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METEOROLOGICAL METAPHORS OF “ATMOSPHERIC ELECTRICAL AND SOUND PHENOMENA” IN THE ENGLISH AND KAZAKH LANGUAGES

Relevance of research stems from the lack of knowledge of peculiarities of the meteorological metaphor in the English and Kazakh languages as well as from the present-day trends of the linguistics development on the basis of the modern achievements of philological science and philological research approaches, general tendency of the modern scientific paradigm and its interest in language issues, culture and cognition. It's common knowledge that metaphorization is one of the essential ways of understanding, comprehension and categorization of reality and its further representation in the language and in the minds of native speakers of a particular language. In the context of globalization striving to standardize and make cultures vanish, this objective solves an issue of preserving the national identity that is in full embodied in linguistic metaphors, metaphoricity of language – “historical memory, spirit of the nation”.

In the research work we classify various metaphoric images being part of terms, figurative meanings, idioms, the so-called meteo-phraseological units or lexico-phraseological metaphoric units relating to the meteorological thematic group of words as a meteorological metaphor in a very broad sense. The following methods of research were used with a view to accomplishing the thesis objectives: structural-semantic analysis, continuous sampling method, word definitions analysis method with the use of the component analysis elements, descriptive method and interpretation method, comparative method.

Meteorological metaphor in two languages has phraseo-forming characteristics: meteorological metaphors in the form of prepositional structures prevail in the English corpora while meteorological metaphors in the Kazakh language have a word-forming nature. Verbal, substantival and adjectival metaphorical structures in the English and Kazakh languages showed both similar and different metaphorical values, which confirms the universal nature of perception of the meteorological phenomena having no equivalents or insufficiently meeting the English language requirements. Such meteorological phenomena have specific metaphorical values unified with positive, negative and neutral connotative contents.

Key words: metaphor, meteorology, national identity, structure, semantics

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Ағылшын және қазақ тілдеріндегі “атмосфералық-электрлік және дыбыстық құбылыстар” метеорологиялық метафоралары

Зерттеудің өзектілігі ағылшын және қазақ тілдеріндегі метеорологиялық метафораның ерекшеліктерін жеткіліксіз зерттелмегендігімен, сондай-ақ тіл білімі ғылымының заманауи жетістіктері мен филологиялық зерттеу тәсілдерінің негізінде филологияның қазіргі заманғы үрдістерімен дамуы, қазіргі ғылыми парадигманың жалпы бағыты және оның тіл, мәдениет және ойлау арасындағы өзара әрекеттесу проблемаларына қызығушылығымен байланысты. Жаһандану жағдайында мәдениеттерді стандарттау мен таратуға ұмтылатын, ұлттық бірегейлікті сақтау проблемасын шешетін, тілдік метафораларда барынша толық көрініс табатын, тілдің метафоралылығы – “тарихи жады, халық рухы” болып табылатын аса маңызды тарихи-мәдени және саяси іс-шаралардың біріне жатады.

Ғылыми-зерттеу жұмысында біз метеорологиялық метафораға кең мағынада терминдердің құрамындағы әртүрлі метафоралық бейнелерді, бейнелі мағыналарды, идиомаларды, метеофразаологияларды немесе сөздердің метеорологиялық тақырыптық тобына жататын лексикалық-фразаологиялық метафоралық бірліктерді жатқызамыз. Метафораның жалпы адамзаттық табиғатын түсіну өте маңызды, өйткені “метафоралық категория мен метафоралану ең жалпы және іргелі ұғымдардың біріне жатады және әлемнің барлық тілдерінде кездеседі”. Бір сөзбен айтқанда, метафора күнделікті өмірдің көрінісі ғана емес, сонымен бірге оның жаратылысына да қатысады.

Мақалада қойылған міндеттерді шешу үшін келесі зерттеу әдістері қолданылды: құрылымдық-семантикалық, жаппай іріктеу әдісі, компоненттік талдау элементтерін қолдана отырып сөздік анықтамаларды талдау әдісі, сипаттамалық әдіс және түсіндіру әдісі, салыстырмалы-салғастыру әдісі.

