

## Theomorphy Metaphors

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### ABSTRACT

**Objective:** This study investigates the nature and functions of theomorphic metaphors in Karakalpak folk tales, focusing on their linguistic, linguocultural, and linguocognitive features. It aims to explore how these metaphors reflect the national outlook, cultural connotations, and anthropocentric worldview of the Karakalpak people. **Method:** The research employs a qualitative analysis of metaphorical expressions in Karakalpak folk tales, examining their linguistic structure, cultural significance, and cognitive underpinnings. It integrates a comparative approach, linking the metaphors to broader metaphorological theories and identifying their unique contributions to linguistic anthropology. **Results:** The findings reveal that theomorphic metaphors such as *mástan mama*, *dáw*, *peri*, *ájiyne*, *jin*, *albasly*, and *Kydyr* convey profound insights into human nature and societal values. These metaphors go beyond literal meanings, serving as a medium to articulate deep cultural and spiritual concepts preserved in oral traditions. **Novelty:** This research highlights the pivotal role of theomorphic metaphors in representing the worldview of the Karakalpak people, offering a new perspective on the interplay between language, culture, and cognition in folklore. It enriches metaphorology by emphasizing the unique cultural dimensions of metaphors in Karakalpak folk tales.

## INTRODUCTION

Lingvocultural studies as a special field of science has given birth to a number of fruitful concepts in modern linguistics: lingvokulturema, cultural language, cultural text, cultural concept, subculture, linguocultural paradigm, cultural universality, cultural heritage, cultural traditions, etc. According to A. Vezhbiskaya, cultural identity requires the emergence of cultural universals. Any comparison should have common and individual characteristics[3]. Also, the main conceptual apparatus of linguistics and cultural studies includes mentality, images, culture circle, culture type, civilization, heathenism, etc. In linguistics and cultural studies, metaphors play a key role in reflecting people's national view of the world. Metaphor has been studied in traditional philology as a way of transferring a word to a metaphorical meaning. And in the stylistic department of philology, metaphor ensures the attractiveness of speech, it is considered as a unique expression of clarity of thoughts. The scientific studies that have emerged within the framework of linguistic and cultural research show that it is recommended to study metaphor as one of the important tools that reflect the national, unique and appropriate worldview of a certain nation.

The fact that the center of Lingvocultural studies consists of the phenomenon of culture indicates that the science of man is a phenomenon belonging to the anthropological paradigm. N. Alefirenko describes linguistic and cultural studies as follows: "Linguistic and cultural studies is closely connected with linguistics and cultural studies, it has a synthesizing nature. His main attention is focused on the cultural evidence that is explained in language" [1].

## RESEARCH METHOD

The research utilizes a qualitative method, focusing on the integration of linguocultural and linguistic-anthropological approaches. It examines metaphorical expressions as cultural and linguistic phenomena that reflect the national worldview of the Karakalpak people. Drawing on theoretical frameworks from linguistic and cultural studies, the research synthesizes insights from scholars like A. Wierzbicka and N. Alefirenko to analyze the relationship between language, culture, and cognition. The study employs textual analysis of Karakalpak metaphors, emphasizing their stylistic, cultural, and anthropological significance. By contextualizing metaphors within the broader framework of linguistic and cultural paradigms, the research identifies their role as tools for expressing national identity and cultural universals while highlighting their contribution to shaping unique worldviews.

## RESULTS AND DISCUSSION

"Pairika" in "Avesta" is the name of a mythological character, and it is unanimously recognized by experts that it is genetically one of the archaic forms of the image of a fairy... For example, according to V. Herter, "Pairika" in "Avesta" has supernatural beauty is used in the sense of female geteras, evil sorceress.

According to G. Günterg, a well-known British scientist who studied the religious views and mythology of ancient Iranians, "pairika" as the goddess of fertility is primarily related to the idea of the revival of emotions. Therefore, all the beauty and charm of the female body are embodied in their image. The folklore of the Turkic peoples is mainly approached in a positive way in relation to the image of the fairy, which came from the Persian culture. In the past, according to the beliefs of shamans, with the appearance of characters such as Yunus pary, Yulduz pary, Yunus pary, Misqol pary, it became the basis for the creation of legends and fairy tales related to their names. Karakalpak folk tales use the metaphor of a fairy to describe a woman's beauty and beauty. But this image does not come only in a positive sense, but also in negative images. They appear as mermaids, snakes, and bird nymphs, reflecting people's notions of magic. For example, Barsakelmeste bir daraq bar, bir japıraǵı altınnan, bir japıraǵı gúmisten. Ózin peri iyelep ketken. «Sonnan bir shaqa ákelip bereseñ» dep jumsasañız, onı peri qaǵıp óltiredi (Shopan bala, 9-bet). Peri qız káramatı menen qanatın shıǵarıp jerdi bir sıypap jiberip edi, kók tastan saray payda boldı. (Aǵalı-iniler hám apalı-siñliler 108-bet). Periler biri kepter, biri julan, hár qaysısı hár nárse bolıp saraydan shıǵıp ketedi. (Hár kim qılsa ózine, 55-bet).

