as onomatopoeic words. For this reason, this word group comprises predominantly of this word category. This group can be subdivided into two subgroups: words transferring sounds which are produced by people and animals; and words which are used to transfer sounds produced by people in performing various actions as well as sounds produced by objects and natural phenomena.

Among the onomatopoeic words imitating sounds produced by people and animals, most frequently occurring ones in the Altai epic were lexical units transferring bird and animal sounds. This word subgroup is used in describing nature (coo-coo birds), the prosperity of the characters (the bogatyr's horse, domestic cattle), mythical animals (watch dogs, large bald eagles).

Аһар, Хаһар диэн ыттар Үрэн **моргуһа** сыталлар (Maadai Khara, 2017, p. 175).	Азар, Казар эки кара тайгылдарым **Акшый, акшый** ӱргӱлеген jатпий кайтты (Maadai-Kara, 1973, p. 69).	Две черные собаки, Азар и Казар, **Громко лая**, лежат (Maadai-Kara, 1973, p. 254).

In the following example, the onomatopoeic word *акшы* 'to scream in intervals, to produce interrupted sounds (when referring to animals); to quack (when referring to birds)' (ARS, 2018, p. 51) was translated using the Yakut verb *моргуй*, which literally means 'to bark loudly, to bark loudly and continuously' (BTSJJ, 2009, V. 6, p. 292). In this example, there was a special case of a lexical transformation applied which resulted in a specification of the meaning, due to the fact that the meaning of the word *моргуй* in the Yakut language is much narrower and it is used to refer to sounds which are produced by dogs, while the verb *акшы* has a wider range of semantic features. This tendency can also be traced in the following example:

Икки хара хотой кыыла **Чаңыргыы** сатаан бараннар Уһуутуур эрэ буолбуттар (Maadai Khara, 2017, p. 189)	Эки кара бу мӱркӱди, **Акшый**, **акшый** келген бойы Ӱкӱ чилеп эдип отурды (Maadai-Kara, 1973, p. 92).	Два черных его беркута От крика **охрипли** – Как филины теперь кричали (Maadai-Kara, 1973, p. 277).

Here the onomatopoeic verb *акшы* is applied to the sounds produced by a bald eagle. This onomatopoeic verb was translated into the Yakut language as *чаңыргаа* 'to scream like an eagle with a shrill metal voice' (Kharitonov, 1954, p. 281). The basis of the Yakut language onomatopoeic verb *чаң* refers to the group of one-stem roots which imitate the sounds of metal objects (Kharitonov, 1954,

p. 159). In this case, there is a clear development of the semantic structure extending from a direct sound imitation of metal objects to an associatively similar songbird sound.

Now we will look at an example of using the onomatopoeic words which transfer the sounds produced by various human actions:

[Аймах дьоно]	[Күннин көзин]	[Люди]
Күлүктээбит күөх хайаҕа Көнүл **ньиргиһэн** олорор (Maadai Khara, 2017, p. 174).	Күрен тайга бүркэй берген, **Күркүреген** турбай кайтты (Maadai-Kara, 1973, p. 67).	На бурой горе, Заслонившей долину от солнца, **Шумно** живут (Maadai-Kara, 1973, p. 251).

The example of a homeland description given by the Altai people, we can see, that the onomatopoeic word *күркүре* 'to thud, to rumble, to whistle, and to bicker (ARS, 2018, p. 423) was also translated using the onomatopoeic verb *ньиргий* 'to shudder, to shiver, (for example, from hard blows); to let out loud, thumping sounds, to rumble' (BTSJJ, 2010, V. 7, p. 117). Here we observe a complete concordance in the semantic and grammatical structure, with the exception of onomatopoeic stems *күр* and *ньир.* One and the same sound is perceived and reproduced in different world views differently. It is also worth mentioning that the verb *ньиргий* has a more complex semantic structure due to the fact that it can equally perform the function of an onomatopoeic word and an image-imitating word. The words means 'to shudder, to shiver' and this definition serves as a signal that there is a transition from simply conveying a non-sophisticated sound to depicting an association connected with this sound. In this case, it is the representation of movement caused by a powerful sound or noise. Such transitions from onomatopoeic words to image-imitating words is quite frequently observed in the Yakut language due to the fact that the majority of image-imitating words are based on onomatopoeic.