Метеорологиялық метафора екі тілде фразеологиялық сипаттамаларға ие: ағылшын корпусарында көмекші сөздерден тұратын құрылымдар түріндегі метеорологиялық метафоралар басым, ал қазақ тілінде метеорологиялық метафоралар сөзжасамдық сипатқа ие. Ағылшын және қазақ тілдеріндегі етістік, субстантивтік және адъективтік метафоралық құрылымдар ұқсас. Сондай-ақ әртүрлі метафоралық мағыналарды көрсетті. Бұл өз кезегінде оң, теріс және бейтарап коннотативті толықтырулармен біріктірілген.

Түйін сөздер: метафора, метеорология, ұлттық бейне, құрылым, семантика.

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Метеорологические метафоры “Атмосферно-электрических и звуковых явлений” в английском и казахском языках

Актуальность исследования обусловлена недостаточной изученностью особенностей метеорологической метафоры в английском и казахском языках, а также современными тенденциями развития языкознания на базе современных достижений филологической науки и приемов филологических исследований. Известно, что метафоризация представляет собой один из важнейших способов понимания, осмысления и категоризации действительности и его дальнейшей репрезентации в языке, в сознании его носителей. Иными словами, метафора не только является отражением повседневной жизни, но и участвует в ее творении, в условиях глобализации, стремящейся к стандартизации и растворению культур, решает проблему сохранения национальной идентичности, наиболее полно находящее воплощение в языковых метафорах, метафоричность языка – “историческая память, дух народа”.

В метеорологической метафоре мы относим, в самом широком смысле, различные метафорические образы в составе терминов, переносные значения, идиомы, так называемые метеофразеологизмы или же лексико-фразеологические метафорические единицы, относящиеся к метеорологической тематической группе слов. Для решения поставленных задач в диссертации были применены следующие **методы исследования:** структурно-семантический анализ, метод сплошной выборки, метод анализа словарных дефиниций, компонентный анализ, описательный метод и метод интерпретации, сравнительно-сопоставительный метод.

Метеорологическая метафора в двух языках обладает фразеобразующими характеристиками: в английских корпусах преобладают метеорологические метафоры в виде предложных конструкций, а в казахском языке метеорологические метафоры носят словообразовательный характер. Глагольные, субстантивные и адъективные метафорические конструкции в английском и казахском языках продемонстрировали как схожие, так и различные метафорические значения, что подтверждает универсальность восприятия метеорологических явлений, не находящихся эквивалентов или в неполной мере удовлетворяющих английскому языку, которые, в свою очередь, имеют специфические метафорические значения, объединенные положительными, отрицательными и нейтральными коннотативными наполнениями.

Ключевые слова: метафора, метеорология, национальный код, структура, семантика.

Introduction

The national values of all the peoples around the world were formed during a long historical development, which, while evolving they cover the main basic concepts for existence of nation: language, thinking, national identity, etc.

Throughout the history for development of the language, the metaphorical picture of the world changes, new meteomorphs, associations, comparisons for the same meteorological phenomenon appear. The meteorological metaphor reflects the

linguistic picture of individuals through development of objects and natural phenomena of the surrounding world.

The metaphor especially vividly conveys the originality and uniqueness of culture, life of people, in which the new images, associations, comparisons for the same meteorological phenomenon are traced, therefore, the identification and analysis of meteorological metaphors seems relevant and necessary for disclosure of linguistic-cultural features, the national character of the people.

The earliest and most ancient works on natural phenomena belong to Aristotle. It's interesting that he is the author of the natural scientific paper "Meteorologica". Aristotle lays out a doctrine in his work of four primary elements: water, air, earth and fire, where they are transformed into one another. He also looks into three types of precipitation (rain, snow, and hail), which emerge due to the cold.

