

THE FEATURES OF WOLF AND LION IN ENGLISH WORKS

Toirova Umida Sobirovna

Bukhara state university, English linguistic.

Abstract: *This article presents the various meanings of the wolf zoosemy through masterpiece works of the representatives of English literature, and their writing style are clearly and meaningfully illustrated with examples. The wolf and lion are described with the loyalty, strength, and independent-mindedness of the features zoosemy, furthermore its disobedience to human has been particularly emphasized.*

Key words: Zoosemy, zoonym, loyalty, semantic, connotative meaning

Introduction

The word zoosemy comes from the Greek words zoo –animal, and semy -meaning, "animal meaning". I.L. Lasota notes that the term zoosemy is used in a narrow sense to express lexical compounds thematically related to the animal world. Zoosemy is directly related to the process of creation of a number of lexical units and elements used in relation to people, animals are perceived as beings with different characteristics at the same time and the lexicon related to the animal world is referred to when mocking, hating or slandering someone. As noted by M. Basaj, the motif of zoosemy is based on psychological parallelism that there are various analogies between a person and the environment that surrounds him. In general, the semantic condition of the comparison comes from the intention of the speaker to emphasize the distinguishing features of a person in an intensive and evaluative way. There is reason to say that living beings or some of their groups are associated with real or imaginary stereotypical connotations in our perception, which accelerates the selection of the model, that is, the element of comparison that forms the basis of the image. The article analyzes the lion zoosemy which are used by Uzbek authors. V. Raevskaya describes zoosemy as animal nicknames, arguing that animal names are often used to designate human characteristics. According to Z. Kovecses, most of human behavior seems to be metaphorically understood in terms of animal behavior. In addition, J. Lakoff and Johnson argue that most of the conceptual framework that guides human thought and behavior is metaphorical in nature.

Main part

The features of wolf and lion is depicted through paragraphs.

The Wolves are a free people, said Father Wolf. They take orders from the Head of the Pack, and not from any striped cattle-killer.¹

At last – and Mother Wolf's neck bristles lifted as the time came – Father Wolf pushed "Mowgli the Frog", as they called him, into the center, where he sat

¹Kipling R. Jungle book. – United Kingdom: Oxford University Press, 2015. – P.8.

*laughing and playing with some pebbles that glistened in the moonlight.*²

The novel about Mowgli describes the story of a man's child being rescued by wolves and lived with the animals in the jungle, but Sher Khan ordered to kill the child of human being. The wolf, however, protects the child and tries to raise him with his own children in order to keep him safe. The image of the wolf in this extract is depicted as a free and independent image, a companion and protector who comes to a person on his day of need. Although the king of the forest is Sher Khan, the father wolf says that this human child is ours, we ourselves will determine whether he will survive or not. We wolves are free and independent people, he says. In this regard, the wolf is compared to a person with his independent and personal opinion, wolf is praised as a symbol of kindness and compassion. Through the image of the wolf, the author reflects such human qualities as generosity, compassion, protection and protection.

In the example of the analysis of the novel "The Wolf and the Dove", we observed that the genesis and history of wolves are traced back to myths.

*The young man called himself "The Wolf" and preyed upon the people for his wants. It is rumored that in a deep valley near the border with Scotland there is a dark glade wherein stands the statue of an iron wolf, brown with rust and twined with creeping vines, moss greening its legs. It is said that only when war rages in the land does the mighty wolf stir and become a warrior – bold, strong, invincible and savage.*³

In ancient times, the Druids lived in the forests of northern England. One of them vowed to learn the art of war very well. Calling himself "The Wolf", the Druid, in his lust, hunted people for his victims. Over time, his courage became famous. The gods heard about this and sent their messengers to punish him. Indeed, the Warrior was so great and powerful that even Woden's messenger returned unable to kill him. In order to prevent this destruction, the god Woden turned the Wolf into an iron falcon. In Scottish mythology, a wolf in the valley of the Hollow, which borders the country, would rise from its lair when war broke out and he become brave, strong, invincible, and ferocious. From this myth, we see that the wolf's invincible and strong fighting qualities were attributed to the heroic wolf.

