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## **BIPOLARITY OF ASSESSMENT OF THE MEANING OF A BORROWED WORD – THE MYTHONYM PERI IN THE RUSSIAN AND KAZAKH LANGUAGES**

*This article examines the bipolarity of assessing the meaning of the borrowed word-mythonym peri in differently structured languages: Russian and Kazakh. The evolution and adaptation of this mythonym in different linguistic and cultural contexts, as well as its different emotional assessment, are shown. In the compared languages there is a shift in the meaning of the image of peri. This mythonym has a variety of stylistic shades, which depend on the genre, context and purpose of using the text. Thus, in the Russian language, the mythonym peri performs a function similar to the muses in ancient mythology, symbolizing poetic inspiration and creativity, and refers to high style. In the Kazakh language, this mythonym is used in folklore and has a variable meaning, which has a predominant negative assessment: it is often associated with demonyms: albasty, zhezyrnyak, zhalmayz kempir and harmful spirits, and is also used in colloquial speech. The reasons for the transition of the meaning of this mythonym from the androgynous type to the designation of a female person*

*are named. Synonyms for this word have been identified, which reflect local mythological and cultural characteristics. The study was conducted on the basis of comparative, historical and etymological analyses.*

*Keywords: bipolarity; borrowing; grade; connotation; word-mythonym, meaning; mythology.*

## Introduction

The uniqueness of a language is formed under the influence of two key factors: its origin and interaction with other languages – language contacts. These factors can be seen as «two opposing forces» that determine the uniqueness of each language. Language contacts are among the most significant events in the history of a language and have the most significant impact on its development [1, p. 169].

Any language contact necessarily includes mutual influence and enrichment of languages, otherwise the contact itself loses its meaning. Borrowing serves as evidence of such contacts between languages and cultures. L. V. Shcherba emphasized the importance of studying bilingualism as the basis for borrowing [2, p. 52].

The scientific novelty of the study lies in the fact that it is the first attempt at an ethnolinguistic, linguocultural analysis of the word-mythonym *peri* in a comparative aspect in languages of different structures.

The study of borrowed words in a comparative aspect can shed light on the essence of lexical processes, the interaction of languages, direct contacts with which led to the borrowing of certain linguistic elements into the language.

In linguistics, much attention is paid to the problem of borrowing in the Russian language. A significant number of studies have been devoted to the study of borrowing and borrowed words, starting with the works of R. F. Brandt, F. I. Buslaeva, Y. K. Grotz, N. K. Dmitrieva, E. F. Karsky, F. E. Korsh, P. Melioransky, A. I. Sobolevsky, M. I. Sukhomlinov and others, and ending with modern domestic and foreign research, such as the works of I. U. Asfandiyarova, N. A. Baskakova, N. I. Gainullina, V. G. Demyanova, L. P. Efremova, L. P. Krysin, Kh. Kh. Makhmudova, K. Mengesa, N. A. Meshchersky, N. F. Potemkina, G. Ya. Romanova, K. P. Smolina, G. P. Sorokoletova, Yu. S. Sorokina, G. V. Sudakova, G. G. Timofeeva, R. A. Yunaleeva and others.

Famous scientists such as C. C. Valikhanov, S. Kaskabasov, A. Divaev, G. N. Potanin and V. Orlov, showed significant interest in the demonological characters of Kazakh folklore.

The goal is to substantiate the bipolarity of assessing the meaning of the borrowed word - the mythonym *peri* in the Russian and Kazakh languages.

To achieve this goal, the article solves the following research problems:

1 Consider the etymology of the word-mythonym *peri* to discover the causes of bipolarity and trends in the development of semantics;

2 Identify signs of lexical-semantic development of the word *peri* in the Russian and Kazakh languages.

3 Characterize the semantic transformations of the word *peri* in the Russian and Kazakh languages.

### **Materials and methods:**

The research material was collected using a continuous sampling method: from the texts of the National Corpus of the Russian Language (NCRL), the Almaty Corpus of the Kazakh Language (ACKL).

The following research methods and techniques were used in the work: comparative, comparative, historical, descriptive methods, historical-etymological, contextual analysis.

### **Results and discussion**

In linguistics, the term bipolarity (ambivalence, duality) is not widely used and generally accepted; in this context, it means the presence of two opposite meanings or perceptions of the same word in different languages or cultures. The same word or expression in different languages or cultures has completely different, often opposite, meanings or connotations. The term *bipolarity* means «bipolar pole, having two opposite functors, two poles» or «multipolarity» [3, p. 149].

