

Linguocultural Aspects Of Linguistic Anthropomorphisms In Uzbek

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Abstract: This article explores the phenomenon of linguistic anthropomorphism from a linguocultural perspective. The study focuses on anthropomorphic units expressing motion, state, and qualitative attributes in the Uzbek language, highlighting their semantic, pragmatic, and cultural characteristics. The analysis demonstrates that such anthropomorphisms are closely connected with the national worldview, cultural values, and cognitive patterns. These linguistic units serve not only as artistic devices but also as cognitive mechanisms that shape human perception of reality, offering a unique window into Uzbek cultural thought.

Keywords: Linguistic anthropomorphism, linguoculture, anthropocentrism, semantics, national cognition.

Introduction: Modern linguistics increasingly emphasizes studying language through an anthropocentric lens, highlighting the human factor in language phenomena. Linguistic anthropomorphism, in this context, is the process by which speakers perceive and represent various aspects of reality through human traits. Anthropomorphisms that express motion, state, and qualitative attributes significantly expand the expressive capacity of the language. They do not merely perform an aesthetic function; they also reflect the cultural experience, moral perspective, and conceptual framework through which people understand the world. This study seeks to analyze the linguocultural features of such anthropomorphisms in Uzbek, examining how they embody national cognition and cultural values.

LITERATURE REVIEW

Language research that considers culture is a central focus in contemporary linguistics. Areas such as linguoculture, conceptual metaphor, and anthropomorphism illuminate the interaction between cognition and language. Anthropomorphisms expressing motion, state, and qualitative attributes often arise at the intersection of these fields.

The phenomenon of anthropomorphism is closely related to conceptual metaphor theory. Lakoff and Johnson (1980), in *Metaphors We Live By*, argue that human cognition interprets abstract phenomena via

bodily experiences, movements, and mental states. They stress that metaphor is not merely a literary device but a fundamental cognitive mechanism. This framework allows anthropomorphic expressions—such as attributing human actions or states to natural or abstract entities—to be understood as cognitive tools. Linguocultural studies, such as those by Maslova, Stepanov, and Arutyunova, emphasize that language transmits national worldview, cultural values, and shared stereotypes. Maslova interprets metaphors and anthropomorphisms as manifestations of national cognition in linguistic units. From this perspective, anthropomorphisms connected to motion and state reveal the dynamic, emotional, and aesthetic dimensions of culture.

Research on motion, state, and verb semantics has been extensively conducted in general and Turkic linguistics. Comrie (1976), in *Aspect*, treats verb aspects such as duration, completion, and repetition as universal linguistic categories, demonstrating that motion and state markers carry semantic and pragmatic significance. In anthropomorphic expressions, these markers gain intensified metaphorical force.

Uzbek scholars, including A.N.Nurmonov, N.Mahmudov, and Sh.Rahmatullayev, have explored linguocultural approaches and figurative cognition. Rahmatullayev, in particular, highlights that

anthropomorphic images in phraseological units reflect how people perceive the world. Expressions such as “falling asleep”, “speaking”, or “becoming upset” exemplify anthropomorphisms in Uzbek as linguocultural phenomena.

Furthermore, Stepanov’s Konstanty. Slovar russkoy kultury analyzes concepts embedded in language, revealing how anthropomorphisms act as vehicles for cultural meanings, rather than merely stylistic devices.

Overall, the literature shows that anthropomorphisms expressing motion, state, and qualitative attributes arise at the intersection of grammatical, semantic, and cultural layers, offering a rich field for linguocultural analysis.

METHODOLOGY

This research employs a linguocultural approach to identify semantic and cultural features of anthropomorphisms expressing motion, state, and qualitative attributes. The material includes examples from Uzbek literary texts, phraseological units, and explanatory dictionaries. The study applies several methods, descriptive analysis to examine structural and grammatical features of anthropomorphic units, semantic analysis to uncover the metaphorical meanings of motion and state markers, linguocultural analysis to investigate connections with national worldview and cultural values, contextual analysis to study functional and aesthetic roles in texts.

RESULTS

When we examine linguistic anthropomorphisms as units expressing motion, state, and qualitative attributes, a fascinating picture of Uzbek literary imagination emerges. These expressions are not merely decorative elements in a text; they act as cognitive bridges between human perception and the natural or abstract world. By attributing human actions, emotions, or qualities to inanimate objects and phenomena, authors enable readers to perceive the world through a uniquely human lens.

Consider, for instance, Abdulla Qodiriy’s O’tkan kunlar, where he writes:

“The night gradually sank, taking the city into the embrace of silence”. Here, night is not simply a passage of time; it becomes an active participant, almost a character in its own right. The verb “taking into the embrace” conveys warmth, protection, and calmness—qualities culturally associated with human care in Uzbek thought. This anthropomorphism enriches the narrative with dynamism, allowing the reader to experience night as both a temporal and emotional force. The cognitive impact is subtle yet powerful: the natural world is interpreted through human action and

emotion, and the boundary between the human and non-human becomes blurred.

Erkin Vohidov’s depiction of dawn in poetry similarly exemplifies motion anthropomorphisms: “Dawn awakened, and the city came to life again”. The dawn is portrayed as a living entity, a symbol of renewal, hope, and the beginning of life. Through such anthropomorphisms, the text conveys both aesthetic beauty and cultural symbolism, creating a strong emotional resonance. Readers perceive the event not just as a temporal marker but as a vital, almost conscious presence shaping the human experience of the world.

Turning to state anthropomorphisms, Cho’Ipon’s Kecha va kunduz provides an illustrative example: “The cold breath of winter cast a heavy silence over the city”.

Winter is endowed with a human-like capacity to influence its surroundings, and the verb “cast” emphasizes ongoing action, a quality we usually attribute to living beings. In Uzbek cultural context, winter carries symbolic meanings of endurance, patience, and resilience. Through anthropomorphism, readers are invited to experience this environmental condition cognitively and emotionally, understanding the natural world through humanized attributes.

Even minimal examples carry substantial semantic weight. Erkin A’zam’s line:

“The night was melancholy”. Assigns human emotion to the night, conveying both atmosphere and cultural nuance. It shows how a simple descriptive phrase can simultaneously carry emotional, cognitive, and cultural significance.

Finally, qualitative anthropomorphisms illustrate the assignment of human characteristics to abstract or inanimate entities. O’tkir Hoshimov observes: “Even the sun, devoid of warmth today, seemed to look coldly at the earth”. Here, the sun receives a human quality—coldness—which creates contrast and deepens the narrative’s dramatic tone. Abdulla Oripov offers another striking example: “Silence stood beside me like a loyal friend.” Silence is humanized, associated with loyalty and companionship, reflecting values within Uzbek culture. The reader, through language, experiences an emotional, cognitive, and cultural interplay, which is the essence of linguocultural anthropomorphism.

In sum, motion, state, and qualitative anthropomorphisms in Uzbek literature serve multiple intertwined functions. They enhance the aesthetic richness of texts, model human understanding of the world, and embed national worldview and cultural values within the narrative. The analysis reveals that

these linguistic units are far more than stylistic devices—they are essential cognitive and cultural mechanisms that shape the reader's perception and emotional experience.

CONCLUSION

Motion, state, and qualitative anthropomorphisms in Uzbek are formed within a conceptual metaphor framework. They articulate ontological and axiological aspects specific to national consciousness. In literature, such units link the author's individual style to a broader linguocultural model.

Examining linguistic anthropomorphisms from a linguocultural perspective reveals how the Uzbek language conceptualizes human–reality relations, blending aesthetic, cognitive, and cultural dimensions seamlessly.

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