

RELIGIOUS METAPHORS IN ARTISTIC DISCOURSE

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РЕЛИГИОЗНЫЕ МЕТАФОРЫ В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

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<https://doi.org/10.5281/zenodo.10055004>**Abstract**

Metaphor functions differ from each other in terms of productivity, and some functions are somewhat difficult to explain. Metaphors have an emotional-expressive effect on the addressee, they evoke an emotional evaluation reaction. When religious metaphors are used in artistic discourse, the emotional-expressive effect is strengthened. Religious sacredness increases the effectiveness of the metaphor. Metaphors are one of the stylistic features of fiction. Its text creation function is related to explanation and interpretation, explanation with additional sentences.

Аннотация

Метафорические функции отличаются друг от друга по продуктивности, а некоторые функции несколько сложно объяснить. Метафоры оказывают эмоционально-экспрессивное воздействие на адресата, вызывают эмоционально-оценочную реакцию. При использовании религиозных метафор в художественном дискурсе усиливается эмоционально-экспрессивный эффект. Религиозная святость повышает эффективность метафоры. Метафоры – одна из стилистических особенностей художественной литературы. Его функция создания текста связана с объяснением и интерпретацией, объяснением с помощью дополнительных предложений.

Keywords : metaphor, religious, discourse, concept, cognitive metaphor**Ключевые слова:** метафора, религиозный, дискурс, концепция, когнитивная метафора

A literary text is a text created by a writer or an author. In a fictional work, the author talks about real events or invents something himself and tries to present it as a real event. The product of mental and emotional perception in the literary text is based on the imagination and thought of the author, associatively it is directed to the religious and mythological discourse. Artistic discourse is a communicatively oriented verbal work with aesthetic value formed in the process of perception and understanding. A literary text is written for the reader and rooted in his comprehension. The addressee of the literary text is the reader. Such texts can be written on various topics. It is possible to consider artistic works written on religious topics as artistic religious discourses.

The development of religious metaphors in the literary text is also a specific key to the figurative understanding of this text by the addressee. The division of texts into different types, the presence of specific characteristics of each of these types forms a certain structural and semantic system of norms for separate groups of texts, including literary texts. Accepted norms prevent to violate the correctness of the text, put it in a certain framework. However, it is typical for a literary text to exceed the limits of the norm, and this affects the nature of the organization of utterances. Religious texts and literary texts with religious themes are different concepts. The processing of metaphor in the text does

not directly depend on the genre differences of the literary text and the text in general. Of course, religious metaphors appear mostly in texts with religious themes.

In modern science, the question of conceptual or cognitive metaphor is posed. Conceptual metaphors are based on a certain concept. In the process of understanding, a person thinks and makes judgments not with the real objects and events themselves, but with the language signs that name and represent them. The religious lexicon and religious terms used in the text require the reader to have some background knowledge about religion.

There is an aesthetic specificity in the literary text, and this aspect is the main distinguishing feature of the literary text. Of course, in other types of texts - journalistic, scientific, etc. texts also have aesthetic value. The language of a literary text is distinguished from the language of other types of texts by its imagery, expressiveness, emotionality and expressiveness.

A genre is a group of works united by common features of content and form. Novel, short story, short story, poem, comedy, poem, etc. belongs to different genres. The concept of literary genre is also used in literary studies. Literary genre is a broad concept of genre. For example, the novel is a type of fiction, different types of novels (detective, historical, psychological novel, novel-fable, novel-anti-utopia, etc.) are considered genres.

The differences between the composition of poetry and prose works are based on the internal basis of

dividing the work into parts. Poetry is characterized by internal organization. Regarding the problem of thematic composition, it is appropriate to consider interrelated concepts such as theme, motive, plot. During the linguistic analysis of the lyrical work, the composition, as well as the role of some tools in text creation, the development features of the subject are taken into account. Metaphors, including metaphors, are widely used in poetic texts. Theme and motive are such semantic units. A work of fiction not only carries information, it has an aesthetic effect on the reader due to the special arrangement of word material.