The bipolarity of assessing the meaning of the borrowed word-mythonym *peri* in the Russian and Kazakh languages can be considered from the point of view of the cultural and linguistic characteristics of both languages.

The word *peri, pari, pairika* from Persian, means denotes fantastic, magical, kind, beautiful creatures, in the form of beautiful winged girls guarding sacred places, pure and kind people, epic heroes from evil spirits in Persian mythology. Also, an indication that a given word is borrowed is the complete absence of the internal form of the word, which is typical for borrowed words. Compare: *You're pretty as peri. – Full, please. Airy, light, graceful, she represents to me the ideal of Peri* [4, p. 1].

This mythonym *peri* did not always designate a female person; it could also combine androgynous qualities, that is, this word could be used to describe both a male and a female person. Compare: *Mom, Peri hit me with his wing and hurt me!*

The word «*pairika*» was a «*theomorphic metaphor*», symbolizing idolatry «*uzdes-parastikh*», meaning «worship of various deities and spirits» [5, p. 152].

Etymologically, *Pairika* (*Peri*) goes back to the word *Parasti*, which had several meanings, for example:

- 1) «worship»: Buddha, fire, sun;
- 2) «passion for something»;
- 3) «loyalty»;

4) «love for the male sex». Compare: <...> *In the book of heart thieves - he is the first, or he is a houri, or an angel, or even a peri!*

The word *pairika* has changed to *parig*, *pari*, *peri*, *peri*. In the source language, the root – *par* – expresses the meaning “wing, feather, fly, spread wings». Compare: *baland-pari (fly high)*.

F. Steingass defines *peri* as: «a spirit or supernatural being in Persian mythology and in the folklore of the peoples neighboring Persia» [5, p. 152]. Compare: *The real peri of the East... The peri rose to the heavens from the eastern side, where the dawn basked; <...> can be compared with the eastern Peri* [4, p. 2].

Over time, the term began to be dominated by the meaning of a feminine character, perhaps due to the fact that elements of matriarchy or the strong influence of women in the spiritual sphere were observed. Some researchers confirm the version of the existence of a gynecocratic form of society in the Ancient East in the early stages of the era of agriculture, in particular, V.N. Dyakov argued for the existence of a matrix-centered society among all ancient peoples. Compare: *Isn't that the same shrew? The evil warrior rushed to Peri* [4, p. 3].

*Peri* have a connection with the water element and have the character of «mistresses of water». Compare: «...that she is the only one, that she, only she, he always loved so ardently, <...>, a wondrous *peri*, rising with a voice from the underwater depths, filling the sails, swiftly sweeping through the fiery waters of the night...; With the passivity of an oriental girl, she jumps into the bottomless sea, where water feathers greet her and lull her with their caresses. [4, p. 3];

In Russian, synonyms for the word *peri* are *fairy*, *nymph*, *forest maiden*, *mermaid*, *angel*, *houris*, *sylphs*. Compare: *This is the palace of the invisible fairy, the Indian peri; How pathetic is the beauty of living people... in comparison with the beauty of the wondrous creatures of the airy world, these inexpressibly, unimaginably beautiful sylphs, houris, peris and the like! Div decided on something terrible: he called Peri – the Beauty of the World; Virtuous fairies lull her to sleep with songs* [4, p. 2];

*Peri* can emit unusual odors: aroma and fragrance. Compare: *And only by the rustling of leaves, by the **aroma** of blooming flowers, by the quiet croaking of peacocks, Div knew that his spell had been heard, that **Peri** had come...; [4, p. 2];*

*Peri* clothes are light, airy, gauzy. Compare: *In the thicket of trees, he finally noticed white clothes... Peri!; From light clouds, from fountains, from rose bushes, from kiosks, from the sea flies an endless swarm of lovely creatures in gauze dresses, with flowers in their hair, with butterfly wings behind their shoulders. These are peri, the living flowers of the Muslim Valhalla.*

They also have the gift of singing. Compare: «...where she sang like *Peri*, dressed in a white dress...»

Peris can marry and have children. But if Peri was dying and some kind spirit who loved her was sitting at her head...[4, p. 3];

Peri are very powerful creatures, capable of fighting and defeating evil demons and genies. Compare: *It is very possible and natural that Div (dev), defeated by Peri, brought the stubborn Chinese princess...*; In mythology, it is believed that stars falling from the sky are a sign of such a battle. Compare: *Poor Peri is in captivity of the spirit of darkness. Sayer-apa was worried not only that I would find myself alone with the genies and peris at night without any protection. But when we are talking about something really important, there is no time for invisible spirits or peripheries standing in the way* [4, p. 3].

