

Metaphorization Of Linguocultural Concepts

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Abstract

The article analyzes the metaphors of the Karakalpak folk tales in the linguocultural analysis. The role of metaphors in the Karakalpak folk tales is demonstrated by examples that this process is unique not only for the Karakalpak people, but also for many peoples of the world.

Keywords: Anthropocentric, Linguistic, Metaphorical, Cognitive, Ethnolinguistics.

INTRODUCTION

By the 21st century, a new direction and new researches have appeared in linguistics. It should be emphasized that the structural paradigm was replaced by anthropocentric, functional, cognitive and dynamic paradigms. The anthropocentric paradigm is understood as the integral connection between man and language and its interpretation. A number of fields are developing in the anthropocentric paradigm of modern linguistics. Among them, linguocultural studies is one of the most relevant directions today. Linguoculturology is a complex field of science that emerged from the combination of linguistics and cultural studies.

It studies the aspect of interdependence of culture and language, their influence on each other, language as a phenomenon of culture. Linguoculturology covers mythic language units, traditions and customs, proverbs and sayings, standards, stereotypes, metaphors and stylistic fund of language, speech and speech culture. Linguists consider the main task of linguocultural studies to be the systematization and analysis of linguocultures as cultural units [1] and emphasize that linguocultures are composed of expressions, phrases, sentences, paremies, texts, etc., which reflect some part of culture in its semantics [2].

Linguoculturology is also a part of ethnolinguistics [3], language is a precedent of culture, it is a means of reflecting nationalism [4], and thoughts occupy the main place in the study of language and cultural identity.

Linguistics and cultural studies is a popular field of Karakalpak linguistics. Basically, language and culture are complementary concepts. Folk culture is inextricably linked with language, which reflects the concept of culture. The signs of the national culture of the Karakalpak people can also be seen in their national tales, which are among the best examples of their folk art. Prof. Sh. Abdinazimov and H. Tolibaev show that: "The spiritual world and ideas of the ancestors of the past reached today through proverbs, expressions, metaphors, and cultural signs" [5].

Relying on the common ideas, it is reasonable to think that the changes related to the nationality of the people in the linguistic and cultural development of language knowledge are facilitated by language units, and the great and different aspects of the common, universally related concepts of each ethnic group are expressed. The reason is that, our ancestors spoke to the world through our mother tongue. In this language, many examples of culture, many discoveries, and beautiful works were created. Various political pressures that occupied our country in the past tried to separate us from our language, our history, our culture, our religion, and our belief. The words of our president, who said that "Despite all the difficulties they kept their native language and national identity. They not only preserved, but also they developed and passed to today's children without any change" were confirmed when our nationality was restored today.

At the same time, the difference that separates a nation from other nations is its mother tongue, spiritual values, and culture. The spiritual strength of the people is the beautiful literature, and through it, the culture of a specific nation will be improved. In fictional works, the inner content of the language is reflected, and the units related to the national culture are added. They are closely related to the life of the people, their living conditions, the people do not create them, they do not appear on their own, society creates them.

"Culture includes the things necessary for human life, and it is closely related to human thought. In this way, Thus, people try to absorb the events and stories of their imagination through their culture. One of the oldest examples of folk art in fairy tales is

the magic apple, flying carpet, magic circle, spoon, staff, and clothes. However, it is known that these concepts exist in the culture of all nations. In the cultures of the peoples of the world, the concept of an apple has different meanings. Apple is a symbol of eternal beauty”.

In ancient times, apples were considered a symbol of fertility, health, love, beauty, and children. In Karakalpak folk tales, the concept of apple is reflected as a symbol of children, health and love. For example: I already know that you are unable to get pregnant. There is a gardener in a land far away from here. This man has a different red apple in his garden. If you eat this apple, you will get pregnant and give a birth safely - says the beggar (“Beggar with a Child”, p. 57)....”you see a fox in the forest, you chase that fox three times around the forest, and then the fox gives birth to three golden apples, and if you pick them, God will give you three sons” (“Yarimbosh”, p. 262). When he showed his son to the doctor, the doctor ordered him an apple (“Clever man”, p. 186).