The meaning of the metaphor of a pary differs sharply from characters such as giants, dragons, giants, old women who exist in the mythology of Turkic peoples. The positive emotional-expressive color in it is mainly due to the close association of the image of the woman in the fairy with the etymology of this image, while the concepts of pary and woman can be combined in the scope of beautiful, unequal, mysterious meaning. It is the culmination point of the human aesthetic assessment of the positive qualities of the female race, which serves to express the concept of woman in the culture of the Turkic peoples. For example, *Asan genje jayǵa kirip baradı. Jaydıń ishi kúndizgidey. Hesh jerde janıwlı turǵan sham joq, bul qızdıń sulıwlıǵı jaydı da kúndizgidey etip turǵan eken. Bul waqta Mısqal peri uyqıda eken. Betine siyle jawıp jatır eken. Asan genje siyleni kóterip qızdıń júzine qaraǵan waqta Mısqal periniń sulıwlıǵınan esi awıp qulap qaladı* (Asan genje, 136-bet).

In fairy tales, characters related to religious concepts such as giants, demons, old women, dev appear in a metaphorical sense. In particular, the ugly old woman is described as ugly, hunched over, devouring everything, cold, her clothes dirty and torn, and her inner world also has dark intentions. In the sense of a living object, the old lady is a sign of evil and impurity. Yalmogiz old woman is one of the main characters of magical fairy tales and is interpreted differently in the folklore of different peoples. For example, in Slavic folk tales, she is depicted as the ruler of the forest, sometimes in the form of an old sorceress-witch who lives in a hut with chicken legs in the middle of the forest, feeds on human flesh, and scatters human bones around her hut. In the fairy tales, the old woman is interpreted as a cannibal and a child's slave.

The roots of the image of Yalmogiz old woman go back to the times of matriarchy. He can rule not only the living world, but also mortal beings. In the era of matriarchy, just as the status of mothers is high in the moon, so is the dominance of the old woman in existence. Her depiction in the image of a woman is also preserved in people's minds as a remnant of the matriarchy era. With the end of the era of matriarchy, the beginning of the era of patriarchy, it begins to be interpreted in negative images. Mainly in folk tales and myths, with the description of his image, the smell of evil, sorcery, tricks and tricks is wafting. The interpretation of the image of the old woman yalmogiz as the guardian of the family hearth is seen in the motifs depicting her sitting at the hearth, which burns day and night, gathering her prey. For example: *Kóz tigip ot basına qarasa, kózleri máshtey, arqası qozǵan, toppısı tozǵan, eki dizesi qulaǵınan ozǵan bir mástan mamanı kórdi* («Aǵalı-iniler hám apalı-sińliler», 100-b.). Yalmogiz old woman is sometimes depicted as a character with a lot of life experience, and sometimes she is presented in the image of a lazy old woman: *Eń úlken qız jalmawız kempirdiń quwıp kiyatırǵanın kórip, basındaǵı taraǵın alıp ılaqtırıptı. Taraq túsken jer dút toǵayǵa aylanıptı. Kempir toǵaydan ótip, qızlarǵa jáne jetip alıptı. Sonda ortanshı qız qaltasınan aynasın alıp ılaqtırǵan eken, ayna keń dáryaǵa aylanıp: Kempir dáryanıń jaǵasında turıp qızlarǵa:*

1. Qızlarım, dáryadan qalay óttińler? - dep baqırıptı.

2. Sheshe, bizler etegimizge kesek salıp óttik, - dep juwap beripti qızlar. Jalmawız sol jerde etegine kesek salıp, dáryağa túsedı. Kesektiń awırlıǵı menen ol suwǵa batıp ketedi. (Úysız qalǵan úsh qız 164-bet).

So, through the metaphor of the old woman, the features, character, signs, and her place in life are mentioned, and it also encourages people to stay away from bad things. In general, when thinking about the image of villains, it is impossible not to agree with A. Afanasev's [2] thoughts. The scientist compares the imagination of a primitive man to the imagination of a child who tries to understand existence and looks at everything with an eye of wonder. Indeed, to a child who is just getting acquainted with the world, the rustling of leaves, the rushing of the river, and the howling of the wind seem alive. Thunder, lightning, flood, storm, night leave a scary impression on him. He imagines all this vividly.