There is a practically full concordance of the meaning, grammatical form and phonological structure in the following extract from the epic text material:

Туос ынгыра **кыычыгырыыр**, Туос этэрбэһэ **кыычыргыыр** (Maadai Khara , 2017, p. 221).	Тос ээри **чыкыраган**, Тос öдүги **кыйыраган** (Maadai-Kara , 1973, p. 145).	Берестяное седло под ней скрипит, Берестяная обувь шуршит (Maadai-Kara, 1973, p. 332).

The onomatopoeic words in the Altai language: *чыкыра* 'to squeak; to crackle, to crunch' (ARS, 2018, p. 856) и *кыйыра* 'to sqeak; to crunch; gnash' (ARS, 2018, p. 428) were adapted in the Yakut translation with their onomatopoeic verb equivalents *кыычыгыраа* 'to let out a long, continuous squeaking sound, to squeak, to start squeaking' (BTSJJ, 2008, V. 5, p. 437-438) and *кыычыргаа* (Lit. *кыычырҕаа*) 'to let out continuous squeaking sounds, to gnash continuously' (BTSJJ, 2008, V. 5, p. 438). The verbs *чыкыра* and *кыйыра* were created from the onomatopoeic stems *чыкыр* (an imitation of a squeaking sound) and *кыйыр* (imitation of noise, knock, squeaking doors (GSAJ, 2017, p. 462)) using the word-forming affix *а-е, о-ö.* In their turn, the onomatopoeic stem *кыычыр* was derived from *кыыр* and means 'a continuous shrill screeching sound, which results in a sharp and complex ending' (Kharitonov, 1954, p. 164). The stem *кыычыгыр* is in fact a variation of the previously mentioned verb. The difference in sound adaption in these verbs is justified by the fact that the element *-ыгыр* which is attached to the stem *кыыч* gives a special shade of meaning, i.e., 'a shade of multi-component structure, divisibility, and the momentary nature of the ending point of the sound produced to depict a phenomenon' (Kharitonov, 1954, p. 169). Thus, the onomatopoeic verbs of the Altai language such as *чыкыра-кыйыра* and the Yakut language verbs such as *кыычыгыраа-кыычыргаа* practically have an identical phonological and semantic structure which results in a fully equivalent translation of the given example. In the process of adapting the Altai epic into the Yakut language, there were frequent cases of translating a reoccurring onomatopoeic word unit used in the Altai language by finding various onomatopoeic words which are semantically close in the Yakut language. Therefore, depending on the context and object producing the sound, the onomatopoeic verb in the Altai language *огур* cf. *багыр* 'to howl, to roar' (Oirot-Russian Dictionary – further referred to as ORS, 1947, p. 113) was translated as follows: foal, stallion – *кистээ* 'to laugh (like a horse), to let out a scream, similar to that of a laughing horse (when referring to vultures)' cf. Turk. *кишне*, Sag. *кисте* 'to laugh (like a horse)' (BTSJJ, 2007, V. 4, p. 163); the bull, Khara Kula (a negative character, the main rival of the bogatyr) – *орулаа* 'to howl, to bellow, to scream (from pain, fear or when scaring someone)' cf. Anc. Turk. *урла*, *урыла*, Khak. *орла* (BTSJJ, 2010, V. 7, p. 342); a bear – *ырдьыгынаа* 'to let out loud, menacing and frightening