The concept of the apple is reflected in the culture of other peoples as a symbol of health and beauty as well as a symbol of death. Because in the fairy tales of European and Southern peoples, the hero who falls victim to the evil princess and the poor old woman eats a poisoned apple and dies. At the same time, the apple concept is also understood as a symbol of death and evil. Such plots are characteristic of fairy tales. For example: When the king's daughter calls, go. She will take the most beautiful apple and will touch it to her mouth, her tongue will become speechless and her limbs become old. At this moment, you ran away without anyone noticing (“Prosperous kingdom”, p. 193). So, in the mind of the Karakalpak people, the concept of apple reflects different meanings, as in the culture of the peoples of the world.

In such fairy tales, the most common are flying carpet, dream come true, prediction symbol. A flying carpet is an airplane in the fairy tales of all peoples.

In ancient times, people dreamed of getting from one destination to another place in an instant, bringing a long distance closer, and at the same time, they invented a flying carpet, a flying broom, and a fast walking boot, and turned these imaginations into a dream. The main place of imagining and dreaming in artistic thinking depends on the way of life of people who lived in ancient times, their relationship with the environment, and their childhood dreams. Fantasy is strong in tales like this. “If the fantasy in them is the main point of this work, the realities of life seem like an oriental compared to them.”

We can understand the exaggeration of any thing, express it in different ways, the semantic feature that transforms the object into a different state in order to reflect and explain them in our mind. Another element of fairy tale content is the concept of a magic mirror. It is described as the eye that can see the world in the cultures of different peoples. In Karakalpak fairy tales, mirror is reflected as an eye that can see the world, but also as a symbol of water. In it, water is explained by using the mirror as a puzzle.

For example: When he took the handkerchief, he sent a mirror and a black stone. Zayib girl held a stone with a mirror in her hand and said: this is a mirror, near where I am standing there is a huge pool with water in it, so come to it. Because a mirror is like water.... (“Zainab and Zayib girl”, p. 531). There are many plots in fairy tales where you look into the water instead where there is no mirror. The conclusion is that water and mirror are means of seeing and reflection.

In the language of fairy tales, there are many concepts that are understood in a general and opposite sense in the culture of the peoples of the world. One of them has a magical and powerful - a dragon. The dragon appears in the language of fairy tales as an evil creature. In some places, it is found as a guardian of gold, coral and wealth. For example: So the dragon went into his cave and came back... this cave was my treasure... he calls the young man to the cave saying, enter the treasure and take what you want (“The golden-headed dragon”, p. 97). This situation is related to folk legends such as “snakes guard gold”. In the culture of the Chinese people, there is information about how the dragon became the guardian of gold and coral. In the art of Chinese Feng Shui, it is a symbol of beauty, strength, peace, development, happiness and luck, the owner of divine power with strong energy in controlling all kinds of natural phenomena (water, air, fire), reflecting the programming culture of the people of the whole country, wisdom, life, considered to be the god of light and fertility. Chinese women believe that if they see a dragon in a dream, they will become an emperor or marry it, or an emperor will be born from it. Also, in the customs of the Chinese people, there is a ritual of “dancing with the dragon”, they worshiped the dragon asking for peace, happiness, health, and harmony.

Metaphors abound in Karakalpak folk tales. They are established in the minds of the people from time immemorial and are created through language units that have been embedded in their brains. In most cases, when metaphors are given by concepts with comparative meaning in linguistics, for example, a fox is a sign of a cunning person, a donkey is a sign of laziness, laziness, as well as a possessor of black power, a cow is a symbol of unconsciousness, acting without thinking, in fairy tales people's perception of the national world it is possible to meet many metaphors with a sharp and portable meaning, echoing from his deep thinking. For example: this doily is wealth for you until death. Just say “open doily” and the food you want will appear. If you say "hot teapot", you can take as many coins as you want from this teapot (“Golden Headed Dragon”, p. 98). Doily is present in all nations, and it is characteristic of the Karakalpak people as well. It is a special place that is the reason for the life and living of the human race, which is considered the highest value in the world where food and dishes are served. It is a place where family members, loved ones, big and small, god-parents, acquaintances and strangers, friends and enemies, the human race in

general gather together. At the beginning of the table, important tips, advice, and solutions appear. The people of Karakalpak, based on their national customs and traditions, understand the table as a blessing, a holy object of good fortune, and some two-hundred-year-old people become friends with someone, have a good relationship, share a table, eat from the same table, and then do bad things to ten, and make a promise to go back on their word. "Let my table be clean!, let my salt be clean, let me eat white food, eat my salt, spit on my salt shaker" and use curse words. In the language of fairy tales, based on these dreams, the table has its first meaning, which gives a person the feelings of abundance, peace, pleasure, and joy, and there is a dreamy longing for the table to be filled with abundance, delicious food, and labor. In addition, in Karakalpak fairy tales, the hero of the fairy tale has good humanitarian qualities, and when he is faced with difficulties, he looks for some way to make his problem easier, rubbing it in the palm of the hand, saying a magic word related to it, bringing a long distance closer, crossing mountains and deserts in the blink of an eye, traveling underground, flying over the seven-fold sky, we can witness the emergence of the metaphors given in the examples related to the concept of space and time.

