

THE LINGUOCULTUROLOGICAL FEATURES OF THEOMORPHISTIC METAPHOR OF PERI



Linguistics

Keywords: myth and a single image, interpretation, reference, a metaphor as the peak of philosophical thinking.

**Makhmaraimova Shokhista
Tukhtashevna**

Teacher of Termez State University. City Termez, Uzbekistan.

Abstract

In this article, the outlines of views on linguoculturological features of theomorphistic metaphor is regarded as a fundamental metaphor. There are matches of etymological peculiarity, especially peri with other mythological images, also known as demon-bearing imaginatives: are revealed the main recognizable traits of studied metaphors. At the same time, as the example of the classical poetry of Alisher Navoi and Babur, is described the semantic nature of the metaphor.

Poetic heritage of such prominent ancestors as Navoi and Babur, is full of metaphors, especially metaphors which we designate as theomorphistic metaphor. Represented as a religious metaphor, the theomorphistic metaphor originates from the mythical world.

Generating deep thoughts and directly affecting cognition, theomorphistic metaphor gives it a dramatic lyricism, covering all the mental space (language and myth are parallel: supposedly born under a common element, they represent a primitive consciousness (mind) [12]. Firstly, theomorphistic metaphor has a sufficiently high level of use not only in the cultural but also in the individual practice. Secondly, being able to be placed in a section with an anthropomorphic metaphor, it generates a row of contradictions in human cognitive activity. The meaning, determined by its instability, puts into practice the nature of theomorphistic metaphors.

But, despite of that, theomorphistic metaphor has its own fully formed structures that do not have a discursive limitation.

For explanation of this point take as an example of the metaphor of “Peri” having an advantage over other types of metaphors (for the frequency of occurrence). In accordance with the traditions of Eastern classical literature, metaphor “Peri” is a distinctive symbol for the description of feminine traits (devils) which explains the high degree of reference of this particular metaphor.

Also meaningful re-treatment of the metaphor (the stubble - a figure of speech) is explained according to the fact that the choice of the linguistic personality remains unchanged [3].

Since the classical poetry of the East, on the basis of traditional attitudes, glorifying human beauty, a lyrical hero consciously takes (chooses) exactly this metaphor to make his narrative wider with generally (common) approved features. And this “Peri” denotation is described as wonderful supernatural creature that appear in the likeness of woman.

Based on not only contextual conditionality, but also in accordance with generally accepted views, “Peri” is a woman. A woman for men is a certain gift of the nature, unearthly charmer.

Although this is confirmed by the literal translation of the “Peri” (a Persian. Pär - Winged [14]: *"It folds blankets that are developed in the wind, or a gentle peri wings to fly faster than the wind?"* (Alisher Navai).

Therefore, the mental field “Peri” is observed some contextual constraint that is explicitly defines discursive properties. Take as an example:

*Oh, cruel Peri! How hard is it to learn about her,
And to get a meeting with her - even more difficult,
And even much more difficult - to forget ... But the most difficult -
To the alien edge running from her for a thousand days. (Babur).*

Unlike other metaphors, under sense of “Peri”, lyrical hero reveals his love sorrows, which is the fault of his beloved. At the same time, while singing her unearthly and heavenly beauty, it focuses on its ruthlessness, though here the emphasis on semantics hinting at the negative properties of the poetic image: *"To the feet of my beloved lowly sloped my head, but recently seemed to me proudly raised. Another reason is not lost because of severe peri, but that game seemed to her vainglorious."* (Babur).

For example, "presumably the exact word comes from AVEST. wig - "witch":

*Who was victorious
Above all maidens and people
All the sorcerers and pairika.
Which rode in the Angra Manyu ... (Avesta, Yasht 19:29).*

In the earliest legends “Peri” acted as carriers of the dark forces (Avesta, etc.). Later, they were perceived as the servants of both good and evil "[15]. But it is very clear that the target is not meant this etymology, emphasizing the negativity of the subject but for the “Peri” connotation still relies on the positive: "unearthly beauty". Thus, "the meaning of the sign is generated by its external form: the value occurs on the basis of guidance on the subject or on the basis of similarity of the sign and the signified object " [4] than interpret attempt updating any connotative semi-meaning, how far it may defended by denotative nucleus [10].

It should be noted that all inaccessible or difficult to achieve is usually characterized by varying, scaling the semantic fields of "positive or negative", which can be derived from the standpoint of the speaker. A referentiality of the “Peri” gives rise to prejudices that are concerning its compactness in the "abstract entity - a language system - formal and structural aspects of

speech reality" [7]. Notably, and even general acceptance of "Peri" which is determined by all accepted the substance of "beauty": we can say explicitly of metaphorical phenomenon of human thought on this point.

Returning to the high reference study metaphors, it is necessary to add that the "Peri" expresses a lyrical culmination: an attempt to convey a deep state of mind that is easily accepted by the addressee. Importantly, the "Peri" is demonic image. And that says it all: the mysterious, bias and intentional that there is no limit than similar female nature.