When classifying text according to stylistic features, the names of text types used in the corresponding style are used. For example, reportage, interview, news texts are journalistic style texts. When the text is treated as a unit of communicative act, the function and form of the text according to the speaker and the listener are taken as the basis for determining its types. Among the criteria selected during the classification, informativeness, functionality, structural-semiotic and communicative features of the text are highlighted. In general, it is possible to approach the issue of text classification from at least four directions. The first direction is the functional typology of texts. At this time, the social function of the text and the fields of development act as a criterion. The second direction is the classification of the text according to its structure. At this time, the internal elements that make up the text are the basis of the criterion. The third direction is related to stylistic classification, and here too the sphere of development, the field to which the text belongs is taken as an important element. Finally, the fourth direction covers the classification of the text according to communicative features. In the main classification divisions of the text, according to its topic and content, according to the extra and intra-text distinguishing features of the text (written-oral, spontaneous-non-spontaneous, monologic and dialogic, mono-addressee and poly-addressee, etc. .), according to intratextual signs (regularity of text structure construction), we are talking about the division into extratextual factors (real communication factors).

In the lyrics, rather than the description of the events themselves, it is about the emotions and feelings that their impact on the author evokes. Here the author's inner world, experiences, impressions, heartbeats are written. The lyrics are based on the feelings and emotions experienced by the author. In dramaturgy, the subject is described in action. The reader or viewer watches the events unfold. The author's speech is echoed in remarks and replicas of the characters. Thus, epic events, the fate of the heroes, their actions and deeds are narrated, and the external aspects of what happened are described. Here, the feelings and emotions of the characters are conveyed by their manifestation. The author has the opportunity to express a direct reaction to the happenings. In the drama, the event, the relationship between the heroes is described on the stage. The direct expression of the author's attitude is realized in the form of remarks.

Metaphorical structures are implicative in nature and are the product of emotional-expressive perception of objects, as well as creative approach to language

units. The creative approach is typical for the process of fictionalizing events. The need for a metaphorical understanding of reality is also closely related to human nature. In the creative process, a person analyzes new concepts, objects and objects based on his historical experience, tries to compare them with similar objects and events to one degree or another, and names them differently. Artistic creativity tends to present new images. Metaphor contributes to the increase and organization of human knowledge, observations, perceptual perception of objects of reality, as well as the study of the relationships between these objects from a new perspective.

In literary text, metaphor is the main means of creating expression. Metaphor as a psycholinguistic category helps reveal implicit textual meanings and becomes an integral part of the literary text.

At the basis of artistic creativity is the study of reality at the level of understanding and evaluation. The writer perceives reality in a unique, specific way, evaluates it and presents it to the reader. In the way he sees and perceives real events, the author filters his own attitude and intention, enriches it with aesthetic content, narrates it in a partially or completely modified way, using figurative language, artistic means of expression, either from his own language or from the language of his characters.

Artistic text is the basis of artistic discourse. The process of creation of artistic discourse has a certain different aspect compared to other types of discourse. Its creator is a writer or poet. In the artistic discourse, the communicative act has a specific feature. Communication is unidirectional. The process goes in the form of addressee → literary text → addressee. The second party's participation in the loss in action is not observed. From this point of view, the issue involves learning the features of metaphor development in the literary text.

In linguistics, the text is explained in different ways. Text is considered a sequence of verbal signs. Its organization should meet the requirements of textuality. Textuality implies the implementation of external relations, internal completeness, necessary conditions of communication, understanding of the text [9, p. 507]. The written interpretation of the text instills its signified nature. However, a text is not only a sequence of signs, but also a complete sign, the named and named. The name of the text is material, and its name is ideal [11, p.208]. It is called perception and imagination. The understanding of the text is ambiguous, subjective, and depends on the reader.