sounds while showing one's teeth, to roar, to growl (when referring to wild or domestic animals)' cf. Alt. *ыркыра* 'to growl (when referring to a dog)' (BTSJJ, 2017, V. 14, p. 486), *часкый* 'to give out a shrill scream, to screech, to wheep' cf. Kalm. *Цашки* 'to whistle, to hiss; to chirp, to tweet' (BTSJJ, 2017, V. 14, p. 123). There is a word in the Altai language *киште* 'to laugh (like a horse)' (ARS, 2018, p. 333), however, in the example *Көбöҥ јалду көк төр боро / Сарбадагы* **огурузын** 'Хлопковогривый темно-сивый / Заржал, как жеребенок по первому году' (Maadai-Kara, 1973, p. 124) the verb *огур* was used. This can be explained by the fact that the laughing of a horse was untypical for a fully grown stallion; it was more typical for a colt. The word *Киште* is used in the epic text only once: *Карыш-Кулак кара-калтар ат эрјине... / Чагырада* **киштей** *берген* 'Темно-гнедой драгоценный конь Карыш-Кулак... / **Звонким ржанием** [воздух] наполняя' (Maadai-Kara, 1973, p. 70). It was translated into the Yakut language using a semantically similar word: *Чуордук* **кистээн** **дьырылата** (Maadai Khara, 2017, p. 176). The Altai verb has a large semantic scope of meanings and it can be applied to a variety of object; the Yakut onomatopoeic verbs are much more specific in their semantic structure, therefore, they were translated using a range of equivalents. The onomatopoeic words used in the Altai epic are presented in a larger quantity and they have a wide range of meanings. These words were adapted in the Yakut language using words with specific meanings or by finding full equivalents to the original words.

The image-imitating words in the Altai epic "Maaday-Kara"

Our analysis revealed that the text of the Altai epic "Maaday-Kara" contains a range of image-imitating words, some of which are classified as onomatopoeic words (mimimes) in the Altai language; some of them are referred to as simple verbs with a neutral meaning in lexicographical literature sources. They can roughly be subdivided into the following subgroups: 1) words expressing ideas about movement in a broad sense; 2) words expressing various movements performed by a person or an animal; 3) words characterizing the appearance and form; and 4) words characterizing color and light representations. Words expressing movements in a broad sense are widely represented in the Altai language in general. In the epic texts, such words depict various movements of the earth and objects (such as clothing). We will look at an example which occurs in the text of the Altai epic numerous times:

Алтаай сирэ **дьигис** гынна (Maadai Khara, 2017, p. 185)	Алтай ÿсти **селес этти** (Maadai-Kara, 1973, p. 86)	Поверхность Алтая **задрожала** (Maadai-Kara, 1973, p. 270)

In the given example, the verb *селес эт* has a meaning of 'to flicker' (ORS, 1947, p. 127), however, it is translated into Russian and Yakut as 'задрожать' and 'дьигис гын' which does not coincide with the meaning of the Altai word. In terms of the context, this expression is used when a loud sound is emitted (a shot, a scream). This gives us a reason to suppose that a different verb was implied - *селбес эт*, which means 'to sway, to hesitate, to shiver' (ARS, 2018, p. 579). In the Yakut translation, the verb of momentary and single-action form *дьигис гын* 'to shudder suddenly (from an unexpectedness, fear, or some force); to move forward or backward sharply, to jolt' (BTSJJ, 2006, V. 3, pp. 331–332) fully coincides in terms of its grammatical form and semantic structure of the verb *селбес эт* if this is the action implied in the text.

Verbs which are used as components of the rhythmic and syntactic parallelism also refer to this subgroup: *чайбал* – a passive voice form of the verb *чайба* '1) to splash, to splash around; to stir; 2) to mix, to stir' (ARS, 2018, p. 781) and *јайкан* – passive voice form of the verb *јайка* '1) to rock someone; 2) to rock gently; 3) to shale (one's head in disapproval, disagreement, negation); 4) to cradle (to throw upwards in one's hands, showing approval, amazement)' (ARS, 2018, p. 173).

Үрэх-өрүс **дьалкылдьыйда**, Алтаай үрдэ **дьигиһийдэ** (Maadai Khara, 2017, p. 249).	Агын суулар **чайбала** түшти, Алтай ÿсти **јайкана** түшти (Maadai-Kara, 1973, p. 189).	Быстрые реки **расплескались**, Поверхность Алтая **затряслась** (Maadai-Kara, 1973, p. 377).

