

# Study of Ethnolinguistic-Cultural Features of Zoomorphisms in Scientific Researches

Norkuziyeva Dildora Sheraliyevna

Base doctoral student of Samarkand State University

Email: norkuziyevadildor@gmail.com

**Abstract.** In studies on fictional literature, the ethnolinguistic-cultural characteristics of zoomorphisms are considered one of the least studied areas of scientific research. From the point of view of the current period, such studies are important in the ethnolinguistic-cultural field of literature. This article analyzes and highlights zoomorphisms and their methodological and semantic features in fiction, the role and significance of animal images in the culture and literature of different peoples through examples. Each nation and people uses animal names that are unique in oral speech and works of art, based on their perennial traditions and mentality. These features are also thoroughly analyzed in this article. In order to increase the scale and weight of a work of art, as well as to re-embody it in the eyes of the reader, we can find specific zoomorphisms in the works of different peoples.

**Keywords:** Zoomorphism, Ethnolinguistic -Cultural, Names Of Animals, Metaphor, Mythical Worldview.

**Introduction.** In the context of art, zoomorphism can describe art that imagines people as non-human animals [1]. It can also be defined as art that depicts one type of animal as another animal species, or that uses animals as a visual motif, sometimes “so-called art”. The concept of zoomorphism refers to the use of animal names and characteristics in literature from the point of view of human character. This lexicological term is derived from the Greek language, meaning “zoo” - animal, “morphism” - form. Emphasis was placed on the peculiarities of the reference to the human image through zoomorphisms, and some animal names were used mainly to reveal the human image and character traits. From the time when the primitive system and the worldview in it were formed, humanity reacted with interest and fear to the world of nature and order. According to the totemestic relationship in it, lions, tigers, leopards, falcons, eagles, hawks were depicted as symbols of gallantry, bravery, nobility, while the black ravens were imagined as symbols of meanness, bloodthirsty, etc. There are several possibilities in the language when revealing the human image through them. The importance of vocabulary in language increases even more when reflecting the image of a person through the images of an animal, revealing their character.

**The main part.** Since ancient times, humans have had a very close relationship with animals and animals in nature. The main goals pursued were that animals have been the main helpers for the people of mankind in everyday life and in the process of labor for several thousand years. In addition, the animal world is the main source of nutrients for humanity. Since the beginning of the development of consciousness in humanity, animals have been the main helpers in the hunting process. And this process led to the complete acquisition of secrets in the animal world in humans, the development of working capacity in them, as well as increased interest. There has always been an increased need to teach domestic animals to catch, as long as the skills of how to treat wild animals are formed.

In many examples of fictional literature, the impressiveness of the style has led to the use of many animal characters and their names in order to expand the weight of the plot and attract the reader's attention. For example, cunning people are likened to foxes, stupid, lazy people to wolves, cunning people who are wise at the same time are likened to snakes, and carefree people who live only in pleasure are likened to bears with characteristic features and names. Based on this, it can be said that each of these animal forms performed a specific methodological task in the text of the work. It should be noted that people with negative behavior and character are always depicted as beasts and wild animals, and people with positive and virtuous qualities are always depicted as pets.

In fiction and art, animal characteristics can be described based on human behavior and character traits. It is known from history that in ancient countries, some gods were depicted in the form of animals, such views were an important factor not only in art, but also in the emergence of religious zoomorphism. Based on the

mentality of its culture and history, each nation has a different approach to animals. For example, in ancient Egypt, the god Anubis was usually depicted as half-man and half-jackal, and sometimes in the form of a dog. The deity called Bastet is lion-like, or the head of a woman is embodied in the form of a lion's head. In other images, she is depicted with kittens by her side, as she is recognized as the goddess of fertility.

Among the Turkic peoples, the image of a dog is considered a symbol of courage, nobility, loyalty and faithfulness. For example, in the stories of Said Ahmad, the image of a dog is described with special aesthetic coloring. Even in the epigraph of the story, sayings such as "One of the ten animals that will enter Paradise is the faithful dog of Ashobi Kahf" [6] are mentioned. The opposite is true in the culture and art of many European nations. Most of the dog-related phraseology is distinguished by its negative connotation. We can also find it in the following phraseological units with a negative coloring taken from the German language: "Kein bunter Hund schaut dich an" - No one pays attention to you or nobody cares about you. "Auf den Hund kommen" - to lose one's identity. However, the image of a pig, which has a negative connotation among Turkic peoples, is glorified with special aesthetic pleasure among representatives of many other cultures. As a reflection of the image of a dog, a pig is a symbol of happiness, luck, and calmness. "Er hat Schwein" - Everything seems to be lucky for him.