The communicative character of the text manifests itself in different forms. Communication is always between the addresser and the addressee. The difference is related to the change of addressee and addressee. As the text itself can be the addressee, and the reader can be the addressee, communication has the opportunity to be realized between the audience and cultural traditions. The text, especially the literary text, becomes the reader's communication with himself. These aspects depend on the text, its content, impact, and the reader. This or that text, especially the literary text, is closed because of the namer and infinite because of the named.

It is determined by the experience and knowledge of the named reader [11, p. 208].

In modern linguistics, literary text is considered from various aspects - semiotics, structure, communicative-pragmatic, etc. is studied in terms of In the artistic text, the national-cultural codes that reflect the cultural values gained through the works and reveal the national spirit play an important role.

At the same time, the work of art performs the function of communication between the addressee and the addressee. Therefore, it is important to study the literary text in the direction of addressee → literary text → addressee. Determining the relationship between the author and the narrator helps to determine who plays the role of the addressee in the communicative act. The author is the real history that created the work, and the narrator is the person invented by the author. Narrative text is formed from the text of the narrator and characters [3, p. 417]. In a number of works of art, there is an author's text in addition to narration and character texts. The main feature of a literary text is that the author creates all the texts that make up it (narrative, character and author's texts).

By realizing the addressee's intention, he expresses a certain goal and thereby creates a specific illocutionary influence [10, p. 296]. In order to reveal this power, it is necessary to reveal the intention of the addressee. Perlocution arises from the attitude of the addressee to the real result. It involves the recipient's reaction, interpretation and perception. Most of the time, the inconsistency of the comment and the uncertainty of the addressee's reaction are observed. This is due to the diversity of communicators' life experience, knowledge level, as well as many other factors.

The author who creates the literary text conveys information to the addressee, in this information he expresses his attitude to the events. When the addressee's intention and the addressee's perception coincide, illocution and perlocution are fulfilled, the pragmatic goal is realized, and communication is realized.

In the process of communication, as well as creativity, the speaker can give a word a meaning that differs from its general meaning. It is related to the speaker's communicative intention or imagery. The use of metaphors in a literary text is one such phenomenon.

Personal and linguistic metaphors are used in the literary text. Such metaphors are involved in research from the point of view of functionality, processing in different genres of literary texts, and coding and decoding of author's metaphors.

Author metaphors are divided into unique and unstable metaphors. Uniqueness is manifested in the fact that the author reveals the connection between two events or objects in the creative process.

15 functions of metaphor – 1) nominative; 2) informative; 3) mnemonic; 4) style; 5) text organizer; 6) genre making; 7) heuristic; 8) explanatory; 9) emotional evaluation; 10) ethical; 11) autosuggestive; 12) coder; 13) concealment; 14) game; 15) the presence of ritual functions was noted. Of course, these functions are closely related to each other.

Metaphor is used in various genres of literary texts. V. K. Kharchenko talked about the genre-creating

function of metaphor. In our opinion, the fact that metaphor is used in various genres of fiction does not justify its acceptance as a means of genre creation. Because the artistic genre exists regardless of whether the metaphor is used in the work written in this genre. When defining the genre, metaphor does not play the role of a distinguishing feature. In general, defining the functions of metaphor, including religious metaphors, requires the general principle of metaphorization.

M. Blake explained the general principle of metaphorization in his interactional theory. According to him, four elements are involved in the metaphorization process. The first element is the focus of the metaphor. The focus of the metaphor is the nominative unit corrected by renaming. A change occurs in the meaning of the repeated nomination unit.

The second element observed during metaphorization is the metaphor frame. A metaphor frame is a context that creates a change in the initial meaning of a re-nominative unit. The context makes the new meaning explicit.

The third element of the metaphorization mechanism is the main subject. The main subject is the one that assumes certain properties and qualities. Named within a metaphor, usually not. The fourth element of the mechanism of metaphorization is called the secondary subject. This subject creates associative information about the named [1, p.169]. When the mechanism of metaphorization is approached in this way, the main feature of the metaphor is revealed as its duality. That is, the metaphor can refer to two subjects at the same time. The property of what is being talked about becomes clear through the prism of the property of what it is called.