This situation is characteristic of the fairy tales of most peoples of the world. In Karakalpak folk tales, among these, the mustache of the ant has its own characteristics. For example: After spending the night there, the next morning, the ant leaves his mustache and sets off ("Shepherd Boy", p. 19). He took the flint in his hand and set the mustache on fire. At that moment, the king of ants arrived with his servants, a red ant with wings ("Shepherd Boy", p. 20). After walking a long way, a tiger came and gave him its mustache ("Khonsayat", p. 106).

The conclusion is that if an ant's or a tiger's mustache is described as having the power to ease problems in fairy tales, then in reality, it is possible to understand that the human race is in contact with the animal world, even a small creature, knowing about the structure of its body parts, its external appearance, and that the tiger is considered a divine animal.

In the Karakalpak people, the tiger comes to spend the night in the big cemeteries, it is believed that it has something to do with the deceased and protects them from evil spirits, it is believed that women who have not had children for a long time, sometimes up to ten or twelve years, and then have children, are considered to be under the "tiger's eye", young babies It has divine power to protect against evil eye, black and evil intentions, adding tiger's fire with a medicinal plant to burn incense at home, using it in folk remedies, there are religious beliefs and religious views of the people, just like in the language of fairy tales.

In the language of fairy tales, we find the feather of a bird as a metaphor. For example: Hey, boy, you put down your seat, I'll pluck one of my feathers and give you one. Taking that feather, there is one spring that gushes out on the top of that mountain. Go there, replace your two eyes in your pocket and wash your eyes with my feather from the water of the spring. Children do what pigeons say. At that time, her eyes shine like a bridegroom's and open ("Smart Bride", p. 213).

When comes to that mountain, he sets the feather on fire, the blackbird will be ready ("Speed ship", p. 160). In this, the understanding of the bird as having divine power has been preserved in the religious concepts and minds of the Karakalpak people to this day. There is a dream that the bird should not be shot, not killed, not harmed, not hurt its eggs, if the bird is hurt or tortured, the person will curse the child.

Inanimate objects are also used as metaphors in the language of fairy tales. One of them is the tall wood that is placed at the head of the grave of a deceased person in the cemeteries - the sign wood. Even though the wooden stake is mainly used as a sign for pilgrims to find the grave without making a mistake, in general, looking at each object there with respect shows the people's respect for the deceased, showing a sign of deep humanity. Praying to the creator, asking for a child is related to the religious culture and views of the people.

In the language of fairy tales, there is a cultural meaning in the fact that the cemetery and the candle there are considered to have a place in the fulfillment of the intentions of the human child, and look at it with respect. Looking at the cemetery, at the post there, even not to raise the hand, not to wave the hand, if it is accidentally waved, to bite the finger and repent, it can be learned from these examples: If you go to that poor-looking cemetery and spend one night, you will definitely be blessed and all three of your women will give birth, - he wishes to them ("Yarimbosh", p. 262). Then, after crossing these sands..., the boy pointed his raised hand to a broken tree on the high part of the sands, immediately dropped his hand, fell into the sand, and remained silent ("Child of an Intellectual", p. 295).

The reed was also used figuratively. This object is familiar to many people, but in the fairy tale, the choice of death or life, the ability of a human child to change from a human form to an animal, thing, or plant, all magic spells, and the fact that the soul and spirit are gathered in a tree are meant. Among them, in the language of epics and fairy tales, it is described as a companion, a support, a supporter of a person who travels alone on a long journey, and the cane is used to figuratively express the symbol of perseverance and endurance in a person, endurance in overcoming difficulties, by being like a needle: Without notice, he went and took the magic staff from the hand of the Witch and smashed it on the ground. The Witch got up and said: Hey, man, don't kill me! My soul is in the rod you hold. Don't go to the ground! Whatever you want, I'll do it for you, she says begging ("A young man who achieved his dream", p. 221). The young man said "Return to your original self" and pushed it with a magic wand, and the bird turned into a beautiful girl ("The Man Who Fulfilled His Desire", p. 222). If you want to see, if I was necessary, you will find it if you take an iron cane in your hand, wear an iron shoe on your leg, and walk until the cane is like a needle and the shoe is gone ("Tulkiboy", p. 117).

