

Zoometaphors As A Linguistic Way to Characterize A Human Being

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Abstract: In modern linguistics there is a great number of classifications of usual metaphors. In this article we will consider zoometaphor as a way of linguistic characterization of a human being on the basis of various images. The essence of metaphor lies in associative identification, which makes it possible to relate phenomena of different subject areas by means of a nominative act. In zoometaphor, on the one hand, anthropomorphic properties are attributed to the image of an animal, on the other hand, this image is projected onto a person, to whom zoomorphic characteristics are attributed. The aim of the study is to identify common and national-cultural features in the meanings of zoometaphors in Uzbek and Korean languages and to establish the peculiarities of expressing knowledge about the world.

Keywords: Zoometaphor, anthropomorphic, linguistic, cognitive, content, image, zoomorphism.

Introduction: The basis of a zoometaphor is a stereotypical image reflecting a vivid feature that is the most characteristic of a given animal, easily comprehended in the minds of speakers. The names of animals are very often used to determine the evaluative properties of a person and his behavior: fox - cunning, donkey - stubborn, lion - strong, hare - coward. Y.N. Karaulov believes that the reasons for linguistic imagery should be sought not in semantics, but in the thesaurus, in the knowledge system. In his opinion, in linguistic imagery we find "a frozen epistemological effort, an instant fixation of the act of transition from one field in the thesaurus (for example, 'wild animals, dangerous') to another ('human properties'). But in order for such a transition to be possible and to take place, it is necessary to possess the knowledge that the snake is insidious, the hare, say, is coward, fearful, tends to flee from danger, the bear is clumsy but strong, and the dove is gentle and harmless. This transition does not belong to the verbal-associative level, it is the generation of knowledge. Any image can be transferred to the semantic level, can be verbalized, can reveal its essence, its cognitive and emotional content by constructing an appropriate text, but the image owes its origin and emergence only to knowledge, it appears when we leave the superficial-

associative level and plunge into the thesaurus".

Since zoometaphor is one of the ways of encoding national-cultural information, let us consider the concept of the cultural code itself in language.

The concept of "code" came to linguistics from the scientific and technical environment (Morse code, genetic code). The essence of the code is to decipher artificial languages.

According to S.I. Ozhegov, a code is "a system of conventional designations, signals that transmit information".

METHOD

In modern linguistic studies the code is considered as an important concept of linguoculturology. The rules of its reading "are set by culture: cultural chronotope, cultural competence of the interpreter". Consequently, the code is developed and functions in culture. In this case, we speak of the existence of "cultural codes" (cultural codes). D. B. Gudkov, V. V. Krasnykh emphasize that the "culture code" is a transmission of material and spiritual experience (achievements, moral precepts) developed by mankind during the period of real history, i.e. history confirmed materially and having evidence (artifacts and descriptions, letters,

chronicles, diaries, travelers' reviews).

The concept of cultural code is used as a key to understanding the cultural picture of the world. A cultural code is a key to understanding a given type of culture; unique cultural features inherited by peoples from their ancestors; it is information encoded in some form that allows to identify a culture. A cultural code defines a set of images that are associated with some set of stereotypes in consciousness. It is the cultural unconscious - not what is said or clearly realized, but what is hidden from understanding but manifested in actions. The cultural code of a nation helps to understand behavioral reactions.

Cultural language is the totality of all sign ways of verbal (verbal) and non-verbal communication by means of which culturally significant information is transmitted. The purpose of cultural languages is to reflect the meanings of culture, i.e. the content that cannot be expressed directly and unambiguously.

Language codes hide the deep features of the culture of its bearers, i.e. conceptualization of reality in accordance with the vectors and dimensions accepted in the culture. The worldview of culture bearers is encoded in texts and hypertexts. Such multidimensional texts allow to decode culture with a sufficient degree of reliability. In this case, the subject of analysis can be the hypertext of metaphors, where metaphor functions as a means of expressing cultural mentality and one of the forms of the conceptual picture of the world. A recognized result of such an analysis is the conclusion that different cultures often have different metaphors.