Due to the fact that religious concepts belong to the field of spirituality and have a sacred character, difficulties arise in naming them, as well as in their interpretation and verbalization. It is known that the verbalization of spiritual experience as a complex conceptual field has various limitations, including linguistic ones. From this point of view, there is a lack of nominative units in the description and explanation of the concept of religion [4, p.173]. However, with reference to religious discourses and the interpretation of religious concepts in literary texts, it can be said that the limitation of the semantic possibilities of the words used to convey religious concepts can be overcome with the help of names and predicates [6, p. 126]. It should also be noted that historical experience creates a basis for balancing the asymmetry between form and content in discourse. Such adjustment is possible due to special linguocognitive operations. As a result of the actualization of the conceptual metaphor, it becomes possible to apply to the field of predicates non-object essences, observable and thus perceived properties.

Quite a few metaphorical predicates can characterize abstract religious concepts based on similarities with physical objects and events. This is explained by the theory of conceptual metaphor, which refers to the interaction process of two knowledge structures at the basis of metaphorization. The first of the two mentioned knowledge structures is called the source area, and the other is the target area [8, p. 78]. On the basis

of the metaphorical vision formed as a result of the interaction of the person with the environment, the elements of the source area are projected onto him, that is, to the target area, which is less clear to the person. Since the main source of the communication participant's knowledge about the world is his initial physical experience, the categorization of the perceived reality is carried out by means of simple images conditioned by this experience.

Religious metaphors are created on the basis of conceptual transfers. T.Y. Litvinenko studied this issue in his research called metaphor in religious discourse. He showed that metaphorization creates metaphors for a number of concepts with the light source field, and defined various metaphorical models. The wide application of religious metaphors in the creation of conceptual transfer of a unit belonging to the field of models such as religion is light, God is light, life is a way, religion is to see, religion is a living being, God is a helper, God is a provider has been interpreted on the basis of examples in this research work [8, p.512]. It should be noted that metaphors formed on the basis of these models are used more often in artistic discourse. At the same time, different metaphorical models are revealed in artistic discourses. In general, there are many such conceptual metaphor models and it is difficult to predetermine their possible forms.

"He'll take it," the old man said aloud. "God help him to take it."

He didn't take it though. He was gone and the old man felt nothing.

"He can't have gone," he said. "Christ knows he can't have gone. He's making a turn.- He doesn't want to eat anything, - shouted the old man, - God himself has provided for him... But it seems that the fish did not come to the fish, but passed by. The tilov rope was no longer moving. The old man did not understand anything. - He cannot go, Hazrat Isa himself will not let him go.

God help him – God helps him.

It is He (God) who created all that is on earth for you, then turned to the sky and arranged it in the form of seven layers of heaven! He knows everything. The world is roasted and burned by its brutal oppression. The human-wild substitution is a metaphor. That it is a religious metaphor is confirmed by the fact that man does not fulfill the purpose for which God created him and creates atrocities. When a person turns away from God, he serves the devil, stays with him, and remains alone with him.

In the example, the old fisherman turns his face to God and asks God for help. Therefore, he does not believe that the fish will give up the bait in the tilov. The fish's swallowing of the bait finds its expression with the help of God. A conceptual metaphor is created in the form of a descriptive metaphor.

Neither man nor animal can escape God's command (Christ knows he can't have gone. He's making a turn).

However, when they are alone with their devils (with their friends who deceive them), they say: - We are with you, we are only mocking (believers), - they say. Listening to the heart and conscience, which are

abstract concepts, is directly related to religion, it implies being religious, faithful and honest. It is believed that a person's conscience and heart do not deceive him. When a person listens to his conscience, he is on the right path. The opposite of this is to take a crooked path, a path that is not God's. A literary text does not create metaphor through ordinary substitution like metonymy. The process of formation of metaphor is different from the formation of metonymy. Here, substitution is often not directly noticeable. Religious metaphors are much more complex than ordinary life metaphors. A religious metaphor requires religious background knowledge, and the need to understand the mechanism of substitution.