The linguocultural symbols of the Karakalpak people are also given through table salt in the transfer of meaning by the method of metaphor. In the nature of Karakalpakstan, there are mountains, hills, sand dunes, deserts, and salt mines. People have known the secrets of cleaning, processing, and using salt from this salt mine as a food product since ancient times. The fact that salt is used as a flavoring ingredient in the cuisine of almost all the nations of the world has the quality of generality and universality.

In the people of Karakalpak, salt does not only have the meaning of food, but when a person goes on a long journey, he leaves his house with salt, and it is understood that he hopes to return to that family soon. If there is a tradition of placing salt in the cradle of a child or a newborn, it is believed that the child will grow up without fear and away from evil spirits, then the flesh of the child should be resistant to being bathed in salt for forty days from the day of birth, and the child should not get sores when he grows up, there is a vital truth in the concept that the body is resistant to heat and cold, and it is refreshing, which indicates that the people have a lot of experience in caring for children for many years. Therefore, in our language, expressions with the salt component are used for people who are sluggish, weak, whose work is not visible, who speak without thinking, who do not act with a long view and through them attention is paid to the character of the human child. And for the remaining gold, I will buy salt, put it in the pan, it won't taste good, salt is expensive in your time, it's not enough, answered the laborer ("Honest man", p. 564). Then the boy scatters a handful of salt given by his older sister. Salt becomes a big mountain ("Swan", p. 62). In the first of these examples, salt is given in the literal sense, and in the second example, it is said that the mother gave her son a handful of salt while he was on a trip, with the intention of saving him from danger, and that salt turned into a big mountain and saved the boy from danger. The flaws in his understanding will also come to the surface.

Metaphor is expressed not only through objects, but also through one piece of living thing, one piece of human body part, one strand of hair of a girl child. Our people have taught us that even the hair that people consider to be unsightly, and the hair that gets caught in the comb after combing, especially girls, should either be buried in the ground or burned. The reason is that even if there is a strand of hair that is cut without gathering, it becomes an evil bird and is taken away by ghosts.

The idea that neglecting even a piece of hair will lead to a headache, that is, to bad consequences, contains educational concepts such as orderliness, moderation, and thoroughness, and it is a strict rule of life. About this G. Adilova shows in her research: "Linguoculturology is a branch of linguistics that studies the transmission of social, moral, aesthetic, political, humane, spiritual, and life rules and laws through the means of language, which are considered to have a national quality [6]." There is a kingdom in the lower land of the river. One day, when the king's child went to bathe, he saw something floating in the river, basking in the sun. Golden hair. The king's child fell in love with the owner of that golden hair, and from that day he was bedridden ("The Swan", p. 62). In this example, golden hair is a symbol of beauty, unparalleled beauty. Long and beautiful, golden hair (shining like gold and dazzling the eyes) is shown enigmatically by its owner, that is, golden hair is one small piece of beauty. It is known that its owner is a girl. Hair care culture of the women of the Karakalpak people can be seen through the unity of the hair language. In ancient times, women, even grandmothers, did not show their hair to a man, considered it a shame to wash and comb their long hair in front of a man, and considered it a sin to cut it, and did not throw hair on the ground they encountered, on the ground they stepped on. Even if a woman's long hair was cut off because it was difficult to care for due to some illness, it was buried as a part of her body when she died. Caring for hair, growing it long and beautiful, adorning it with jewelry represent the aesthetic taste and national cultural symbols of Karakalpak women.

In conclusion, it is known that metaphors appear in Karakalpak folk tales in a universal service, that is, it is a phenomenon typical of most peoples of the world, not only Karakalpak people. In metaphors, the national psychology of the people, the world, the world view, and its acceptance also show the service of the thinking process. Metaphors used in the language of fairy tales provide valuable information about the national and cultural values of the Karakalpak people. In particular, object concepts such as stick, coffin, fortune teller's stone, scissors, and whip at the head of the grave indicate the religious views of the Karakalpak people, while hair - the structure of the human body, table, salt, bread, apple, comb, is not a real meaning, but a cultural connotation implied.

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