

The Archetype "Tree" In The Picture Of The World Of A Modern Person (Based On The Material Of The English Language)

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Abstract

The most ancient archetypes are close to modern man. One of them is the "tree". Man has always felt his kinship with plants and trees. As the study shows, this archetype is widely used in modern English-language prose and is often found in comparisons in the function. In this function, the archetype "tree" serves to symbolically convey the life force of a person. Comparing a person to a healthy, flowering tree speaks of the health and well-being of the person himself. Conversely, comparing a person to a sick, damaged tree, or a log indicates illness or fatigue.

Keywords: archetype, symbol, comparison, tree, life.

The purpose of the article is to establish the regularities of archetypal (symbolic) comprehension of the world by a modern person by analyzing a number of linguistic structures of English linguistic culture. As research shows, the most ancient archetypes of mankind are widely represented in the picture of the world of modern man. C. Jung wrote in his time that a person is "a curious mixture of characteristic features acquired at different stages of the centuries-old process of mental development. From this mishmash the modern man and his symbols are formed" (Jung 1997: 445).

As is known, the concept of archetype was developed by C. Jung on the basis of the study of the primitive layers of the psyche manifested in dream images. This idea was born under the influence of S. Freud, as C. Jung himself writes: "... we must take into account the phenomenon (first described and commented on by Freud) which consists in the frequent occurrence in dreams of elements which do not belong to the dreamer's personality and are in no way related to his experience. These elements... were called by S. Freud "the remains of antiquity" and are figurative thoughts, the explanation of the presence of which cannot be found in the life of the dreamer. They seem to be primordial, innate, and inherited forms of mind from primitive people" (Jung 1997: 65). Archetypal images or archetypes, according to C. Jung, are elements of the human subconscious, which are formed on the basis of human activity, they are inherent in all people, are inherited and are most often found in dreams. However, their presence in consciousness can only be detected through language. Language, as it were, actualizes these ancient symbols or archetypes. They can appear in fiction and are widely used by writers and poets. Y.M. Lotman wrote that the "alphabet" of symbols of a particular poet is not always individual. A symbol is always associated with the memory of culture, and a number of symbols vertically permeate the entire history of mankind, while it is possible to actualize very archaic images of a symbolic nature. This is the so-called "core", according to Lotman, group of symbols, which has a deeply archaic nature and dates back to the pre-literate era. Y.M. Lotman emphasizes that elementary symbols have a greater cultural and semantic capacity than complex ones: "It is 'simple' symbols that form the symbolic core of culture" (Lotman 1987: 13). The archaic nature of a symbol, therefore, is its essential feature, a symbol never belongs to any one layer of culture, it always permeates the historical section vertically, originating from the past and going into the future. The nature of such symbols, according to Y.M. Lotman, is dual. On the one hand, penetrating the thickness of the centuries, the symbol is realized in its invariant essence. And in this aspect, we can observe its recurrence. Such a symbol acts as a "messenger" of ancient epochs, as a reminder of the "ancient" or eternal foundations of culture. On the other hand, the symbol actively correlates with the modern cultural context and is

transformed under its influence. In this case, we can say that the invariant essence of the symbol is realized in variants. In general, the structure of symbols of a particular culture forms a system that is isomorphic and isofunctional to the genetic memory of an individual (Lotman 1987: 10-21; Lotman 2004: 221, 241).

At present, archetypes are widely used in modern psychotherapy, where they are considered as accumulators of psychological charge or tension. The main goal of a psychotherapist who uses such symbols is to influence the unconscious. This is what the famous Italian psychoanalyst and founder of psychosynthesis, R. Assagioli, sees as the main function of symbols. We will not go into the details of the use of symbols in the psychotherapeutic procedure proposed by R. Assagioli. Let us dwell only on his classification of archetypes. So, R. Assagioli distinguishes: 1. Natural symbols: air, earth, fire, water, sky, stars, sun, moon. Among the main symbols of nature, the most important, from the point of view of the author of the study, are the mountain (the technique of "climbing" is associated with it), the sea, the stream, the river, the pond, the wind, the cloud, the rain, the fog, the cave, the tree, the flame, the pearl, the diamond, as well as various symbols associated with light (sunrise, sunset, sun, rays of light, etc.) and darkness (twilight, etc.). 2. Symbols of "animals": lion, tiger, snake, bear, wolf, bull, goat, deer, fish, caterpillar-chrysalis-butterfly (symbols of transformation); birds: eagle, dove, etc.; Pets: horse, elephant, dog, etc., egg. 3. Human symbols: father, mother, grandfather, grandmother, son, daughter, sister, brother, child, hand, eye, heart, etc. 4. Man-made symbols: bridge, canal, reservoir, tunnel, flag, fountain, illuminated house, candle, road, wall, door, palace, staircase, mirror, box, sword, etc. R. Assagioli also distinguishes religious and mythological symbols, abstract symbols, individual and spontaneous symbols: [Assagioli 2000:46-47].

