



## ARTICLE INFO

Received: 03<sup>rd</sup> January 2023

Accepted: 12<sup>th</sup> January 2023

Online: 14<sup>th</sup> January 2023

## KEY WORDS

*Bird, fowl, myth, literature, lexicon, semantics, image.*

## LEXICAL-SEMANTIC AND ONOMASTIC CHARACTERISTICS OF BIRD NAMES IN ENGLISH AND UZBEK

<sup>1</sup>Yusupova Sabohatxon A'zamjonovna

Senior teacher,

<sup>2</sup>Nozimova Maftuna Ravshanbek qizi

Master's degree student Ferghana state university.

<https://doi.org/10.5281/zenodo.7536203>

## ABSTRACT

*It is known that myths and legends occupy a very important place in world literature. If we look at the literature of any nation, we can see that myths and fairy tales embody the nation's way of life and characteristics. Despite the fact that the main heroes of myths and fairy tales may change in the literature of different nations, they are all images of goodness and goodness. Although some of these images do not exist in real life, it is not an exaggeration to say that they are popular with people through their images in fairy tales and legends. When we compare mythological images in English and Uzbek literature, we can see differences as well as common features between mythological images in the literature of these two nations.*

**Introduction:** The image of birds occupies a special place in the oral and written literature of different peoples of the world. The main thing is that although they differ from each other in terms of appearance and sound, they often attract attention in terms of interpretation in close meanings and similar artistic and aesthetic functions. Among the peoples of the same side of the world, the myths and legends about birds are noteworthy. In them, birds flying over the earth and sky are often depicted as messengers of gods. For example, in Greek mythology, pigeons are the cause of the formation of mythological images such as the Astarte bird, Aphrodite, Venus, the Holy Spirit, as well as the soul of the dead, the symbol of the dead. In Irish mythology, the image of Odin is embodied in the form of a raven, while cranes are interpreted as Hermes, the sacred bird of Mercury, in Celtic mythology, the moon bird, and eagles are the descendants of Zeus and Jupiter.

**Research methodology and empirical analysis.** The owl is one of the widely used characters in the oral and written literature of almost all nations. It is said that owls have a "working light", thanks to which they developed the ability to see at night. There is a fact that in legends and fairy tales, it is observed that the attitude towards the owl is different. The image of the owl was first interpreted in folklore works. Then it entered the written literature. Some nations look at the owl with fear and hatred, while another nation respects it as a symbol of wisdom, a healer, a sorcerer, a "bridge" between life and death. For example, in Indian folklore, owls are depicted as a symbol of wisdom with a kush that predicts the future.



In Greek myths and Aesop's fables, the owl is embodied with similar characteristics. But by the Middle Ages in Europe, views about the owl began to change gradually. In the literature of this period, owls were associated with evil birds, settled in dark and dirty places, befriended owls, and were interpreted as a negative image that preferred solitude. It is described as a bird that frightens people with its eyes shining in the middle of the night and with its unpleasant noise, as a sign of evil and the ghost of death. By the 18th century, as a result of the in-depth study of the ornithological features of owls, the understanding about them expanded, and at the beginning of the 20th century, they regained their positive interpretation as a symbol of wisdom and foresight. A deeper look into the history of the depiction of the owl shows that one of its roots goes back to ancient Greek mythology.

Therefore, it is said that Athena, the goddess of wisdom, was impressed by the big eyes and majestic appearance of the owl, and expelled the crow, who was her companion, from her palace and took the owl as her assistant instead. It is said that the Barn Owl (*Athene noctua*) became Athena's favorite bird, and the family of these birds was taken under special protection and gradually began to spread in the Acropolis. For this reason, the Greek soldiers recognized the owl as a symbol of Athena and carried it as a constant companion and helper in various wars. If an owl flew over the soldiers before the battle, it was considered a sign of victory in the upcoming battle.

The Greeks, who had such faith and respect for the owl, displayed its image on the back of their coins. The reflection of the image of an owl on coins was associated with the belief that trade would be lucky and profitable. In addition, the Greeks considered the owl to be a bird of inspiration in their daily lives.[3] The Morrigan came to the fore mainly as a character in the famous tales of Cuchulainn (*Sushulainn*), the brave who defended the city of Ulster against the army of Connaught during the reign of Queen Maiv. And Cuchulainn is one of the main heroes of Irish mythology. As this series is depicted in fairy tales, when Cuchulainn is destroying the enemy one by one in the fight, Morrigan disguises himself as a beautiful girl and tries to seduce him several times. But Cuchulainn refuses Morrigan, unfazed by her charms. Infuriated by this, Morrigan quickly takes on the form of an eel and tries to trip Cuchulainn by his feet as he walks through the fjord. However, the lusty Cuchulainn quickly catches the eel and beats him severely.

The depiction of red-necked birds as a mythological image can also be seen in the works of William Shakespeare. For example, he named this bird Ruddock in "Symbeline". "Rad" means red in English. The poet also represented the mountain bird in his work with the name "red neck". The symbol of birds is represented in the mythology of the Turkic peoples, including the Uzbeks, as well as in English and many other nations, as an introduction to communication with the divine world - a mediator. The visions of a person's soul turning into a bird after death or during sleep are interpreted in a unique way in the oral and ritual traditions of the people. For example, there are such interpretations in Uzbek folk tales such as "Mayna", "Opa-uka", "Dev qiz", "Gunohsiz Musisha", "Rustam". Even in Uzbek classical literature, the image of a bird has an important place. In particular, in Alisher Navoi's epic "Lison ut-tayr", a great figure of Uzbek classic literature, the image of birds is skillfully used in symbolic and symbolic meanings. The image of birds in the work can be divided into the following groups and analyzed: a) legendary birds: Simurg, Anqo, Humo, Qaqnus; b) realistic



birds: hummingbird, nightingale, parrot, peacock, pigeon, kabki dari (partridge), tazarv, tsarigai, shunkor, eagle, kuf, duck and chicken.