Literature review

A metaphor became a subject of the study in the logical philosophical, linguistic and stylistic aspects. English philosophers rationalists (T. Hobbs, J. Locke) had a negative viewpoint about a metaphor. They condemn the use of words in a figurative way; however, a metaphor is one of the ways of expressing the meaning, which also exists along with the use of words in their direct and accurate meaning but is much less convenient and efficient. The thinkers, who held rationalistic, positivistic and pragmatic views, supporters of the logic analysis philosophy, empiricists and logic positivists agreed with this idea (Арутюнова, 1990: 10-11).

Founder of the general linguistics and philosophy of language German philosopher Wilhelm von Humboldt (1767-1835) pointed at everywhere-ness of a metaphor and that a metaphor is universal and is inherent in all languages at all stages of development (Humboldt, 1985).

M. Black underpins his argument with a famous phrase "Man is a wolf", where a speech object does not have to know a standard word meaning of the auxiliary subject "wolf" but a system of predicative qualificative meanings. If a man is a wolf, this means that a wolf hunts other animals, it's furious, hungry and dirty, is involved in the permanent fight, etc. "A wolf is traditionally considered as a vicious and disturbing beast; therefore, if we call a man "a wolf", it is the same as to characterize a man as something vicious and threatening" (Black, 1962: 13).

The opponent of this theory American philosopher D. Davidson believes that a metaphor does not have a hidden meaning. Metaphors "mean only the things (or not more) that words inside them mean". Davidson proposes a theory that a metaphor is an equivalent of the literal meaning, which can be easily replaced as it is being used (Davidson, 1978: 172-175).

American philosopher J. Searle supported the Davidson's theory. Searle believed that a metaphor has only the meaning that a speaker implied: "Meta-

phorical expression denotes in fact something different to the direct meaning of words and sentences but not because of a change in the lexical meaning of its words but due to the fact that a speaker meant something special" (Searle, 1979: 307).

To determine the processes of metaphorization of the meteorological lexis in the English and Kazakh languages on the basis of the structural and semantic classification of a meteorological metaphor, we tried to determine regular or systematic types of metaphorical transfers (G.N. Sklyarevskaya, Z.Yu. Petrova).

A specific feature of the Russian cognitive linguistics is its organic connection with the semantic studies and the theory of a word meaning based on the component analysis (Yu.D. Apresyan, I.A. Melchuk, A.K. Zholkovskiy) (Алефиренко, Корина, 2011:11).

In order to show the process of interaction between the auxiliary and primary subjects of comparison (V.P. Moskvina, E.A. Pyulzyu), the main semantic components of words need to be identified using a component analysis.

Component analysis is "a method of studying the content plane of the language's significant units, which aims at breaking down the meaning into minimal semantic components" (Ярцева, 2002: 247).

According to E.A. Pyulzyu, the structural and semantic types of a metaphorical transfer are divided into one-component and two-component, the difference between which lies in the number of motivators containing one or more relevant semantic attributes promoting the formation of figurativeness. One-component types of transfer are found in single-root words while the two-component – in complex words and phraseological units (Пюльзю, 2008: 35).

A. Yurkov (2012) believes that:

- sources of metaphorization of the meteorological lexis representing the "source" and "target" metaphorization. Pattern "X → Y", where the arrow → shows the direction of metaphorization from "source" sphere to "target" sphere (J. Lakoff);

- consideration of the external metaphor's structure as a particular lexical and grammatical structure lies in the basis of the structural approach (see V.P. Moskvina). In order to set figurative and semantic specifiers we referred to the basis of identification of metaphor's components of V.P. Moskvina;

- motivational attributes underlying the metaphorization (motivational and semantic attribute) (Юрков, 2012).

