



EXPRESSION OF ASTRONYMS IN UZBEKI THROUGH ZOOMORPHEMS

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Abstract

This scientific article is devoted to the issues of using the names of animals, birds, and insects in the representation of astronomy. The breadth of possibilities of lexical units denoting the names of animals in representing celestial bodies is considered. The difference between concept and understanding is explained. Attention is paid to the reflection of the "Heavenly bodies" concept in zoomorphic images.

Keywords: zoomorpheme, concept, figurative expression, simile, animation, metaphor, astronyms, figurative expression, celestial sphere.

Introduction

Humanity is created in such a way that it is always together with the animal world, like the interrelated things in nature, humans and animals cannot be imagined without each other.

In Uzbek linguistics, there are many dissertations, monographs and dictionaries, scientific articles trying to reveal the linguo-cultural and stylistic features of zoonyms in texts with a zoomorphic component, and the fact that they are embodied as images in the expression of various concepts. It is necessary to mention that we were [11, 12, 17, 18, 19, 20, 21].

However, the processes related to the use of zoonyms as images to express astronomical names (such as the sun, moon, and stars) had not yet become the research content of linguistics.

In Uzbek literature, images are created using the image mechanisms of various concepts in nature to describe the sphere of the sky.

According to Y.S. Stepanov, "a concept is an idea about objects and events, reflecting their general and important signs, and a concept is such an idea that it encompasses not only abstract, but also concrete-associative and emotional-evaluative signs. Concepts are not only thought, but also experienced" [10, 824].

Depicting the celestial sphere by means of images combines aesthetic, linguistic and cultural aspects at the same time as expressing the creator's subjective-emotional assessment of the being and the object.

Our creators have verbalized their imaginations in Uzbek poetic texts by means of figurative expressions when expressing heavenly bodies. They refer to various objects in the environment to express the concept of "Heavenly Bodies". For example, precious stones (*blue jewel* - for the concept of the *moon*), phytonyms (*blue sky flowers* - for the concept of *stars*), zoonyms (*golden deer* - for the concept of the *sun*), theonyms (*the god of the blue people* - for the concept of the *moon*), mythonyms (dragon of the sky - for the concept of the *sun*) can be examples of such images.



LITERATURE ANALYSIS AND METHODS

In this article, we present D. Tosheva, M. Saparniyozova, J.Kh. Abdullayev, U.S. Qabulova, Z. Kholmanova, V.A. Maslova, A.M. Sherbak, Yu.S. We analyzed the literature, monographs, dissertations, articles of scientists and researchers such as Stepanov, I. Umarov, R. Sapayeva, Z. Ma'rufova. Conceptual and comparative-descriptive methods were chosen for this study.

RESULTS AND DISCUSSION

Scholar Z. Kholmanova mentions that Turkic peoples were mainly engaged in animal husbandry and hunting in ancient times, therefore, the language of these peoples contains ideas and views related to zoonyms. Naturally, zoonims emphasize that from ancient times they played an important role in the domestic, socio-political life of the turkic peoples [18, 97].

A.M.Shcherbak in his research etymologically and semantically analyzed a number of animal names used in Turkic languages [9. 82-150].

It can be proved by the following examples that the creative people have repeatedly turned to the animal world, which is considered a constant companion of people, to express their astronyms:

In particular, the images of various animals are used in Uzbek poetry to describe the constellation of *the sun*, and these figurative tools are connected with the national, cultural, and ethnic aspects of this nation:

The *golden g'izol* hid in the middle of the mountain (*metaphor*),

Mushki Khotan was blown by the wind. (Alisher Navoi) [4, 168].

Gizol is a deer. Adapting to his situation of hiding among the mountains, the great creator was able to find an amazing description, which is also exemplary [16. 461].

The king of words expressed the hiding of the sun between the mountains through the *gizol* zoonim, and the darkness coming from the East with the *mushki Khotan* lexeme. He was able to create a wonderful figurative expression by means of metaphor.

We can see that the image of *gizol* has been a figurative tool in the works of many of our writers (*wake up your two gizolas from your sweet sleep (A. Navoi), Gizola lies in the flowers of Khotan (Lutfiy)*).

Gizol's skin is soft, two black lines are drawn from the bottom of the eyes to the mouth. The color is reddish, the belly is white [22]. It was not for nothing that the poet chose this zoonim to describe the setting sun. If we pay attention to the scenery of nature, it is reddish in color during sunset. There is a balance between the red color of the deer skin and the color of the sunset. According to the existing knowledge in the mind of the subject, *gizol* (ghazal) is reddish and the appearance of the setting sun is also reddish. The symbols related to the sun and *gizol* revealed the emotional-subjective evaluation of the poet as a result of the mechanism of cognitive metaphor. In this way, the creator figuratively expresses the concept of *the sun* through this zoo.