According to Z. Kovekses, most human behavior, in fact, seems to be understood metaphorically from the point of view of animal behavior, and animal metaphors often have a negative connotation, and with the exception of rare cases, they refer to negative and positive human behavior.⁴

*So I must choose the wolf and hawk and I know the hawk and his cries are more of the raven caught in a snare. Aislinn placed a small hand upon Wulfgar's chest. Thus I choose you, the wolf.*⁵

The author describes his characters as beasts. The hero of this novel is a description of Wulfgar, and the reader's comparison of him to a beast is reminiscent of

²Kipling R. Jungle book. – United Kingdom: Oxford University Press, 2015. – P.10.

³Woodwiss K. The Wolf and the Dove. – New York: Avon books, 2007. – P.5.

⁴Z. Kovačić A metaphor. A practical introduction. – New York: Oxford press university, 2002. – 300.p.

⁵Woodwiss K. The Wolf and the Dove. – New York: Avon books, 2007. – P.18.

myths. The main character is a strong and brave warrior, and no matter what battle he enters, he always wins. Despite his bravery, he is described as a very simple person, and his enemies try to deceive him and take advantage of him for their own purposes. The hero in the image of the wolf is distinguished by his innocence and simplicity. He conquers England, that is, the Anglo-Saxon tribe, and leads the French king William the Great to victory. Along with these positive qualities of the wolf, negative traits such as greed and robbery also found their expression.

Wolf Larsen did not laugh, though his grey eyes lighted with a slight glint of amusement. The face, with large features and strong lines, of the square order, yet well filled out, was apparently massive at first sight; The eyes themselves were of that baffling protean grey which is never twice the same. They were eyes that masked the soul with a thousand guises, and that sometimes opened, at rare moments, and allowed it to rush up as though it were about to fare forth nakedly into the world on some wonderful adventure, eyes that could brood with the hopeless sombreness of leaden skies.⁶

Wolf Larsen tells the story of a man overcoming adversity in the form of a sea wolf, and suggests that one should not be afraid of the consequences of standing strong in the face of cruelty. The sea wolf teaches a person that any difficulties that seem impossible can be overcome. Wolf Larsen's gray eyes and strong body testify to his strength, faith in the power of reason and spirit. The color of the wolf's eyes were amazing. These eyes that masked the heart with a thousand different faces and that at some moments allowed us to take off the mask and rush into amazing adventures. Larsen is described as a sea captain who spent his life and soul at sea, sometimes as a pirate. In the metaphor of the wolf, writer created the image of a strong-willed person who spent his entire life on sea adventures, overcoming storms and dangerous seas, and was not afraid of difficulties and hardship.

O.V. Raevskaya defines zoosemy as the name of an animal, saying that animal names are often used to designate human characteristics. In this example, the name of an animal emphasizes human character.

White Fang was intelligent beyond the average of his kind; yet his mental vision was not wide enough to embrace the other bank of the Mackenzie. What if the trail of the gods led out on that side? It never entered his head. Later on, when he had travelled more and grown older and wiser and come to know more of trails and rivers.⁷

White Fang was glad to acknowledge his lordship, but it was a lordship based upon superior intelligence and brute strength. There was something in the fibre of White Fang's being that made his lordship a thing to be desired, else he would not have come back from the Wild when he did to tender his allegiance.⁸

This work, titled "The White Fang" depicts a creature that is mixture of wolf or dog. The wolf is different from other wolves in that it is intelligent, as it has traveled a lot. As it grows, it develops kindness and wisdom. When the White Wolf becomes a

⁶Jack London . Sea Wolf. – USA: Project Gutenberg, 1904. – P.23.

⁷Jack London. White Fang. – New York: URIS library, 1987. – P.65.

⁸ibid. – P.73.

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wolf, he recognizes it, rejoices, and the spirit of dominance, based on a combination of high intelligence and brute force. The visit to the world of humanity radically changes the wolf's life. The owner speaks softly and calmly to the White Wolf. The wolf's instincts prompt him to trust his owner, because he admit that is, a human being.