These verbs can hypothetically be considered as non-image-imitating due to the fact that there is no such evidence in the available theoretical and lexicographic resources on the Altai language that these verbs are exclusively image-imitating. At the same time, it would be a misconception to suggest that these verbs are in fact image-imitating by simply supporting this opinion based on subjective perception of the words. This example is an interesting one due to the fact that these Altai verbs were translated into the Yakut language by finding analogies which are significantly image-imitating verbs,

дьалкылдьый and *дьигиний*. The Yakut image-imitating verb *дьалкылдьый* was used to translate the word *чайбал*; *дьалкылдьый* is a single-stem form derived from *дьалкый* 'to worry, to quiver, to splash (when referring to liquid substances in kitchenware or when referring to water in the sea or river)' (BTSJJ, 2006, V. 3, p. 295). In its turn, the verb *дьалкый* is derived from the onomatopoeic root denoting the sounds produced by liquid bodies (*чалк/дьалк, чилк/дьилк*), in which the sound combination *-лк* at the end of the word is a combination typical for cases of onomatopoeic. The image-imitating verb *дьигиний* 'to experience a shivering sensation, to tremble; to start swaying, to shiver, to tremble' (BTSJJ, 2006, V. 3, pp. 332–333) is used to translate the verb *jайка* 'to sway'. The root *дьик-* which is normally used in speech with the help of the auxiliary verb *гын* 'to do' indicates that the Yakut verb is in fact an image-imtating one. *Дьик гын* means 'to shiver (from something unexpected or from fear)' (BTSJJ, 2006, V. 3, p. 339). After adding the movement form affix *–(и)ний/-(ы)ный*, the image-forming verb *дьигиний* attains an additional meaning of a continuity of an action. In terms of the meanings and grammatical forms concordance of the Altai and Yakut verbs, it can be argued that a full equivalent translation is also used here. However, if we look at it from the point of view of the root origin of the verbs, then in this example, in our opinion, the method of narrowing down the meaning is used, since the Yakut image-forming verbs have a more expressively colored connotation due to the imagery nature; and this corresponds to the hyperbolic depiction of riding a horse, when everything around the horse and its rider shudders. In our opinion, words which transfer the image, or representation of human or animal movement with their sound form are verbs such as *тыркыраш –* active voice form derived from *тыркыра* 'to shiver' (ARS, 2018, p. 730). In the dictionary by N.A. Baskakov, the following translation of the word is provided: '1. to shiver, to quiver; to flutter; 2. to rattle' (ORS, 1947, p. 164), according to which, the second meaning is onomatopoeic. This gives us reasons to suggest that the root of the verb *тырк* is of onomatopoeic origin and by substituting the sound perception with an associative image of movement, a transition from onomatopoeic to image imitation took place. Thus, the initial root *тырк* reproduces the sounds produced by joints and bones (cf. *тырс-, тарс-, торс-*). There is a transition from the association to the movement (in our case, it is the shivering) and in these circumstances the sound is produced.

Алып баатыр муҥатыйан, Тобуктара **титирэстиир** (Maadai Khara, 2017, p. 186).	Эр алыптыҥ тизелери **Тыркыражып** турбай кайтты (Maadai-Kara, 1973, p. 88).	Колени мужа-алыпа От горя **дрожали** (Maadai-Kara, 1973, p. 273).

This verb is translated into Yakut as *титирэстээ* 'to shiver, to tremble', which according to the Yakut language dictionary is not an image-forming verb and it has neutral meaning despite the fact that it is derived from an unchangeable image-forming word *титир (гын-)* 'to shudder with intensity' (Kharitonov, 1954, p. 298). Based on the similar sound structure and the same grammatical form, we can assert that in this case a full equivalent translation was also applied. There are few words characterizing the appearance and form in the Altai epic text. Among them there are a few examples, including the following:

Кылыстыы сытыы тиистэрим Абырҕалыы тононнулар (Maadai Khara, 2017, p. 178)	Курч кылыштый кату тижим Куу быдактый **арсайды** – дийт (Maadai-Kara, 1973, p. 75)	Зубы мои, острые и крепкие, как меч, Как сухой сук, обломились (Maadai-Kara, 1973, p. 259).

Here the word *арсай* 'to stick out, to stand out' (*арсайт* '1) to force to stand out, to stick out; 2) to show one's teeth') (ARS, 2018, p. 82) in this case, in our opinion, this verb was not translated accurately due to the fact that it does not coincide with the translation of the word 'broke off' in terms of its meaning. It is likely that the author implied that teeth were as dry as tree branches and they began to stick out. When translated into the Yakut language, it is possible to convey the initial meaning through the image-forming word *ардьай* 'to show one's large and rare teeth' (BTSJJ, 2004, V. 1, p. 557), which almost completely repeats the Altai word and coincides with it in meaning.