According to V.A. Maslova, the concept does not directly come from the meaning of the word, but is the result of the collision of the dictionary meaning of the word with the personal experience of a person and the experience of the people. It is surrounded by emotional,



expressive evaluation [8, 296]. So, the *gizol* lexeme is a representation of the concept of *the sun* expressed by the poet's imagination.

In examples of Uzbek poetry, the *horse* lexeme can be found in many places as a figurative expression. In general, we all know that the image of a horse is one of the most important symbols in the life and literature of Asian and European peoples. The importance of the role of the horse in the life of the Turkic peoples is expressed in proverbs, sayings, similes (*a mare replaces a horse, a horse means healthy, our mare means a car, a good horse has legs less than, one whip for a good horse and a thousand whips for a bad horse*).

Including:

The moon is a kulun mare in the barn (simile),

Much more in the cherry. (Zulfia "In the Light") [5, 84].

Zulfiyakhanim verbalizes the concept of *the moon*, which is considered to be the star of the sky, using the lexeme *kulun*, expressing the reflection of the moon in the water in the image of a kulun drinking water from a well.

Kulun is a child of a horse under one year of age [2, 375]. The reason why the concept of *the moon* is expressed through the image of a *kulun* is that the moon is not yet full, that is, the newness of the moon is verbalized with the help of an analogy.

The fact that several types of zoonyms are semantically referred to in the creation of the concept of *celestial bodies* in poetic samples shows that they are of particular importance in ensuring the variety of images.

She'riy namunalarda *osmon jismlari* konseptining yaratilishida semantik jihatdan zoonimlarning bir qancha turlariga murojaat qilingaligi obrazlar xilma-xilligini ta'minlashda alohida ahamiyat kasb etganligini ko'rsatadi. For example, zoonyms are active in the creation of figurative expressions, such as domestic animals (*kulun*), wild animals (*yorga, gizol*), insects (*black worm, moth*), bird names (*pigeon*).

In our verbalized lexicon, in many cases when expressing things and events of insects, when referring to them, some of them serve for positive expressions (*hardworking like an ant, life of a butterfly*), and some serve for negative expressions (*sticky like a mite, a bee's house*):

However, fatigue attacks at this time

The sun –

Like a blackworm (simile) –

with black rays

it will take your body (Mirpolat Mirzo "The Temptation of Fatigue") [6, 212].

The blackworm is a representative of the family of arachnids of the arthropod type: the surface is velvety, black in color; only the female is poisonous [2, 363]. Here the poet approached the sun with a negative view. This image was created in connection with the creator's mood. In his tired state, the poet synthesizes the effect of sunlight like a *blackworm* crawling on his body.

Another example below uses the image of *a moth* to bring out the concept of *a star*:

Night is the deposit of God

the stars are moths to the deposit. (simile)

the stars make the night a loophole [7, 56].

By simile, the poet verbalized his views.



A moth is a small butterfly whose worm makes woolen fabrics unsightly and useless, and destroys grain or plants [1, 443]. In the imagination of the poet, the stars are moths, they ate the fabric (the sky) and made holes in it.

Examples of folklore, in particular, riddles, as an example of folk oral creativity, are distinguished by their compactness and stable form, the uniqueness of their hidden meaning, and the construction of their images based on metaphors. [15, 9]. Studying the properties of riddles in different ways became the content of our researchers [13, 15]. U.S. Kabulova focused on metaphorical movements in the text of riddles in her candidate's thesis and expresses his positive attitude to the opinions of the well-known linguist A. Zhurinsky that metaphors in riddles do not always reveal the meaning easily and require certain experience [15, 9]. In fact, as the researcher says, in the following riddles, in the creation of images through zoomorphic metaphors, we witness the creation of an image based on the experience of creative thinking:
Two yorgas. walk day and night, they have no dust. (metaphor)

Two yorgas are away (metaphor)

One during the day and one at night.

Answers: Sun, moon.

In this place, the sun and the moon are represented by a single compound.

Yorga - a horse or donkey that walks quickly with small steps [1, 283].

In order to find the answer to the riddle, the word "night" in the first example, and "far" in the second example will serve as key words. If the association with color dependence the representation of *the sun* with the metaphorical simile of the *gizol*, and in riddles, the metaphorical expression of *the moon and the sun* with the image of a *yorga* is the result of the poet's thinking. The movement of the *lunar and solar* constellations is also small, but fast.

CONCLUSION

In conclusion, the above examples prove that the use of zoonyms as a means of figurative expression has taken a traditional form both in classical literature, in modern poetic examples, and in examples of folk oral creativity, and the range of their expression plan is quite wide. In the emergence of the concept of *heavenly bodies*, the creation of an image by zoonyms with various visual means (such as simile, metaphor, paraphrase) shows the aspects that can give aesthetic pleasure to the reader. There are many such figurative expressions not only in poetic examples, but also in Uzbek prose examples. In addition to zoonyms, there are many examples of the use of phytonyms, anthroponyms, theonyms, and mythonyms as images in poetic and prose examples to represent heavenly luminaries. Studying these features is one of our next tasks.

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