"The Blessed Wolf!" chorused the women. Judge Scott surveyed them triumphantly. "Out of your own mouths be it," he said. "Just as I contended right along. No mere dog could have done what he did. He's a wolf." "A Blessed Wolf," amended the Judge's wife. "Yes, Blessed Wolf," agreed the Judge. "And henceforth that shall be my name for him".⁹

As the White Fang's environment changes, so does his behavior. Throughout the novel, the White Fang explores the conflict between nature and society, struggling to reconcile his hunting instincts with the world of work. The White Fang's natural instincts lead to fight and hunt are at odds with those of humans. But he adapts to the human world, because the white-tailed deer is naturally adaptable, has traveled a lot, and has learned the need to adapt. In addition, in unexpected situations, he protects his owner. This is an expression of his courage. A bullet aimed at his owner hits the deer. The owner appreciates this courage. The Great Wolf realizes what dogs cannot, making him the embodiment of true protection. The wolf's protection of his master is a metaphor of courage.

And now a very curious thing happened. None of the children knew who Aslan was any more than you do; but the moment the Beaver had spoken these words everyone felt quite different. At the name of Aslan each one of the children felt something jump in its inside.¹⁰

The above example describes the children's feelings when they hear the name Aslan. Although the children had never seen him, they felt a warm bond, a sense of affection for him. None of the children knew who Aslan was, and when Aslan spoke, everyone felt completely different. Sometimes in a dream someone says something of great significance that they cannot understand, but it turns the whole dream into a terrible dream, a terrible meaning that cannot be expressed in words, makes this dream so memorable and frightening that they want to remember it all their lives and see that dream again. When children hear the name Aslan, various emotional associations arise. Edmund felt a mysterious terror, Peter felt himself a brave and adventurous man, Susan felt a delicious smell of sweet music wafting through her ears, and Lucy felt the dawn of a holiday as she woke up.

These strange and ordinary feelings in children, even though they were not yet present in the work of the Lion, were skillfully expressed.

It is clear that Aslan is not an ordinary hero, but a character who depicts a special place in the continuation of the work.

⁹ibid. – P.143.

¹⁰ Lewis C.S. The Lion, the Witch and the Wardrobe. – New York: Macmillan, 2017. – P.30.

. “Aslan a man!” said Mr Beaver sternly. “Certainly not. I tell you he is the King of the wood and the son of the great Emperor – beyond – the – Sea. Don’t you know who is the King of Beasts? Aslan is a lion – the Lion, the great Lion”.¹¹

The lion, as the king of the forest, it is majestic. The narrator introduces him as a talking beast, inspiring love, respect, magic, and mystery. The lion is compassionate and kind, but his strong morals and determined nature make him terrifying to those who know him. He sacrifices himself to the White Witch in Edmund's place. Aslan soon comes to life. He helps Lucy, Susan, Edmund and Peter restore peace and stability to the country. For his heroism, Aslan is awarded the Order of the Most Noble Lion.

In fact, Aslan is the name of a Muslim boy, which means "king" in Arabic. In the work, he is a kind of hero, a personification of Christ, endowed with the ability to think religiously. Here the double meaning of the word "lion" is used, that is, a metaphor. The lion is depicted as a savior and protector who came to the world to flourish. This image reflects the cultural and religious views of the people of that time.

U.G.Yusifov considers the term zoonym to be used both in the meaning of common and specific names of animals, and understands it as a term that combines two functions, and its use is related to onomasiology. He states that the lexical units naming animals are the most ancient and widespread, and these units acquire the meaning of national and cultural significance.

Thus, the Lion is a symbol of English national culture, embodying qualities such as courage and protection of the people.

Conclusion

To sum up, english writers tries to depict the features of lion and wolf through several meaning which can include braveness, protectiveness, strongness, lionheartedness, loyalty, independent and disobedient in which the style of writing or describing lion and wolf zoosemy can be given by diverse qualities and features.

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¹¹ Lewis C. S. The Lion, the Witch and the Wardrobe. – New York: Macmillan, 2017. – P.34.

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