**Conclusion.** In classical Uzbek literature, Samandar is symbolically used as a symbol of eternity and love. For example, in the epic "Farhad and Shirin", his teacher Suhayla gives Farhad samandar oil to fight the dragon, which is a symbol of self-control, and in this place, samandar oil is expressed as a symbol of love against lust.

## References:

1. A dictionary of English and Folk names of British birds. www.fogottenbooks.com. 2016.
2. Birds and Bird-lore in the Literature of Anglo-Saxon England. Mohamed Eric Rahman Lacey. Submitted for the degree of Ph.D., University College. – London, 2013
3. Zuhra Mamadaliyeva. Interpretations of the symbol of Qaqnus. The image of birds in classical literature. Khurshid Davron Library. www.kh-davron.uz
4. An explanatory dictionary of the Uzbek language. 2nd floor. The letter B. - Tashkent: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2015.
5. A'zamjonovna, Y. S., & Odiljon qizi, Q. M. . (2022). Internetga Oid Terminlarni Ingliz Tilidan Rus Va O'zbek Tillariga Tarjima Qilish Xususiyatlari. Miasto Przyszłości, 30, 252–254.
6. Yusupova, S. (2022). ИЖТИМОЙ ГУРУХЛАРДА ХУРМАТ КАТЕГОРИЯСИ ИФОДАЛАШ. Science and innovation, 1(B5), 350-352.
7. A'zamjonovna, Y. S. (2022). INGLIZ TILIDA EMOTSIYALARNING GRAMMATIK IFODALANISHI. PEDAGOGS jurnali, 20(2), 65-68.
8. To'lanboyeva, G., Yusupova, S., & Mirzayeva, D. (2022, November). CULTURE AND LINGUISTICS. RELATIONSHIPS. In INTERNATIONAL CONFERENCE: PROBLEMS AND SCIENTIFIC SOLUTIONS. (Vol. 1, No. 6, pp. 82-88).
9. M. Axunova, & S. Yusupova (2022). SON KATEGORIYASINING QO'LLANILISHI VA UNING INGLIZ VA O'ZBEK TILLARIDA QIYOSLANISHI. Science and innovation, 1 (B7), 736-739.
10. Mukhammad, K. K., & ogli Melikuziev, A. L. (2022, December). THE ESSENCE OF NONVERBAL COMMUNICATION. In INTERNATIONAL CONFERENCES (Vol. 1, No. 19, pp. 91-93).
11. G. Tolanboyeva, & S. Yusupova (2022). LINGVOKULTUROLOGIYA O'RGANILISH TARIXI. Science and innovation, 1 (B6), 540-543.
12. Юсупова, С. А. (2022, September). ЎЗБЕК ТИЛИ ТИПОЛОГИЯСИДА ХУРМАТ КАТЕГОРИЯСИ. In INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE" THE TIME OF SCIENTIFIC PROGRESS" (Vol. 1, No. 1, pp. 10-14).
13. Юсупова, С. А. (2022, September). ЎЗБЕК ТИЛИДА ХУРМАТ ИФОДАЛАШНИНГ ЛИНГВОКУЛЬТУРОЛОГИК ХУСУСИЯТЛАРИ. In INTERNATIONAL SCIENTIFIC CONFERENCE" INNOVATIVE TRENDS IN SCIENCE, PRACTICE AND EDUCATION" (Vol. 1, No. 1, pp. 10-14).
14. Sabohatxon, Y., Zilolaxon, T. Y., & Shaxlo, Y. L. (2022). EXPRESSION OF METAPHOR IN DIFFERENT SYSTEM LANGUAGES. RESEARCH AND EDUCATION, 1(2), 209-212.
15. A'zamjonovna, Y. S. (2022). GARRI POTTER NIKOYASIDA ME'MORCHILIK. O'ZBEKISTONDA FANLARARO INNOVATSIYALAR VA ILMIY TADQIQOTLAR JURNALI, 1(12), 1103-1104.



16. Maftuna Erkin qizi, J. ., Kamilla Andreyevna, P. ., Sabohat A'zamjonovna, Y., & Farhod Faxriddinovich, U. . (2022). MEDIA DISCOURSE FEATURES. *Scientific Impulse*, 1(3), 561–565.
17. Odilova Mavluda To'Lqinjon Qizi, & Yusupova Sabohatxon A'Zamjonovna (2022). JAMAL KAMAL'S TRANSLATION OF SHAKESPEARE'S WORKS. *Talqin va tadqiqotlar ilmiy-uslubiy jurnali*, 1 (12), 101-104.
18. S. Yusupova, & M. Odilova (2022). THE ROLE OF WILLIAM SHAKESPEARE IN WORLD LITERATURE. *Science and innovation*, 1 (B8), 1859-1862.
19. A'zamjonovna, Y. S. (2022). STYLISTIC CHARACTERISTICS OF UZBEK AND ENGLISH OFFICIAL DOCUMENTS. *Journal of new century innovations*, 11(8), 76-80.