Metaphor in cultural decoding is considered as a means of linguistic modeling of human existence in the likeness of the surrounding nature (time flies, feelings overflow, life flows, talent blossoms, eyes sparkle, soul bursts, etc.).

In Uzbek almost any of the names of representatives of the animal world (domestic animals, wild animals, birds, insects, etc.) can be used as an evaluative characteristic of a person (bear, fox, donkey, monkey, spider, seal, rooster, etc.).), and therefore not all the phraseological expressions including such a name as a component are easily and freely "reduced" into a word, although there are no obstacles on the part of motivation: white crow - "a person who stands out sharply in some way among the people around him, different in some way, not like them" and crow - "about a careless, awkward and absent-minded person"; wet hen - 1. "about a person who has a pathetic appearance", 2. 'about a weak-willed, characterless person' and chicken - 'about a person of shallow mind, not broad outlook, limited interests'; lost sheep (sheep)

- 'a person who has strayed from the right path of life' and sheep - 'about a timid, unresponsive person'; Buridan donkey - 'extremely indecisive person, hesitating in the choice between two equivalent decisions, etc.' and donkey - 'an indecisive person, hesitating in the choice between two equivalent decisions, etc.' and donkey - 'a person who has strayed from the right path of life' and sheep - 'about a timid, unresponsive person'. etc." and donkey - 'a foolish, stupid, stubborn person'.

RESULTS AND DISCUSSION

Zoomorphisms can occur both as separate lexemes (Uzbek: crow, donkey, bear, eagle; Korean: 곰 (bear), 물소 (buffalo), 돼지 (pig), 여우 (fox); and as components of zoophraseological units (Uzbek. : a mouse in a hole, (run) like rats off a ship, a planted duck, a dog in hay, calf's tenderness, a wolf in sheep's clothing; to play cat and mouse, "like a pig", with bad temper), 돼지처럼 먹다 (lit. "to eat like a pig"; a glutton).

In Uzbek, a dog is an evil, rude person, but also a connoisseur, dexterous in some business (simple), and also man's best friend, helper, rescuer. Some expressions reveal the conditions of human life, his habits and behavior in everyday life: a dog loyal (a friend of man); a dog's death to a dog (about someone who, having lived an unworthy life, did not deserve a worthy end.); a dog in the hay (about someone who, having something-n., does not use it himself and does not let others use it.); like a dog's fifth leg needs someone (need something) (absolutely not needed, not needed); dog barks, the wind carries (let them talk, scold, do not need to pay attention), dog's life, dog loyalty, dog devotion, dog - man's best friend.

In Korean, the word dog 개 denoting a person is a swear word. It is the name of a mean person, a flatterer. A large number of phraseological units reflect negative qualities of a person: 개 새끼, 개 자식. Used as a motherhood word usually when quarreling.

In contrast to Uzbek culture, where a dog can be a friend of a man, the character of relationships in Koreans develops according to the model "master-servant", but not according to the model "master-friend". At the same time, the subordinating rather than partner type of human-animal communication is emphasized.

Having analyzed the dictionary definitions it is possible to distinguish similarities and differences in the interpretation of the word dog 개. Among the common features we can note the fact that in Uzbek and Korean

languages “dog” is called a mean, evil person.

In Uzbek phraseological units, a coward person is compared to a hare: Uzbek. hare's soul (because he trembles like a hare, trembles like an aspen leaf); lives like a hare in the ear; is cowardly like a hare, but prodigal like a cat.

In Korean, a coward person is also called a hare: Korean: 토끼처럼 is like a hare, 놀란 토끼 같다 is like a frightened hare. In Uzbek and Korean, the heart of a cowardly person is associated with the image of a hare.

CONCLUSION

The analysis has shown that the phraseological units formed on the basis of zoometaphor clearly reflect the peculiarities of linguistic interpretation of reality, national-cultural originality of figurative nominations. The considered phraseological units of Uzbek and Korean languages have common, universal and national-specific features. The features underlying their formation are often not inherent in the phenomenon itself, but express national-cultural associations understood in a given linguocultural community. The appearance of anthropocentric incremental meanings in zoonyms indicates that animals played a huge role in the linguistic picture of the world, which is determined by the traditional model of transferring the qualities of animals to humans and vice versa.

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