In the poetic texts of Russian writers, peri is often associated with the muse. Her beauty inspires the poet, evokes feelings of delight, admiration, longing for love – all this compels the poet to create.

In Russian, the mythonym peri is a benevolent, fantastic, magical creature, which often appears in the form of a beautiful woman with wings. Her kindness is manifested in the fact that, flying to earth, she has compassion for people. «Since wings are etymologically an attribute of peri, in Russian romantic poetry this image is re-interpreted and peri acquires the qualities of an angel» [6, p. 1]. Compare: *Angel Peri invariably confused those words, Angel Peri once illuminated with his presence. The peri rose to the heavens from the eastern side, where the dawn basked. The angels and peri finished their work and at once soared into the stratosphere, to their camps – and again a hopeless night fell on the unfortunate city* [4, p. 3];

The main features of peri in the language of Russian poetry are:

1 Beauty, which becomes the special object of attention of poets, for the poet is a symbol of the expression of complex ideas and emotions;

2 Youth, reflecting bodily beauty, symbolizing not only physical attractiveness, but also harmony, health, and morality.

3 The ability to inspire passion and arouse admiration, to inspire poets, these qualities evoke associations with the muse.

As we can see, in Russian the word peri carries a positive assessment. Compare: *She's a peri, from a line of good geniuses* [4, p. 2];

This word has been preserved among the Turkic-speaking peoples who inhabit Asia Minor and Central Asia, the Volga region and the Southern Urals, the North Caucasus, and Transcaucasia.

The mythonym pari is used in the legends of the Tajiks, Persians, Afghans, and later in the language of the Turkic peoples, but with a predominance of the opposite meaning. In the Kazakh language, peri are evil demons, spirits that are similar in many ways to the shaitan. In Kazakh mythology, peris are divided into: *orman perisi, su perisi, Muslim perisi, kafir perisi* [7, p. 2].

*Peri* in the Kazakh language is synonymous with the word *albasty* – a mythological character found in Kazakh folklore, the owner of negative forces, such as *zhalmauyzkempir*, *mystankempir*, *zhezyrnak*. *Albasty* – *su tylsymyn baylanysty azizil peri*. In Turkic legends and fairy tales, the *Pari* can live underground, having beautiful palaces and gardens. Compare: Жер түбіне жет *nepi!* – *Go to the bottom of the earth, witch!*

Мәңгүрт боп кеткен бе?

– *Peri* салқынын салмаса...

– Не де болса тегін емес.

Has it gone crazy?

«If the witch doesn't keep her cool...

– In any case, this is not without reason.

*Peri* қаққан (соққан) – became crazy.

D. K. Zelenin, A. Z. Rosenfeld note that the original monastery of *albasty* (*almaste*) is associated with water [5, p. 153].

With the spread of Islam in the East, the *Pairiks*, who later became known as *Peris*, began to be considered fallen angels led by the demon *Azazil* (*Iblis*). However, they were given a chance to return to heaven if they sincerely repented of their sins and performed good deeds. In Zoroastrianism, *Pairikas* and *Jains* (*daivas*, *devas*, *divas*) were allies in the army of evil. Compare: *She stands at the door, like an exiled peri at the gates of heaven; <...> crying with tears of love and repentance fallen peri* [4, p. 3].

In Kazakh mythology, there are 3 main groups of mythonyms, which reflect:

1 Pre-Islamic period (*Albasty* (*kara*, *sary*, *sasyk*), *zhezyrnak*, *aidarkhan*, *sorel*, *konayak*, *ubbe*, *zhalmauyz*, *zhalmauyzkempir*, *deu* (*dev*, *div*) *obyr*, *mystankempir*, *martu*, *kuldirgish*);

2 The period of the spread of Islam (*zhyn*, *shaitan*, *peri* (*adal*, *aram*, *kapir*, *Muslim peri*), *ybylas*, *Zhebreyil perishte*, *Azreyil perishte*, *shiltan*, *Su Suleimen*, *qydyr*, *aulie*);

3 Personal genies of Kazakh bucks (*Kokaman*, *Nadir-Sholpak*, *Shoyynkulak*, *Sharabas*, *er Shoylan Tompakai*, *Zhirentai*, *Tautailak*, *Tolybek*, *Barlybai*, *Zhargysha*, etc.) [8, p. 7; 9, p. 8].