Table 1 – Structure and components of a metaphor

Auxiliary subject	Primary subject	Tertium comparationis	Comparison aspect	Figurative and semantic / metaphoric specifiers
“fox”	“man”	“cunning”	behavior	Hiding/concealing traces, external attractiveness
“rooster”	“man”	“bellicose”	behavior	Ostentatious pertness / aggressiveness, excessive fighting spirit (flaunty)
“lighting”	“fastener”	“fast”	speed	Brilliant at the start* (i.e. metallic)
“gold”	“hair”	“yellow”	color	Shining, beautiful
“serpentine”	“road”	“winding”	form	Narrow, winding* (having attractiveness features)

Following A.P. Moskvina, E.V. Kolosko gives the following examples of metaphorization processes in his work “Metaphorical vocabulary in Russian folk dialects” (based on the material of a substantive anthropocentric metaphor):

“The first element is an auxiliary subject of comparison (motivator, direct meaning), the second is a motivational seme contained in the intermediary concept (aspect, basis of comparison, a symbol of a metaphor), the third is the main subject of comparison (motivatum, motive, figurative meaning), for example: *mosquito* (комар) – ‘a small dipteran painfully biting insect with a thin body’ – [‘causing a pain, harm’] – *mosquito* (задиристый человек) *cocky person*. Such denotations as an object, action of an object, an attribute of an object act as a motivator; the main subject of comparison is a person, an agent (a person who performs a certain action), an attribute of a person, action of a person” (Колосько, 2002).

E.V. Kolosko states that a *metaphorical transfer* is a method of nomination, in which in order to name units of one class of objects, the names of units of the same or another class of objects are used; common features inherent in objects coming within different spheres of reality are emphasized (Колосько, 2002).

When analyzing the meteorological lexis, we relied on the following types of motivational attributes (motivational metaphorical features), which underlie metaphorization proposed by O.N. Laguta:

- “physical properties: formative – “value”, “height”, “depth”, “length”, “fullness”, “size”, “stature”, “shape”, “width”; decorative – “odor”;
- color – “paint”, “hue”, “tone”, “color”; gustatory – “taste”; weight – “weight”, “mass”, “volume”; sound – “loudness”, “range”, “timbre”;
- temporary – “age”, “time”, “duration”; “temperature”; tactile – “hardness”, “softness”;

- consistency properties reflecting the organization, consistency of the object, – “completeness”, “system of organization”, “composition”, “state”, “system”, “essence”, “practice”, “material”;

- functional properties – “intent”, “purpose”, “reason for use”;

- realization properties reflecting the idea of characteristics of the object’s manifestations – “activity”, “value”, “intensity”, “reaction”, “mode”, “result”, “force”, “consequence”;

- dynamic properties characterizing the course of an action – “rhythm”, “tempo”;

- quantitative properties characteristic of discrete (“dose”, “caliber”, “measure”) or syncretic (“quantity”) objects;

- relational parameters reflecting the idea of the generality of relations between compared objects;

- “place”, “position”, “ratio”, “direction”, “proximity”, “order”, “limit”, “location”; subjective and psychological attributes (Subj-psych) reflecting the idea of the generality of feelings, experiences, states, sensations, which arise in the subject as a result of contacting comparable objects – “feeling”, “experience” (Лягута, 2003: 70).

Materials and methods

In this work thematic subgroups of words that characterize “atmospheric electrical and sound phenomena” in a metaphorical sense were analyzed. We consider the lexemes that denote the unfavorable meteorological conditions – *thunder*, *lightning* and *найзағай, күн күркіреу*.

The noun *lightning* denotes the meteorological phenomenon that is perceived visually, while *thunder* is the auditory perception: we cannot see thunder.

In Roger’s thesaurus, we found the following expressions and combinations with *lightning u*

thunder, thunderstorm, thundering, thunderhead, thunderhead, thunder at the pitch of one’s breath, thunder at the top of one’s voice, black as thunder, black as midnight, thunder bolt (thunderbold), come like a thunder clap, thunderclap, like a thunderbolt, thunder forth, look black as thunder, thunders of the Vatican, thunder against (Roget, 2002).