It is also necessary not to forget that in "Avesta" *Peri-pairika* is insidious female being. Tishtrya fights with pairika of heaven, "captures pairika that fall, like a shot of the star between heaven and earth" ("Yasht» VIII 8). There are prohibitions against pairika like approaching fire, water, livestock and plants ("Videvdat" II 9). "Pairika" stands out for the personification of the negative phenomena, such as drought and crop failure, pairika-rat is the demon of sensuality. In medieval Persian-Tadjik poetry abounds in the positive meaning of the word "Peri"; Peri is invisible, and when it appears "a very beautiful and charming", she fascinates (as such image "Peri" entered European literature) sometimes does good, but is capable of deprive consciousness and intellect "[8]:"

*And if I lose my mind by glancing my Peri,
Say what good, counselor, going on your ways?"* (Alisher Navai).

The etymology of the metaphor of "Peri" is purely theological. But in the interpretation, as a rule, focus is centered on the morphological nature of the image: anthropomorphic, zoomorphic. "In Tadjiks poetry "Peri" appears in anthropomorphic and zoomorphic guises. Benevolent "Peri"s are reincarnated in the form of beautiful birds, beaver or a non-toxic white and yellow snakes but evil ones are reshaped in the form of poisonous snakes, frogs, turtles, wild, including predatory animals, particularly tigers. In anthropomorphic form friendly "Peri"s are beautiful girls or young women in white, blue or red clothing, boys or men involved in worship, "[8].

Examples:

*Wanderer bitter passion, I'm melting in peri wondrous beauty,
World marvels at my passion, its features surprise me.* (Alisher Navai).
*I fate unbearable suffering and oppression of destined madness,
When that "Peri" will suddenly appears in their colorful clothes.* (Babur).

It seems that the peri is metaphor but is not subject to interpretation. Given the importance of purely generic nature that does not require reconstruction and it boldly stands as a symbol of mental consciousness. For it is clear that the mentality is a much broader concept of "culture" and a deeper consciousness, as manifested, as a rule, on a subconscious level. It often originates and

develops cultural phenomena and unfathomable depths that define the mentality of man and nation. [9] It may be noted that exactly theomorphic metaphor is one of the constituent units in metaphor thinking mental nature. It is also clear that the "reference is not a quality that inherent linguistic expression as such a person uses the expression, correlating it with the reference situation, real or possible world in accordance with its intention. Recognition of this intention by the addressee closes the intersubjectivity relation: the addressee correlates language expression to the same images and objects as speaker" [7].

Consequently, "the metaphor offers with itself game of literal sense allotment with meaning already mounted semantic structures" [5]. But it is impossible to forget, the allegory has properties similar to a metaphor. How we can distinguish metaphor from the allegory?

If to judge according to Heraclitus at whom "that tells the turn of speech (tracks) saying one, another from this, designating, is called allegory" [11], "the allegory grows from aspiration to find the knowledge of philosophical character hidden in texts, and ability to see the hidden meanings distinguished devoted from uninitiated"[11]. The symbolic and allegorical system has unstable treatment: therefore "this site of metaphors is difficult for the description (all available "dictionaries of cultures", "dictionaries of plots", "lists of archetypes", etc. don't contain exhaustive information)" [1]. The allegory can be designed from "a metaphorical chain" as that it represents a philosophical allegory.

Thus, by the concept "metaphor" ("terminus technicus, working concept through which others speak" [11] it is explained that a "Peri" – typical a metaphor.

Another characteristic in the interpretation of "Peri" associated with its mythological ontology: fantastic creatures in the form of beautiful girls in Persian mythology are later preserved in the traditions of many peoples` (Kirghiz, Turkic peoples Minor and Central Asia, Kazakhstan, the North Caucasus, the Caucasus, the Volga and Southern Urals) . "Dev, Ajdaha and Peri are the leading antagonistic mythological images of the Azerbaijani nation" [15] and others. It is deeply "ingrained" in the rationality of nature is typical for the Eastern expression, which explains the speech of melody and imagery, in other words, metaphoricality of peoples of Minor and Central Asia.

And this is determined by the most recognizable metaphors relatively theomorphic side of "Peri" Ancient Greek Empuza (same Lilith), the Jewish Lilith, a female demon of old Japanese culture, Kyrgyz albarsty demon, the Slavic Baba Yaga, a female werewolf, a mermaid.

Unlike a feather, all listed images promoted suggestion of fear at men in relation to the woman as "according to mythological ideas, female witches, werewolves, vampires possess unusual force that they use it mainly for destruction of men" [6].

