

THE ROLE OF KNOWLEDGE AND LANGUAGE MECHANISMS IN
INTERPRETING THE MEANING OF LEXICAL UNITS IN THE CATEGORY OF
“ANIMAL WORLD”

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Abstract: This article examines knowledge and language mechanisms in interpreting the meaning of lexical units in the category of animal world. Also analyze uzbek and English zoonymic components and their natural association that unites people with the animal world, based on a deep connection between the semantics of animals and the assessment of their biological characteristics.

Zoonymic components in English and Uzbek are distinguished by a special psychic natural association that unites people with the animal world, based on a deep connection between the semantics of animals and the assessment of their biological characteristics. The zoonym in a phraseological unit is its semantic center (i.e. zoomorphism), and it is in it that the main metaphorical meaning that gives meaning to the entire expression lies. It is natural for animal names in the language to describe or express human behavior or character, because animals, like humans, have their own way of life and characteristics¹. For example, “cow is stupid” - a stupid cow, “the hare is wise” - a wise rabbit, “the bear is clumsy” - a clumsy bear. Here, the phraseological image is formed on the basis of a person’s perception of the animal, and the name of the animal is sequentially associated with an object that has certain qualities and properties, with its symbolic meaning. And this is natural, because the whole world around a person is perceived by him through the prism of mythological thinking. Here are some natural English and Uzbek expressions (idioms) with animal names. Like many languages, animals are used in many idiomatic expressions in English and Uzbek. Today we will look at some of the main, widely used expressions:

-to pig out ('to eat too much') — to eat like a pig, for example: 'I really pigged out at the barbeque. I have never eaten so much.

-to chicken out ('to be too scared to do something usually after prely accepting to do it') — to be too scared, for ex.: 'I was going to do a parachute jump, but I chickened out on the day.' – to be a dark horse

(A person who keeps his interests and ideas secret, especially one with an amazing ability or skill) — to walk around as if he has a hammer, for example: “I didn't know that Sandra can play the drums. She is a very dark horse.”

¹ Болдырев Н.Н. Когнитивная семантика. Введение в когнитивную лингвистику: курс лекций. – Тамбов: Издательский дом ТГУ им. Г.Р. Державина, 2014.С.46

-to be a dark horse ('A person who keeps his interests and ideas secret, especially one with an amazing ability or skill') — to walk around as if he has a hammer, for example: 'I didn't know that Sandra can play the drums. She is a very dark horse.'

-to be a pussy cat ('a person who is very gentle') — to be very gentle, for ex.: 'Don't worry. He looks scary, but he is actually a cat.'

-to be bull-headed ('a person who is stubborn') — to be stubborn like a donkey, for ex.: 'To be bull-headed and come to the movie with us. Everyone else is going, he said.'

– to be in the dog house ('to be in trouble') — to be in trouble, for ex.: 'I'm in the dog house with my work after I forgot my anniversary.'

-to be in the dog house ('to be in trouble') — to be in trouble, for ex.: 'I'm in the dog house with my wife after I forgot out anniversary'

-to smell fishy ('it is dishonest or suspicious') — dishonest or suspicious, for ex.: 'My son's story smells fishy. He said that he'd been in the library all day, but I think it's closed today.'

-to be a rat ('a person who deserts his friends or associates, especially in times of trouble. Someone who is not loyal') — bevafo, munofiq, for ex.: 'Michael is such a rat. He left as soon as the trouble started.'

-to be like a bull in a china shop ('act carelessly in the way they move or behave') — stagger, for ex.: 'The footballer ran around like a bull in a china shop until he was sent off.'

-to talk the hind legs off a donkey ('a person who talks too much') — to talk a lot, for ex.: 'Her speech seemed to go on forever; she could talk the hind legs off a donkey.'

Phraseologisms expressed with animal names or zoonyms:

-physical qualities, abilities: runs like a horse; tired like a dog; wrestler like a bear, etc.;

– appearance: for example, swan, anteater; stupid like a pig.