...lightning, chain lightning, fork lightning, sheet lightning, summer lightning, quick as lightning, lightning express, flash of lightning (Roget, 2002).

We also found the following phraseological units:

Найзағай – strong electric sparks that occur during a storm from thunderstorm or heavy rain clouds, *күркір* – a loud echo sound that occurs when lightning flashes on thunder-cloud days.

найзағайдай жарқ – *жарқ ету* – to shine like lightning, *найзағайдай жарқ- жарқ ойнау* – to play like lightning, *найзағайдай күркіреу* – to rattle like thunder, *найзағайдай қиып түсу* – to cut like lightning (Electronic resource, 2018).

Direction of metaphorization: nature fact → artifacts → precious stones and jewelry/accessories, household items:

Semantic sphere – subject

[Ball Lightning], [*pearl-necklace lightning...*]. Lightning – Necklace a rare form of lightning, also termed *chain lightning* or *beaded lightning*, in which variations of brightness along the discharge path give rise to a momentary appearance similar to pearls on a string (Electronic resource, 2018), *beaded lightning* – lightning beads, which is a sequence of luminous relatively small spherical formations that “by shape” resemble the rounded shapes of pearls or other precious stones and *lightning tape* – long like a rope or string.

There are several types of lightning, these are [*...ribbon lightning...*] – ordinary cloud-to-ground lightning that appears to be spread horizontally into a ribbon of parallel luminous streaks when a very strong wind is blowing at right angles to the observer’s line of sight and [*...sheet lightning...*] – the popular name applied to a “cloud discharge” form of lightning in which the emitted light appears diffuse and there is an apparent absence of a main channel because of the obscuring effect of the cloud (Electronic resource, 2017).

[*...thunder colour...*] literally, the lightning-fast color, striking, eye-plucking color, fabric of very bright colors; the metaphor was formed on the basis of features “to stand out from the background of something”, “to attract attention”.

[Suddenly a huge *fork of lightning* hit the tree...] – fork-shaped lightning, [*Ball lightning...*] a rare form of lightning in which a persistent and moving luminous white or coloured sphere is seen (Electronic resource, 2017).

Direction of metaphorization: nature fact → person → emotional sphere

Semantic sphere – human

Lightning in a certain way makes an impression on a person, on his perception. In these phrases, lightning is an object that attracts attention and has the speed of manifestation, instantly, for a short time, appearing in the sky [...Қара түнмен қағысып *найзағай отын шапнаса*, адыра қалсын найзаң...], [*...Найзағай оты өшісімен басын көтеріп, қараңғыны қармап еңбектеп келе жатқанға ұқсайды...*] – lightning fire, a flash of lightning, lightning glitters. The metaphorical transfer is based on the similarity of features: “selection, intensity of manifestation, short duration”.

So, in the meaning of rushing through the head, a flash of memory, the property of lightning to fade out, having lost its strength, to disappear suddenly, as well as to appear metaphorically is transferred to the intellectual sphere, for example [...*жарқ-жүрк етіп найзағай атып...*]. Мұнда ат етістігінің негізгі мағынасы – қару-жарақтан оқ шығару, оқ жұмсау. А найзағай сөзімен тіркесіп қолданылса, найзағай ойнау секілді найзағай сәулесінің жарқ-жүрк еткенін көрсетеді. Literally it can be translated as, flashed and disappeared in a shake. The metaphor was formed on feature “to attract attention”, for example, the bright flash of lightning makes you draw the attention of a person, who surprises and amazes, and on the other hand, frightens. For example: [*...Қас-қағымда найзағай сөнді, бірақ жаңағы жалғыз қабірге жабысқан елес Сапардың көзінен өшер емес...*], [*...найзағайдың отындай сол бір қас қағым сәтте жарқ етті ғайып болды...*], [*...Өйткені, дәл осы мезетте сатырлап келіп жарқ еткен найзағай...*].