Sources state that "it was established under the influence of the head of the mother clan and the cult of the sacred mother", and it is also noted that it "started from the totem of the ancestors related to the mother's path". The mixture of negative and positive functions in the image of Yalmogiz is undoubtedly due to the influence of the patriarchal and patriarchal systems. During matriarchy, the position and role of women was at a high level, and by the time of patriarchy, all the negative qualities were attributed to women, and it became a tradition to call them names. Images similar to Yalmogiz are also present in the folklore of other nations. In particular, in Indians, Shakini is a female demon, wrinkle; in Germans, Holdo is a witch; a four-fingered woman who brings evil, disease, disaster; Hanekasa in American Indians is a woman who lives in the dark world and brings death to those she meets. According to the works of folklorist M.Joraev [4], the term "yalmogiz" in Uzbek folk tales is composed of two linguistic elements: "yal" + "mogiz". The first part of the term, the word "yal" (or "al") may be related to the image of "Alkha" or "Alakha", a symbol of evil in ancient Turkic-Mongol-Buryat mythology.

It is known from scientific studies that the image of a giant has historically passed from a myth to a fairy tale, from a fairy tale to an epic, and has been living as a mythological image for thousands of years. Scientists do not deny that archaic animals in fairy tales are more symbolic than historical fact. According to them, the creatures represented in the archaic images can be correctly evaluated only by returning to that archaic image and the psychology of the people of that time. As noted in the PhD thesis of folklorist J.Eshonkulov [7] "Mythological basis and artistic interpretation of the image of a giant in Uzbek folklore", the image of a giant occupies an important place in "Avesta" as well. In it, giants are depicted as symbols of evil - devils. Zoroastrianism regards the giant as an evil force rather than as a deity, goddess or god. Altai, in general, according to the mythology of other peoples, creatures steal the most beautiful women and children and make them their servants. There are specific explanations for the fact that evil forces demand girls. According to J.Frazer [6], the people living on the banks of the Nile made young girls and threw them into the river. Allegedly, in this way, they married the river, which was considered a girl and a husband. In this regard, "sacrificing girls to the river ensured abundance of fertility in the imagination of primitive people." According to the

legends of Khorezm, it was necessary to make a sacrifice to satisfy the patron spirits of shaman giants. In a word, this formula essentially represents the sacrificial ritual in the faith of our ancient ancestors. V.Ya.Propp [5] said that dragons and giants abducting a girl represents ancient concepts of ghosts stealing souls: "Death happens because someone steals the soul of the deceased." But there are also studies that analyze the abduction and captivity of girls by giants as a symbol of the victory of the patriarchal system over matriarchal principles. After all, when men came to be the head of the family and clan, many rights of women, especially in love, were severely limited. It was not easy to get used to this situation. For this reason, men who strictly adhere to the principles of marriage are portrayed as barbarian, rude and mentally weaker giants. Although the plot and interpretations have changed over the centuries, the motif and expression have remained unchanged.

Metaphors given through the image of a giant can be found in many Karakalpak folk tales. They are mostly portrayed as possessors of dark power, sly, gullible, but sometimes cannibals who devour humans like wild beasts.

Kempirdiń kelini qaladan jigirma daw aladı. Dawlerge japtıń jaǵasınan jay saldıradı. (Malika ham jetim bala) 48-bet.

Bir waqıtları olardıń birewi:

1. Adamnıń iyisi shıǵıp ketti, bar, dalaǵa barıp korip kel,
2. Depti jane bir dawge. Daw dalaǵa shıǵıp baratırǵan waqıtta bala qılısh penen onıń gellesin aldı. (Genje bala) 50-bet .

## CONCLUSION

**Fundamental Finding :** This study highlights the significance of theomorphic metaphors in Karakalpak folklore as vital linguistic tools that reflect the national worldview, cultural values, and societal psychology. These metaphors, exemplified by figures like the old woman, giant, fairy, and genie, serve as a medium to convey individual and social characteristics, bridging the linguistic and cultural dimensions of meaning-making. **Implication :** The research underscores the importance of metaphor as a cognitive and cultural construct, providing insights into the unique perspectives and identity of the Karakalpak people. These findings contribute to the broader field of linguocultural studies by demonstrating how metaphor facilitates the articulation of cultural heritage and collective consciousness. **Limitation :** The study focuses predominantly on theoretical and textual analyses of metaphors in Karakalpak folk tales, with limited exploration of their dynamic usage in contemporary language or broader Turkic cultural contexts. **Future Research :** Further studies could explore theomorphic metaphors in other Turkic languages and investigate their relevance in modern literary and conversational discourse. Additionally, interdisciplinary approaches involving cognitive science and anthropology could enrich understanding of the interplay between metaphor, culture, and cognition.

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