– mental qualities (character traits): stubborn like a donkey, dull like a fly, etc.; – intellect: cunning like a fox; smart like a dog, etc.;

– behavior, ability, skill: repeat like a parrot.

-fight like cat and dog-it mushukdek janjallashmoq: (English) As kids we used to fight like cat and dog, (Uzbek) Biz xuddi bolalardek bir-birimiz bilan it-mushukdek janjallashishga o'rganib qolgandik.

-it is raining cats and dogs- chelak-chelak yomg'ir quymoq. (English) It's raining cats and dogs I am worried about how my kids will reach home. (Uzbek) Sharros yomg'ir kuymoqda, men esa bolalarim qanday uyga yetib kelishidan xavotirdaman.

The origin of this expression goes back to Norse mythology, medieval superstitions, and old sayings on the streets of Great Britain. Jonathan Swift's poem 'City shower' describes the flooding of the city after a rainstorm, which brings dead animals, and the heavy rain is described by the metaphor of "raining cats and dogs".

-be the cat's whiskers – barchaga birdek manzur kelmoq: (English) This film is the cat's whiskers as it includes real events. (Uzbek)

-cat got your tongue? – Tilingni yutib yubordingmi? : (English) What's the matter? Has the cat got your tongue?, (Uzbek) Nima bo'ldi? Tilingni yutib yubordingmi? –let the cat out of the bag

– og'zidan gullab qo'ymoq. (English) Never, ever tell Martha anything personal - she always let's the cat out of the bag. (Uzbek) Hech qachon Martaga siringni ayta ko'rma - u doim boshqalarga gullab qo'yadi.

glows with others.

- like a cat on hot bricks – sarosimaga tushib qolmoq : (English) She was like a cat on hot bricks before her driving test. (Uzbek) U haydovchilik imtixonini topshirishdan sarosimaga tushib qolgandi.

-as sick as a dog –qattiq betob bo'lib yotib qolmoq : (English) My friend was as sick as a dog when he left the restaurant last night.,(Uzbek) O'tgan kecha tamaddixonadan ketgani beri do'stim betob bo'lib yotib qolgan edi.

-dog and pony show- ko'zbo'yamachilik qilmoq: (English) The protest was just a dog and pony show designed to bring in the media., (Uzbek) Norozilik namoyishi efirga uzatish maqsadida qilingan bir ko'zbo'yamachilik edi xolos.

Metaphor has been studied for many years, especially in cognitive linguistics, and the importance of metaphor research in cognitive linguistics is a consequence of its nature. If cognitive linguistics studies the ways in which language features reflect other aspects of human cognition, metaphors provide one of the most vivid illustrations of this relationship. It should be noted that animal metaphors are not really the main purpose, but the use of the name of an animal as a source. For example, if we take the following children's stories; we can recall some sentences such as "The fox caught fire / The fox was smoking". Here the fox is the target, and the fire is the source, but if we say in Persian: "He is a fox", then the fox is the source and this sentence is an example of an animal metaphor. The name of an animal used as a metaphor can be used either as a referent (i.e. it can simply be used as a label for the object) or as a predicate:

Example:

1. He is a lion. - He is a poem.

2. He is a poor lion who has lost everything- In the example of the poem "He is a poor lion who has lost everything", "lion" is used as a referent. In the context, we can see that it expresses all the characteristics that we have accepted for a lion (in the folk model) and connects them to the target. But here a poor man is depicted, and the characteristics that are characteristic of the poem are not embodied in him.

Of course, it should be noted that the name of this animal only makes sense if we know the culturally accepted characteristics of the lion. In addition, we must remember the characteristics that are inherent in the animal and are reinforced by repeated use. The main difference here is "animal" and "human". Thus, the metaphors are selected, emphasizing certain aspects of the source and target, while obscuring others. It should be noted that the name of the animal is used for a person who has or does not have the specified characteristics, while "lion" can be used to admire a person for his courage or to ridicule him for his cowardice. Metaphors can be used in different meanings in different languages, depending on their culture. For example: "He is a fox" is Persian and "He is an owl" is Persian, an animal known for its cleverness, and "owl" is a wise bird. In such metaphors, we can see the influence of culture in different languages. For example, "owl" is a terrible bird in Persian and is used to refer to a bad person, but in English it is a symbol of wisdom. Or, "dog" is known in different cultures for its loyalty. Here, comparing different cultures is very complicated, and we have focused on the role of metaphors in different cultures. Some animal metaphors are formed based on the appearance or characteristics of the animal (in Persian, an elephant or a chicken is used), and some of them are used because of the characteristics determined by folk models (for example, foxes are clever and dogs are loyal). For example: "you are chicken" (in English) – "chicken", "chicken brain" (in Uzbek) – this metaphor is used in a negative sense to discriminate against people.