Direction of metaphorization: nature fact → man → parts of the body:

Hurly-burly – a thunderstorm in England *thunderhead* – thunderstorm front, *rainhead* – precipitation layer (Cowie, 1993).

The names of some metaphorical units to denote the meteorological terms originate in mythological, folklore, and religious works.

[*...Man the capstan! Blood and thunder!* – jump! – was the next command, and the crew sprang...], [*...Go to thunder, gal! What do you take a feller for?...*], [*...By thunder, men, we must do something*

or go for it...], [‘It’s my last word, *by thunder!*’ said Silver...] I swear this is my last word, to swear an oath; it is a circumcised oath, carefully to avoid violating any social taboos.

[I was never afraid of Flint in his life and, *by thunder*, I’ll face him dead!...] swear by heaven or god.

[...]“*what in thunder do you mean* by that? Don’t you know you might have killed that chap?” “What him say?” said Queequeg, as he mildly turned to me...] what’s going on in the heaven.

Semantic sphere – physical world

Direction of metaphorization: nature fact → man → social sphere → physical actions:

[...Tom was silent. Speak! *thundered* Legree, striking him furiously. Do you know anything?...] – to shout out, roaring, loud, deafening voice; the “intensity” of the sound is negative: [...roared Radney, pretending not to have heard the sailors ‘talk.’ *Thunder away at it!*’...].

[...steal someone’s thunder...] win praise for yourself by pre-empting someone else’s attempt to impress. The critic and playwright John Dennis (1657-1734) invented a new method of stimulating the sound of thunder in the theatre. Shortly after others used his method and he is reported to have exclaimed in a fury: “Damn them! They steal my thunder!” (<https://www.metoffice.gov.uk/0>).

[A strong wind was now blowing and there was a loud *crack of thunder*...], [The first distant *crash of thunder* shook the air...], [I remembered how the *lightning had destroyed* the tree...] – the lightning can crush, destroy an object. Thus, a metaphorically given meteorological phenomenon causes or terrifies metaphorically: “is a threat, danger”, for example, [There was a wild storm, and with it came the most *frightening thunder and lightning* that I have ever seen in my life...].

[*Workers thundering against management*...] – to resist, to rumble, to scold, to condemn, to curse, to threaten and more. Here, the thunder also means opposing, accompanied by sound, noise and rumbling, possibly shouts, bangs and thuds.

To move very fast [*As quick as lightning*, Toby climbed up and pulled Oliver after him...] – “speed of action, lightning speed of movement”, the lightning seems to play: it appears suddenly, then disappears instantly.

[...Ашық аспан жақсы ғой, дегенмен, бұлт жөңкіп, *найзағай ойнап*, нөсер шайып еткен аспанға не жетсін...]. A clear sky is good but nothing can be compared to a sky, in which the thunder rumbles, *lightning flashes* and downpours. The verb

ойнау means to play a certain game, to have fun, to play i.e. an action, inherent to something alive. And in combination *найзағай ойнады* means that the lightning flashed in a metaphorical sense.

The lightning will find a lonely person and strike him i.e. it will harm and can destroy. The metaphorical transfer is based on features “harm, damage” [...Қасқып тұрған жалғызды, *Найзағай іздеп табады*...], lightning enters into interaction with object and has the negative consequences. This idea is proved by the expression [...Сауыс ұмтылып барып оның қолтығынан ұстай алды: *Төбеңізге аспанның найзағайы түссе де* мейлі, оны жұлып тастау маған қиын емес...].

[...Сол ауыр түнді *найзағайдай* тіліп, әйел әні аспанға өрлеп бара жатқандай...] – this proposed construction is translated, literally, as suddenly the lightning cut or striped the night sky, the metaphor arose on features: “to break through” a thick layer of darkness, “to break through” in the night.

[...Оғын ата *шатырлаған найзағай* өршелене...]. Cracked loudly, firing. *Шатырлаған* – it is formed from the imitative word *шатыр-шұтыр*, denoting action. *Шатырлаған* is a crackling sound. *Найзағай ойнағанда* – in connection with the appearance of such a sound, such a combination appeared.