In Turkic folklore, *peris* and *jinn* and *divas* always fight with each other. Compare: *Div, defeated by Peri*.

As we can see, the words *peri*, like *genie* and *shaitan*, belong to the mythonyms that came along with Islam. Unlike the Arabic mythonyms *jinn* and *shaitan*, the word *peri* is not found in the Holy Book of the Koran. The seventy-second sura in the Koran is called «*Al-Jinn*» («*The Jinn*»), which consists of 28 verses.

The word «*Shaitan*» is used 70 times in the singular and 18 times in the plural in the Qur'an [10, p. 5].



Compare: *Сонан соң зауал шақта жан алуға келетін екі пері – Әзірейіл, Жебірейіл/ Then, two angels who come to take souls at the moment of death - Azrael and Gabriel.*

The meaning of the word *peri*, unlike the Russian language, in the Kazakh language prevails with a negative meaning and is stylistically more often used in the colloquial vocabulary. According to Kazakh beliefs, *shaitans* are sexless and cannot continue their race themselves, without the help of people, so they turn into *peri*, turn into beautiful girls in order to have offspring, come to lost travelers - men who have settled down for the night, but after the night, the man goes crazy for the rest of his days. In the Kazakh language, the word angel (*perishte*), unlike the Russian language, is not a synonym for the word *peri*. Compare: *Періште ме, пері ме екен иеміз / Is it an angel or a fairy? Туыстарымен қарым – қатынасты бұзған үйге періште кірмейді; Жетімнің малын жейтін үйге періште кірмейді; Алланың сүйсініп жаратқаны періштелері болыпты (оказываются, ангелы с любовью созданы богом); архангел – Жебірейіл періште (Архангел Гавриил); в переносном значении; безгрешный, чистый ангел – жас сәби періште ғой (ребенок – это ангел), алтын көрсе, періште жолдан қашады – (при виде золота и ангел убегает с дороги) / An angel will not enter a house that has broken relations with relatives; An angel will not enter a house that has devoured the property of an orphan; It turns out that angels were created with love by God; Archangel Gabriel is a young angel (Archangel Gabriel); in a figurative sense; a sinless, pure angel is a young baby angel (a child is an angel), when he sees gold, an angel runs away from the road (at the sight of gold and an angel runs away from the road).*

The word *pari* in the Persian language do not have the same linguistic root, but they have common meanings: «mythical essence», «*spirit*», «*wings*». Compare: *Перілер жер бетінде жүрсе де, Мен періштеден артық едім. Даже если по земле ходили феи, я был лучше ангела/ Even if fairies walked the earth, I would be better than an angel. Even if fairies walked the earth, I would be better than an angel [11, p. 11].*

Fairies in mythology belong to sentient beings, like humans, jinns, devils, and angels «by nature are not capable of creativity, therefore they have souls». Compare: *Жаның барда кет, пері! / Go while you can, fairy! [11, p. 12].*

The word *peri* began to acquire steel positive qualities in literature, folklore, folk magic-fantasy tales, as a result of which they began to personify love, beauty, and kindness. In the Kazakh language, the proper name *Perizat* is actively used, which in Iranian means fairy, beautiful, graceful.

The word *angel* in the Kazakh language has derivatives: angelicity – angelicity can be seen in his every action (every action of his speaks of his honesty), to become an angel (pretending to be an angel, sinless, honest).

As we can see, the word *fairy* retains its mythological basis in the languages under consideration, but has certain distinctive features in cultural perception, which leads to different shades of meaning. Thus, in the Russian language, *peri* expresses a positive assessment, in the Kazakh language, the meaning is more variable, depending on the specific cultural context: positive, but negative assessment prevails more. On the basis of the comparative analysis of the mythonym *peri* in languages with different structures, its common and distinctive features were revealed.