Thanks to Eastern religions, there is an established opinion according to which a woman - the keeper of the family welfare and maternity of Crown generation in relation to it, all this is taken into account. In turn, "Peri" isn't capable to reflect an image of east woman entirely, but nevertheless in a case with "Peri" everything is told: wise, beautiful, mysterious

So, coming back to the aforesaid, the metaphor as an interrelated cultural element expresses the cognitive knowledge of both the speaker and the addressee. Advantage of "Peri" is in its "recognition" in various language situations: "*When it appears in soul of my beautiful peri, I do not find strange, Majnun, in your madness.*" (Alisher Navoi).

Convincing views where "the metaphor has to be presented models as something uniform – a uniform image, a complete Gestalt, indecomposable on separate components. In order to achieve to this purpose, naturally it is necessary to address to other strategy of interpretation based not on decomposition of sense but on its recognition as the concept which is already available in consciousness of the native speaker. Especially in this case, there is an opportunity to appeal to a metaphor, by the image as a uniform Gestalt. Such strategy of interpretation has to be based not on the analytical description of a metaphor but on a hint, on the "trigger" of lowering a hook of the associations leading to the necessary image [3]":

*Do not frighten me my peri with th sword, opponent-villain,
All, both love and the pain of my soul, is granted to my fate.
When I became loyal to you, I have forgotten my homeland and true blood
Oh Wanderer in the sad fate, Oh my charmer, take a pity!*

Arguing about theomorphic metaphor, it is necessary to mention its phenomenal properties. Because, reflecting in itself values as if truly religious character, it gives knowledge of human blessings or guilty deeds. The mechanism of realization of this metaphor can be explained by an explanation of characteristic feature of this metaphor.

Adjacency of theomorphic metaphor of "Peri" with anthropomorphic features gives a reason for merging the respective ideal images of the surrounding world [13]. Because of what compounds the constituent semantic units, theomorphic metaphor is clearly divided into "positive" and "negative" meanings. And this is the most important distinguishing aspect of this metaphor.

References

1. Aleshina O. N. Semanticheskoye modelirovaniye v lingvometaforologicheskikh issledovaniyakh (na materiale russkogo yazika) / O. N. Aleshina. Tomsk, 2003. 13s.
2. Baranov A. N. Semantika «atomisticheskaya» i kognitivnaya / A. N. Baranov // Tezisy dokladov Pyato y mejdunarodnoy konferentsii po kognitivnoy nauke. Kaliningrad, 2012. T. 1. S. 230.
3. Blek M. Metafora / M. Blek. URL: <http://kant.narod.ru/black.htm>. Data obrasheniya: 11.06.2012.
4. Vladimirova E. D. Antropologicheskiye konsepsii sovremennoy nauki / E. D. Vladimirova. Samara: Univers-grupp, 2008. Ch. 2.
5. Gurko YE. Jak Derrida. Dekonstruksiya: teksti i interpretatsiya / YE. Gurko. Minsk, 2001.
6. Korolenko S. P. Mifologiya Pola / S. P. Korolenko. URL: <http://log-in.ru/books/mifologiya-pola-korolenko-cs-p-seks> Дата обращения: 17.06.2015.
7. Makarov M. Osnovi teorii diskursa / M. Makarov. M.: Gnozis, 2003. 23s.
8. Meletinskiy YE. M. Mifologicheskiy slovar / YE. M. Meletinskiy. M.: Sovetskaya ensiklopediya, 1990. 424s.
9. Nikolay F. A. Lingvokulturologiya. Sennostno-smislovoye prostranstvo yazika / F. A. Nikolay. M.: Nauka, 2010. 83s.
10. Okuneva I. O. Vidi i rol metafori v pechatnih SMI Rossii, Velikobritanii, SSHA i Kanadi / I. O. Okuneva. URL: <http://cyberleninka.ru/article/n/vidy-i-rol-metafor-v-pechatnyh-smi-rossii-velikobritanii-ssha-i-kanady-na-materiale-gazetnyh-statey-posvyaschennyh-probleme#ixzz39gsV25g9> Дата обращения: 23.12.2014.
11. Protopopova I. Filosofskaya allegoriya, poeticheskaya metafora, mantika: sxodstva i razlichiya / I. Protopopova. URL: <http://kogni.narod.ru/mant.htm> Data obrasheniya: 14.06.2015.
12. Sapogova E. E. Metafori za-soznaniya i problema spontannoy samoorganizatsii soznaniya / E. E. Sapogova // «Izvestiya TulGU». Seriya «Gumanitarniye i sotsialno-ekonomicheskiye nauki». 2001. Vip. 6. S. 221-233.
13. Mahmaraimova S. T. Role of the teomorphic metaphor in practice of the world's cognition / S. T. Mahmaraimova // The collection includes The International Conference on Social Science and Humanity Held by SCIEURO. London, 2013. P. 71.
14. URL: <http://dic.academic.ru/dic.nsf/ushakov/934862> Data obrasheniya: 17.06.2015.
15. URL: <https://ru.wikipedia.org/wiki/Пери> Data obrasheniya: 17.06.2015.