[...Тайбурылдың осынау шаққа дейін, *Найзағайлар ұшады табанынан*...]. [...Until Taiburil reached this milestone, the sparks emanated from his hooves...]. In this example, the word “lightning” is used instead of “a spark emanating from a horse’s hoof”. A spark is a tiny bundle of flame. The flight of a spark from a horse’s hoof indicates a strong leap of the horse; here we observe a feature of “high speed”.

Semantic sphere – psychic world, the metaphorical transfer was carried out in the following direction nature fact → man → intellect:

[*The memory of lightning* flaring between the cracks in the boards...] – the metaphorical transfer arose pursuant to features “unexpected recollection” and “short duration”, [...Now, while all these ideas were passing through *me like lightning*, this harpooner never noticed me at all].

Direction of metaphorization: nature fact → man → emotional aspect → manifestation of feelings:

The metaphorical use of [Black as a thunder cloud...] or [Black as a thunder...] *қара бұлттай қатулану*, to become gloomy as a thundercloud i.e. “to be angry, to be out of sorts”. The metaphor arose on the basis of similarity in color, in this case, the

“black color” of thunderclouds, accompanied by thunder and lightning, convey the gloomy mood of a person.

[Obama *thundered* in Missouri last week...] to make a harsh condemnation, denouncing speech, thunder in allegorical English means “condemnation, exposure”: like a thunderbolt from a clear sky, to make the loud statements with element of surprise, the metaphor arose pursuant to feature “intensity” in sound of thunder, where the judgments, accusations and the facts are of such importance that they lead to serious consequences. This kind of metaphorical use is dictated by the very nature of the weather phenomenon, which symbolizes the anger of heaven and which cannot be ignored, hidden or ignored: it touches everyone, as if denouncing or condemning any sin.

[...Pushing aside *the feeling that had just flared up like lightning*, he bowed and said: Hello!...]. The word *асау* means the untamed, unbroken, wild, restive (*жүген-құрық тимеген, үйретілмеген, тарпаң, бас білгі емес*). Mostly used in describing the horses. *Сезім* – feeling, is a process of mood in the inner world of a person, which appeared as a result from influence of the external world and various phenomena. Combined, these words are used figuratively and mean raging, unaffected feelings. If the combination “*найзағай болып соққан*” is added to the combination “*асау сезім*”, then here “raging feelings” are replaced by the meaning of “lightning strike”.

[...Сезім тұр тасығалы, Жанардағы *найзағай жарқылдарын Кірпіктер жасырады*...]. Feelings are bursting, the glare of lightning in the eyes hides the eyelashes, *жарқыл* (shine). *Найзағай жарқылдары* – visible light during lightning: the lights ran across the face, the person glows, the person’s feelings appear on the face suddenly, the person literally glows. The human face emits the light. Metaphorical sign – “brightness”, one more example [...қанша шұқшиса да *екі көзден найзағайдай жалтылдаған* көктің отынан басқаны көре алған жоқ...].

The manifestation of natural properties at lightning actualizes the human character traits, for example: [...Оның ойынша: Мәди қиырдан қиырға құлаш ұрып жүйткітін *найзағай секілді жан екен*...], [...Жұрт мені қатал дейді *найзағайдай мінезі* шатырлаған...]. When using such constructions, the character of a person is described, who tends to quickly change the mood and to make decisions quickly, “changeability”.

Direction of metaphorization: nature fact → man → military sphere

[*Rocket lightning*...] a very rare and unexplained form of lightning in which the speed of propagation of the lightning stroke is slow enough to be perceptible to the eye (Cowie, 1993). The metaphor arose pursuant to feature “speed”: *lightning-rocket*.