Most archetypes or ancient symbols, as can be seen from the list above, are associated with practical human activity and with the environment. They denote objects and phenomena that play a primary role in human life. Being elements of everyday life, they acquire a great semantic load and emotional saturation. At the same time, they become a kind of "model", "standard" of human culture, turning into symbols. Before proceeding to consider what role the archetype or symbol "tree" plays in the picture of the world of modern man, let us consider the relationship "man to tree". Everyone will say that we feel a certain kinship with plants and trees and endow them with life similar to that which we possess ourselves. Obviously, this was the case

T.V. Chernigovskaya notes that, in fact, such an attitude of man to a tree is not animism. In her opinion, finding the features of life in plants is something different from the search for features of life in other objects. These are completely different types of mental activity. When there is a search for life in some other objects, it is a rational, almost scientific search. trees, then this is a procedure comparable to the archaic animation of objects. Archaic animation of objects is, as is known, a function of the right hemisphere of the brain, a function oriented towards mythologization and metaphorization of the surrounding world [Chernigovskaya 1993: 35]. Here we can also recall the beliefs of the Druids, according to which each person corresponds to a tree. The comparison of man with a plant was also made by Aristotle, who said that everything that lives and has a soul must have a vegetable soul from birth to death, so that what is born grows, reaches maturity and declines. At the same time, he noted that the fruit is nourished by a woman in the same way as a plant is nourished by the soil [Aristotle 1978: 445]. It should be noted that most of these archetypes or symbols reveal themselves in comparisons. Sigmund Freud drew attention to this [Freud 2004: 146]. And this is no coincidence. After all, a symbol, an archetype is a standard that can be used in comparisons with other objects and phenomena. An interesting example of the comparison of man with a tree is given by the Bible. In the Gospel of Mark, an episode of Jesus healing a blind man is described:

He took the blind man's hand and led him out of the village. Then He spit on his eyes and laid His hands on him. He asked him, "Can you see anything?" He looked up. "I see the people," he said. "They look to me like trees walking around." [Bible, Mark:8-23].

A recovered person mistakes the people around him for trees.

Probably, there is some deep connection between man and the tree or maybe with the Tree of Life? A.N. Afanasyev describes in detail the Tree of Life as it is represented in the Indian epic: "Its branches go down, and its roots go up; all the worlds rest on it, the gods built both heaven and earth from it; Amrita drips from the leaves of the tree, and healing herbs grow under it. Later Indian legends call this tree Pra: it grows in the kingdom of Brahma, on the other side of the stream that bestows eternal youth, and bears all the fruits that exist in the universe (Afanasyev 1995: 144). An attempt to depict the Tree of Life was made by many scientists, in particular by T. de Chardin. The evolution of life forms on Earth is considered by T. de Chardin as the Tree of Life. At the base of the Tree there are bacteria, the main branch is made up of primates, and anthropoids are the stem, which reveals the complex structure of the fan. "In the mobile multitude of institutions, peoples, empires, history registers the normal development of Homo sapiens... The oldest scales are gradually falling off, only a few of them, such as the Australians, are still preserved on the outskirts of our civilization and continents. Branches that wither, branches that rest, branches that rush forward to seize everything. An endless crossing of fans, none of which, even when moving back two millennia, clearly reveals its petiole... [Chardin 2002:319].

This closeness and almost kinship between man and the tree leads to the fact that the archetype "tree" is used to symbolically convey the life force of a person. Here are examples from modern English-language fiction.

*She felt a little betrayed and sad, but presently a moving object came into sight. It was a huge **horse-chestnut tree** in full bloom bound for the Chaps Elysees, strapped now into a long truck and simply shaking with laughter – **like a lovely person in an undignified position yet confident none the less of being lovely** [Fitzgerald 1994:84].*

A sad girl, who thinks that she has been betrayed, sees a large blossoming chestnut tree and involuntarily compares herself with it. The author conveys this feeling by comparing a blossoming chestnut tree with a person - Despite the uncomfortable position in the truck, it is confident in its beauty. There is a triple comparison here: **a young girl – a tree – a person**. This suggests that the comparison of man with a tree is symmetrical. At the same time, comparandum (the basis of comparison) and comparatum (the word to which he compares) are absolutely equal in relation to the basis of comparison.

Sometimes, in order to show that something wrong is happening to a person, he is compared to a leaf that has been torn from the trunk, from its roots, and thereby lost its vitality, as in the following example:

*Her body was pale and green **like a birch leaf lying in water** [Lee 1959: 401].*

The comparison of a person with a leaf from a tree can be found in many authors:

*Did you shrivel **like a leaf cut off from the juices of the trunk?** [Rivers 1998:194].*

In this example, a person is compared to a leaf that has been torn away from the trunk that fed him.

Sometimes generations passing away are compared to leaves:

*... the passing generations – the pavement was crowded with bustling middle-class people - vanished **like leaves, to be trodded under, to be soaked and steeped and made mould of by that eternal spring** [Woolf 1981:82].*

In this example, the outgoing generation is compared to fallen leaves that pave the way for the new generation. At the same time, we often call the new generation "young shoots".

Sick parts of the body are compared to a damaged tree, to a log. *My limbs went splintering **like logs** [Lee 1959: 159].*

In the Russian language, there are also fixed expressions "old stump", i.e. a sick person; In English, "sleep like a log" and the Russian "sleep like a log" speak of the lack of vitality, because a person is in a deep, almost senseless sleep.

As can be seen from the above examples, the archetype "tree" is widely used in modern English-language prose, which suggests that this archetype occupies an important place in the picture of the world and the consciousness of modern man. It can be said that the perception of the world by a modern person is diverse. He perceives the world not only from the point of view of technological progress and its achievements, but also from the point of view of certain central or primary entities, such as archetypes or the most ancient symbols, which play an extremely important role in our consciousness and subconscious, on the one hand, and on the other, nourish language through comparisons and metaphors.

Ancient archetypes are easily understandable for every man in modern society. One of such archetypes is "tree". Man has always realized its kinship with plants and trees. The research shows that this archetype is often encountered in modern English and American literature and is often used in simile as comparandum. In this function archetype "tree" symbolically renders the meaning of life force and vitality. Comparison of a man with a healthy, blossoming tree speaks of his health and well-being; on the contrary comparison of a man with a sick or damaged tree or a log symbolizes fatigue or disease.

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