Malak is an Arabic word, etymologically from Hebrew or Abyssinian, and its meaning corresponds to the verb to send in Azerbaijani. This word, i.e. angel, gives the meaning of messenger, and from here it also gives the meanings of messenger and messenger. In all heavenly religions, angels are beings who carry out the work of bringing messages between God and man. Angels are considered spiritual beings. They are invisible, free from ego, far from sensuality. From this point of view, angels are pure, pure beings created by God who always worship God and fulfill God's commands without question.

- (O Prophet!) Prostrate to us angels - Adam! - when he said, (everyone) prostrated except for Iblis.

During Jahiliyyah, angels were called daughters of God. In verse 57 of Surah An-Nahl (The Honey Bee) of the Holy Quran, it is said: - They ascribe girls to Allah. (angels are daughters of God, they say). God is pure and holy. (he does not need sons and daughters). As for themselves, they attribute what they want (male children). There is no information about the division of angels into sexes. Nevertheless, they are superior, pure, pure, sublime creations. In the Psalms revealed to Prophet David, the most superior beings created by God are called spirits and angels. From here it can be concluded that according to purity, beauty, creation from light and ancient mythologies, angels are metaphorically identified with beautiful girls. Metaphors of girl - angel, girl - goddess, woman - angel, woman - goddess are widespread in both classical and modern literature.

But the old man always thought of her as feminine and as something that gave or withheld great favors, and if she did wild or wicked things it was because she could not help them. - But for the old man, the sea was everything, the sea was his life; the old man looked at the sea as a goddess. What did this goddess not give her human son?! How generous and gracious He is!

In E. Hemingway's story "The Old Man and the Sea", the hero compares the sea to a goddess, an angel, and draws attention to its kindness. The metaphor of sea - woman, sea - goddess, angel is motivated by the fact that the sea provides sustenance to a person, it makes many things live in his heart. Here, the primacy of the woman-goddess, woman-angel metaphors also plays its role. It should also be noted that it is not identified with the image of a mermaid. Because there are myths and legends about fairies living in the sea.

S. Shikhiyeva writes: "The image of a fairy in Divan literature is neither a source of evil as in the Avesta, nor faithful lovers who yearn for communication with the human race and wait for them, as in most of our fairy tales. Fairy girls are almost completely transformed figures in divan literature, and with their appearance, they have become a symbol of beauty and purity, leaving them from being a source of fear, horror, and evil, from belonging to the tribe of demons" [5, p.335].

From a religious point of view, man's existence in this world is the existence created by God, and his life is the life that God has given him. Therefore, God is the creator of man, his author. Every person's life is a book written by God. In many languages, including modern English, the book of life metaphor is used. Human life - book, human life - story, human life - work, etc. reflected as metaphors. A person enters the stage at birth, plays his role in this world. V. Shakespeare, as well as the works of other English poets and writers, used the metaphor models mentioned above.

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then he heard no more. It is a fate
Told by an idiot, full of sound and fury,
Signifying nothing [Important Quotes Explained].

The human life - book, human life - text metaphor comes from the Bible. Reading this book or text to the end is possible for its creator - Allah. The Bible mentions the division of metaphors into two parts. The first part is considered as generic level, and the second part as specific level metaphors [2, p.375].

The metaphor used in Macbeth is a small level metaphor and is related to the life of an individual. In Macbeth's speech, the phrase Life is a tale is used, which means that life is a play, a human player/actor (player- Life's but a walking shadow, a poor player). A biblical metaphor refers to the book through which God guides man. Human life should be lived according to the rules and teachings given in the book sent by God. But in real life, people do not follow this path at all, they play their own games. Thus, in the given example, human-actor, life-play microlevel and life-book, life-text metaphors are registered.

There are many metaphorical images found in the Bible. These metaphors later appeared in English literature in one form or another.

In general, the metaphorization of religious-mythological beings is a widespread phenomenon in English fiction, especially in poetry. In addition, the religious space of heaven and hell is distinguished by its functionality as a metaphor.

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