Conceptual metaphor is one of the main cognitive mechanisms for the formation of interpretive meanings for the lexical category "mammals", because, as N. N. Boldyrev noted, "as a result of

conceptual metaphor, a person can establish connections between different concepts representing different entities in his conceptual system (interconceptual connections)².

In our study, metaphorical models were identified, based on which meanings are translated from one conceptual domain to another, thereby forming interpretive meanings. Such models include: mammal - human; mammal - artifact; mammal - animal; mammal - place; mammal - inanimate nature; mammal - abstract phenomenon.

When talking about lexical units that form their figurative meanings based on the metaphorical model mammal - human, the main figurative meanings here are evaluative. If in the process of interpretation a person calls another person a species of mammal, he, as a rule, gives a positive or negative assessment of his intellectual properties, behavior, appearance, as well as personal characteristics. Thus, we can say that the interpretation of the lexical units of the category "mammals" on the basis of the mammal-human model occurs mainly through the actualization of associative format features:

1. "And I suppose she'll tell all the boys, the old cat". For example, the old cat metaphor gives a negative assessment of a character's personal qualities such as trickery - cunning: cat-sly woman.
2. But with the strength of a lion and the will of the lamb, we will meet and overcome all obstacles - Using the metaphor of the strength of the lion, a positive assessment of human strength is given: lion – 2. a brave, strong, or fierce person ³. Also, using the metaphor of the "will of the lamb", a positive assessment of human qualities such as determination and desire to live in a conflict with a lion is given
3. No, not the beach. It's an English expression, you fucking baboon. I mean...- Assessment of low intellectual abilities is given through the use of units such as baboon – horse.
4. And why is my sister's dress cut, you are such a pig? - a negative assessment of human behavior on the example of a pig

Metaphorical transfer can be carried out by actualizing the explanatory property of the perceptual format "color" based on the color properties of mammals, for example panda (car) signs of a police car – Noun. A policecar. Taken from when police cars were black and white.

The metaphorical model of a mammal-animal is based on appearance, and the interpretation based on this model is formed as a result of actualizing the properties of the perceptual format that interprets the physical parameters of the animal (body, color, body parts) according to two

² Болдырев Н.Н. Интерпретационный потенциал концептуальной метафоры // Когнитивные исследования языка. Вып. XV. Механизмы языковой когниции: сб. науч. тр. – М.: Ин-т языкознания РАН; Тамбов: Издательский дом ТГУ им. Г.Р. Державина, 2013. – С. 14

³ ODCE – Oxford Dictionary of Current English. – Oxford: Oxford University Press, 2006. 67-P

vectors. The internal interpretation vector involves identifying units that represent mammals by units belonging to the same category, for example:

rats with furry tails – Noun. Squirrels;

tree is another name for rat-squirrel;

The role of metaphor in linguistics and fiction is incomparable. In the animal metaphor, the characters of a story that might actually be human are replaced by animals. They are personified and live and speak like humans.