[...Күздің қараңғы түнінде *найзағай оғынан* үркіп бір жөнелген жылқы...], [...On a dark autumn night, the horse, frightened by the *thunderstorm fire*, ran away...]. *Оқ* – A bullet is a round or oval lead that is fired from a weapon such as a rifle. *найзағай оғы* – *thunderstorm bullet* is the light that can be seen and the sound that can be heard when lightning strikes.

[...*Жел мен жауынның* командирі *жау төбесінен найзағай* түсірем деп кетті ме екен *құйын соқтырам* деп кетті ме екен? деген ой әлі арылмай бірге келе жатыр...], here the metaphorical lightning actualizes the image of attack, causing the harm with a weapon: bombs, the explosion of shells are compared with flashes of lightning, which are accompanied by loud sounds, rumblings, for example, [...*Найзағай атқандай* алда жарқ-жұрқ, тарс-тұрс етіп жарылған снарядтар...].

[...Күздің қараңғы түнінде *найзағай оғынан* үркіп бір жөнелген жылқы...], [...*жарқ-жұрқ етіп найзағай атып*...], the lightning metaphorically means a weapon that literally shoots like a gun [...Самолеттердің ойранының түтіні ақ басылмай ізбе-із алыстан күн күркіреп, *найзағай атқандай* қатты сарын естіледі...] literally it can be translated as the smoke of planes does not subside, the thunders are heard from afar, as if the lightning is shooting, here we see the interaction of subjects that have the negative impact [...Қара бұлт қаптаса да аспан, айды, *Түссе де найзағайдай басқа қайғы*...] translation: a black cloud enveloped the sky, the moon, and the sadness like lightning overtook, [...Сұмдық оқтың көрмейміз жолақтарын, *От боп ойнап найзағай оқ* атқанын...] not even a trace of the terrible bullets, the fire raged and fired with lightnings.

Results and discussion

The comparative analysis on metaphorization of meteorological lexis in the English and Kazakh showed as it follows:

– In English, *thunder* has the following main metaphorical meanings: negative emotions, quick action, *thunder* – metaphorically transfers a state of extreme anger, feelings of violent anger, also refers to some indefinite but negative action, which is done quickly and often unexpectedly, also ex-

tremely harshly, moves intensively with a lot of noise, makes the loud sounds: [They *thundered* into town on horseback cutting down everything in their path...].

– *Найзағай* as an adjective (circumstances of action) in Kazakh and the verb to thunder in English gives the expressive coloring to the expression, for example, *найзағайдай жарқ-жарқ ету* – to shine like lightning; *найзағайдай жарқ-жарқ ойнау* – to play like lightning, *найзағайдай күркіреу* – to thunder like lightning; *найзағайдай қиып түсу* – to cut like lightning.

– The metaphorical meaning of lexeme *thunder* in English: condemnation, threats – does not find any analogues in Kazakh. Next, let's turn to the comparison of verb forms that are formed from the nouns *thunder/күн күркіреу*. The first noticeable difference between the verbs to thunder and *күн күркіреу* is the way they are used. The English verb to thunder, in its meaning, describes the process of thunder, for example, *to speak loudly, to thunder*, in which a feature of intensity is manifested.

– In Kazakh language, there are a lot of comparisons from the military sphere, in which hail and

lightning can metaphorically mean bullets, weapons, for example, *бұршақтау, найзағай оғы*.

Conclusion

As a result, the analysis of meteorological vocabulary has revealed a fairly extensive use of metaphorization in this field, which is one of the most important sources for term replenishment in the meteorological industry. Metaphors come from a variety of places, but they are almost always linked to an individual, his activities, the things around him, and nature. Artifact metaphors are the main group in terms of number and range of metaphors. It's easy to understand why there are so many artifact terms-metaphors: a person's presence in the world of surrounding reality is linked to active contact with various objects of material culture. Identifying form, color, and size similarities

It should be emphasized that this study does not exhaust the entire content of the problem under consideration. It seems that the results of this work open up the prospects for further research of metaphor in English and Kazakh meteorological lexis.

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