Turkic peoples have many animal images in their culture and literature since ancient times. In addition, the goat animal was also used in ancient Turkic and old Uzbek languages with the names "echki" and "kechi" and was a general word. The word "Uloq" is a child of a goat up to six months old. "Sarka" is used in vernacular for a shorn kid over one year old, while "taka" is used in vernacular for unshorn kid over one year old. "Nor" is used to refer to a male camel. "Moya" is used for a female camel. "Lo'k" is any kind of camel that can carry a heavy load.

The image of a sheep is often used in works of art. In particular, it is embodied in artistic works as a symbol of meekness and calmness. The word "qo'y" is used in various figurative meanings for people. In the common language, the names of sheep are still different depending on their gender, age, and color. That is, each of them has its own name in the language. "Qo'chqor" is an unshorn male sheep over two years old. This word has been used in the history of Turkic languages for a long time, and M. Koshgari states that it is an Uguz word used in the forms of "chbinar" and "kochbinar" [3]. Also, in the common language, the term "pichma" is used for a shorn male sheep, and the term "ishshak" is used for a two-year-old sheep. In the history of Turkic languages, the term used in the form of "qo'zi" [3] is now used in the form of "qo'zi" in the common language.

Elements of the mythical worldview are reflected in the image of animals in folk art. For example, in the Alpomish epic, animals such as horses, camels, and geese are considered as concepts of totemism. It once again confirms the connection of epics with primitive and early feudal oral creativity. After all, according to the written sources that have reached us, not only zoonyms are a means of expressing the unique strength and courage of a person due to their metaphorical use in the life and artistic creation of the Turkic peoples, but personal names were also widely used as a symbol of social status added to names, for example wolf, hyena, fox, lion, tiger, boar, bear, elephant, etc.

Such words are formed in the text of the epic by expressing the metaphorical meaning in the speech of the epic hero, corresponding to the narrative in the performance of the folk gift. Most of the means of artistic expression found in the language of folk epics, especially in the language of Ergash poet epics, are hidden similes, i.e., metaphors, open similes, epithets, created as a product of primitive imaginations as mentioned above. At the moment, these means of expression are common in the language of Uzbek and Turkish epic works, as well as epic clichés, stylistic formulas and other means, due to their widespread use among epics.

Zoomorphisms are selected based on the nationality, lifestyle and culture of the people in the semantic field of each language. For example, among the Turkic peoples, since ancient times, it has been valued as an animal of strength, courage, courage and indomitability. Loyal people who believe in themselves are depicted as a wolf, and the wolf is regarded as a totem animal. Even among the Turkic peoples, there are many names related to the name of the wolf. The name of Boyburi is also found in the epic "Alpomish", which is a vivid example of folklore. In addition, the wolf is specially recognized in the literature of other nations. There are even works of art in which the image of a wolf shows love and care for human children.

In addition, the wolf zoomorphism has been the leader in the works of totemistic spirit. In Uzbek literature, the image of a bear has various metaphorical meanings. We can see this in both positive and negative ways.

*Cheerful*  
*Kind*  
*Strong*

*Carefree*  
**BEAR**  
*Lazy*

*Clumsy*  
*Uyquchi*  
*Foolish*

For example, we can observe the positive characteristics of a bear in such combinations as he is strong as a bear, he is a man with the strength of a bear, or he is as cheerful as a bear. When it acquires a negative meaning, it can be expressed by such combinations as clumsy as a bear, rude as a bear, and misunderstanding as a bear. Lexical units such as “sheryurak” and “arslonkelbat” are widely used in the Uzbek language. And these similes are often mentioned in examples of folk art. For example: “If you recognize yourself as a man, recognize another as a lion”, “A lion does not turn back from its tracks, a man from the words”. In these units, strong, brave, courageous and single-minded young men were depicted as lions.

**Conclusion.** In conclusion, it can be said that the use of zoomorphisms as a means of artistic representation has been a tradition for artistic works since ancient times. This is determined by the methodology and specific aspects of the work of art. Depicting human characters and characteristics through the image of animals in fiction gives aesthetic pleasure to the work and serves to increase its effectiveness. Zoomorphisms are based on taking into account the subtle similarities of humans to animals. It often reflects through visual similes, hyperbole and exaggerations. And of course, it is approached taking into account the national and cultural values, customs and traditions of the people.

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