In the Yakut language, there is also a completely equivalent to the Altai variant image-forming word *арсай*, however, it means 'to show one's rare teeth when smiling or laughing' (BTSJJ, 2004, V. 1, p. 560), which does not quite correspond to the context of this passage, since a smile or laughter is excluded from the context.The last subgroup of words characterizing color and light representations is also presented in a small number, but exceeds in the number of repetitive use. The verb *мызылда* '1) to

sparkle, to flicker; 2) to sparkle, to be distinguished by whiteness; 3) to sparkle with purity, to shine' (ARS, 2018, p. 479) has a very broad semantic meaning, which is confirmed by examples from the text of the Altai epic. Thus, this verb characterizes the color representation of a tree, the spine and golden wool of a horse, the hooves of a horse, a girl's face, a girl's clean forehead, the point of a saber, the end of a spear, rocks, stones and the hero himself. Depending on the object of sparkling or glimmering, the verb *мызылда* is translated into the Yakut language using various image-imitating words: a girl's forehead, the spine of a horse, the end of spear – *килбэҥнээ* the form of equal divisibility is derived from *килбэй* 'to shine, to glimmer' (Kharitonov, 1954, p. 289), *килбэлдьий* a divisible form, *килбэчий* a form of movement derived from *килбэй*; the point of sabre – *кылбаҥнаа* the form of equal divisibility derived from *кылбай* 'to shine, to glow (when referring to the sun); to give off a bright glow' (Kharitonov, 1954, p. 290). In addition, in many cases, the verb *күлүмүрдээ* 'to shine, to sparkle, to flash with a bright light' (BTSJJ, 2007, V. 4, p. 622) is used, which has a neutral meaning, but the stem of this verb goes back to the image-forming word *күлүм гын* Insert tag 'to shine brightly, flare up with a bright light' (GSJLJ, 1982, p. 380). Image-imitating words, which hold an ambiguous position in the Altai language, are selected in the Altai epic text in terms of their phonetic, structural and semantic analogy with the image-forming vocabulary of the Yakut language. The major focus in this section was given to the Yakut translation by means of image-imitating vocabulary and the special features of using this vocabulary in an epic text.

Conclusion

Thus, having analyzed the use of imitative words in the Altai epic "Maaday-Kara" and the methods of their translation into the Yakut language, we come to the following conclusions. In terms of quantity, onomatopoeic words are predominant, and they are perceived in the Altai grammar as "mimemes". Their translation into the Yakut language was achieved by means of narrowing down the meaning, as well as many cases of partial (*күркүре – ньиргий*) and full equivalent translation (*кыйыра – кыычыргаа*). There are fewer image-imitating words in the epic text, due to the fact that in the Altai language there is no tendency to single them out as an independent group. The detected and selected units of analysis belong to onomatopoeic words due to their explicit sound nature or their image component has not been confirmed, and, therefore, these words are neutral in meaning. The translators selected such words from the scope image-imitating vocabulary of the Yakut language (*чайба – дьалкый*), which contributes to the narrowing down of the meaning when translating these vocabulary units into the Yakut language. The analysis of the imitative words of the Altai and Yakut languages made it possible to establish the specific and universal features in the use of this vocabulary in the language as a whole. First of all, the Altai language words with an onomatopoeic stem prevail in quantity; there are much fewer words with an image-imitating stem, and they are generally classified as onomatopoeic. In the Yakut language, although they stand out as independent sections of the language, the image-imitating words and onomatopoeic words make up a single sound and visual system of the language. Semantically, Altai onomatopoeic words have a broader meaning, which makes them universal. In the Yakut language, the specific meanings of image-imitating words is observed.

The universal feature of imitative vocabulary of both languages lies in the fact that due to the relationship bond between the two languages, we observe a large number of concordances and correspondences in grammatical form and semantics, as well as the same pattern of perception and reproduction of sounds: *кыј – кыыч* (when referring to squeaky sounds), *тиб – тэб* (when referring to the leg movement), etc. It should also be noted that in both languages there is a transition of meaning from onomatopoeic to image-forming, which leads to the polysemy of imitative words. Further conclusions on the similarities and differences between the imitative vocabulary of the Altai and Yakut languages require a separate detailed study without limiting the analysis with one epic text material.

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