Writers and artists have always used animals with human characteristics in their works, and their history is as old as literature itself. Animal characters in comics serve many important functions. They also form an important part of Western cartoon and comic culture. As early as 550 BC, Aesop wrote about animal characters with human characteristics in his famous fables and fables. These were probably the first stories with this element in Western literature. Aesop used this tool and created short moral lessons in his stories. This made his works more accessible to readers, and they accepted the teachings more easily. The stories in Aesop's fables include anthropomorphic animals that have human qualities, such as language and intelligence. Nearly 2,500 years after Aesop, animal characters continue to play a central role in American culture and have become an integral part of film, television, and literature. The animated cartoon industry has been dominated for decades by the world-famous anthropomorphic mouse Mickey and the talking duck Donald. Animal characters in comics tend to behave more humanly than the animals they portray. Animal heads are often associated with human bodies, including their actions. Mickey Mouse is perhaps the most famous animal cartoon character, and he also has all of the aforementioned characteristics. Some literary theorists, such as Marvin Keith Brooker, hold very different beliefs about the use of animals in comics, perceiving the racist implications of the use of animals in comics. (Booker, 1994, p. 235) For example, Michael Rogin argues that the Disney Mickey Mouse, "with white gloves and black face," was copied from the 1927 American film *The Jazz Singer*. What is the reason for the use of animals in literature and why are they used figuratively and given human characteristics? One of the first to do this research was the English writer John Berger. He believes that the animal metaphor is a means of drawing attention to the relationships, similarities and differences between humans and animals. In his essay "Why Look at Animals?" he goes into more detail and considers what animals say about ourselves. Here, it is said that the first reason for painting animals was, and perhaps the first painting was the blood of animals. Thus, it cannot be denied that the first metaphor was an animal metaphor. Berger tries to explain this by emphasizing that the real relationship between humans and animals is metaphorical. American science historian Lorraine Duston sees the use of animal characters in literary works as a reason for the fact that many cognitive abilities and processes in animals are the same as in humans. This is also why animals have been used for thousands of years as a metaphor for people to express some of their personal experiences.

One of the rare novels by George Orwell that uses animal names as metaphors is *Animal Farm*. In this novel, animal names are used as metaphors to describe the similarities between animals and humans, which helps to express the political nature of the novel:

Snowball-Leon Trotsky, snowball-Leon Trotsky-Here, "snowball" is used as a metaphor to describe Leon Trotsky's personality: "Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character." The pig is a depiction of an official of the time.

Metaphors associated with animal names can also be seen in Art Spiegelman's novel "Maus". The allegorical and metaphorical meanings of animal features allow authors to emphasize the similarities between humans and animals and even explain the actions of people during war. In this work there are three main groups: Germans are represented by cats, Jews by mice, and Poles by pigs. There are also other animals to represent different peoples, for example, the French are frogs, the Swedes are deer, and the Gypsies are depicted as bees. However, these three (mice, cats, and pigs) are the main classes that are considered in the analysis of the horrors of World War II and the place of the Jews in it. The Jews are called "mice" in the novel because they are very weak and defenseless. Moreover, they do not have any unique characteristics, which is a reflection of the racist approach of the Nazis, who "reduced" the entire Jewish people to "an anonymous mass" in which no one has any personal characteristics. Showing the Jews as mice encourages the reader to think that these animals are cowards, and this makes the Jews a victim of the Holocaust. proves that there was. In the novel, the fate of the mice, that is, the Jews, is pitiful because they are deprived of everything, driven out of their homes and finally killed.

In the novel, the Germans, a later nation, are depicted as cats, because they are the main hunters of mice. They are strong and it is not a problem for them to catch and kill weak mice. The confrontation between cats and mice is one of the most popular themes of cartoons and fairy tales. Cats represent cruel and hostile criminals who mock, torture and kill mice. In Spiegelman's novel, cats are depicted as very shy, unpleasant, savage and cruel creatures. They have evil eyes, a smile on their faces, and their greatest pleasure is to see the mice suffer.

Finally, in the novel, the Poles are depicted as pigs: animals that cause inertia, filth and disgust. This in addition to these characteristics, pigs are very indifferent, and therefore Spiegelman chose these animals to represent the Poles. He was heavily criticized for this choice, since not all Poles were indifferent, and many of them helped Jews hide from the Germans.

The use of animal imagery in literary works is common, and authors use metaphors and allegories to describe human characteristics and behavior. The use of such metaphors allows readers to forget about the animal image and focus on the symbolic properties of this creature.

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