In Judaism and Christianity, the world of invisible beings is dichotomous for a person: it consists of two parts – good and evil spirits, the Islamic picture of the invisible world is complex, in addition to good and evil spirits, there is a category of spirits that cannot be unambiguously attributed to good or bad, for example, mythonym *jinn*. Compare: «<...> ... *they passed on the bright jinn ... the knowledge of crafts, for which Adyghe blacksmiths, carpenters and goldsmiths are famous*»; «*But the evil jinn looks at him and tries to destroy him*; «... *because jinn, that is, malicious spirits, disturbed her homeland with incessant raids*»; According to Muslim legend, God created man from clay, and *fairy* from fire. Compare: *The beauty ... told me: – You must not sleep until morning and look at the fire; But the evil spirit is already waving its silver wings, and its eyes are glued to the beauty of the Fairy – the spirit of the world.*

### Conclusions

In the Kazakh language, the word «*fairy*» has a pronounced folkloric tone. It is often associated with demonic or ominous beings, spirits that can be both harmful and seductive. It is used in fairy tales, legends and traditional legends, it expresses a negative assessment, and it is also used in a colloquial style.

In Russian, this word expresses a positive assessment. In the context, they are most often described as beautiful, ephemeral and magical creatures, personifying a fairy or a nymph, and are used in an artistic style with high-poetic, poetically obsolete.

These differences emphasize how the same borrowed word can develop different stylistic and cultural meanings in different languages.

The issue of bipolarity of the meaning of the borrowed word *peri* in Russian and Kazakh languages is an interesting example of how the same word can evolve and adapt in different linguistic and cultural contexts, while expressing different emotional values.

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## **ОРЫС ЖӘНЕ ҚАЗАҚ ТІЛДЕРІНДЕГІ ПЕРІ МИФОНИМІ – ҚАБЫЛДАНҒАН СӨЗДІҢ МАҒЫНАСЫН БАҒАЛАУДЫҢ БИПОЛЯРЛЫҒЫ**

*Бұл мақалада әр түрлі құрылымды тілдердегі: орыс және қазақ тілдеріндегі пері алынған мифоним сөзінің мағынасын бағалаудың биполярлығы қарастырылады. Бұл мифонимнің әртүрлі лингвистикалық және мәдени контексттерде эволюциясы мен бейімделуі, сондай-ақ оның әртүрлі эмоционалды бағалануы көрсетілген. Салыстырылған тілдерде пери бейнесінің мағынасының ауысуы байқалады. Бұл мифоним жанрға, контекстке және мәтінді қолдану мақсатына байланысты әртүрлі стильдік реңктерге ие. Сонымен, орыс тілінде пери мифонимі ежелгі мифологиядағы музаларға ұқсас қызмет атқарады, поэтикалық шабыт пен шығармашылықты бейнелейді және жоғары стильді білдіреді. Қазақ тілінде бұл мифоним фольклорда қолданылып, ауыспалы мағынаға ие, теріс баға басым: албасты, жезтырнақ, жалмауыз кемпір және зиянды рухтар деген жындармен жиі байланысып, ауызекі тілде де қолданылады. Бұл мифоним мағынасының андрогиндік типтен әйел тұлғасының белгісіне ауысу себептері аталды. Бұл сөздің жергілікті мифологиялық және мәдени ерекшеліктерін көрсететін синонимдер анықталды.*

*Кілтті сөздер: биполярлық; қарыз алу; баға; коннотация; сөз-мифоним, мағына; мифология.*

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## **БИПОЛЯРНОСТЬ ОЦЕНКИ ЗНАЧЕНИЯ ЗАИМСТВОВАННОГО СЛОВА – МИФОНИМА ПЕРИ В РУССКОМ, КАЗАХСКОМ ЯЗЫКАХ**

*В данной статье рассматривается биполярность оценки значения заимствованного слова-мифонима пери в разноструктурных языках: русском и казахском. Показана эволюция и адаптация данного мифонима в разных лингвистических и культурных контекстах, его различная эмоциональная оценка. В сопоставляемых языках наблюдается сдвиг в значениях образа пери. Данный мифоним имеет разнообразные стилистические оттенки, которые зависят от жанра, контекста и цели использования текста. Так в русском языке мифоним пери выполняет функцию, схожую с музами в античной мифологии, символизируя поэтическое вдохновение и творчество, и относится к высокому стилю. В казахском же языке данный мифоним используется в фольклоре, имеет вариативное значение, которое выступает с преобладанием негативной оценки: часто ассоциируется с демонами: албасты, жезтырнак, жалмауыз кемпир и вредоносными духами, также используется в разговорной речи. Названы причины перехода значения данного мифонима от андрогинного типа к обозначению лица женского пола. Выявлены синонимы для данного слова, которые отражают местные мифологические и культурные особенности. Исследование проведено на основе сравнительно-сопоставительного, историко-этимологического анализ.*

*Ключевые слова: биполярность; заимствование; оценка; коннотация; слово-мифоним, значение; мифология.*

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