MINISTRY OF THE HIGHER AND SECONDARY SPECIAL EDUCATION OF THE REPUBLIC OF UZBEKISTAN

UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY

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UDK

AHMEDOVA MATLUBA ISOQJON QIZI

IMAGERY AS A COMPONENT OF NATIONAL WORLD PICTURE IN THE ENGLISH LANGUAGE

5A120102 - Linguistics (the English Language)

DISSERTATION

For academic Master's degree

The work has been discussed
and recommended for defense,
The Head of Department
PhD., As.Prof. Galieva M.R.

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"___"_____2016 y.

Scientific advisor:
PhD., As.Prof. Tadjibayeva .A.A

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Tashkent – 2016

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Faculty: Linguistics (English)   Master's student: M.I. Ahmedova
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Year: 2015-2016   Specialty: 5A120102

ANNOTATION OF MASTER'S DISSERTATION

Topicality of the research: is conditioned by the followings: 1) the research is done in the framework of new trends of Linguistics: Cultural Linguistics and Text linguistics; 2) the lack of research of imagery from the position of Cultural Linguistics; 3) the lack of comparative researches of imagery in different languages.

Aim and tasks of research: to reveal national-cultural specificity of image-bearing means in the English and Uzbek languages.

Subject of research: imagery as a component of the national world picture.

Methods of research: traditional methods of analysis (descriptive, comparative analysis), and a new method of cognitive modeling have been used.

Degree of novelty of the research: a comparative analysis of image-bearing means in the English and Uzbek languages has been conducted; national specifics of images in both languages has been revealed; cognitive aspects of imagery have been considered.

Practical value and degree of embed: the material of the research can be used in delivering lectures and seminars in Cultural Linguistics, Text Linguistics, and Cognitive Stylistics.

Results obtained and their novelty:1) the main notions of cultural studies has been described; 2) image bearing means and their cognitive aspects has been worked out; 3)national specific images in the English and Uzbek languages has been defined.

Structure of the dissertation consists of introduction, three chapters, summary for each chapter, conclusion and list of used literature

General summary and recommendations. The results of the research make a certain contribution to Cultural Linguistics, Cognitive stylistics, Stylistics. For further investigation we can suggest the followings: cross-cultural analysis of imagery in different functional styles, specific features of image-bearing means in scientific English.

Scientific advisor   A.A. Tadjibayeva PhD, as.prof.

Master's student   M.I. Ahmedova

O`ZBEKISTON RESPUBLIKASI

OLIY VA O`RTA MAXSUS TA`LIM VAZIRLIGI

O`ZBEKISTON DAVLAT JOHON TILLARI UNIVERSITETI

Fakultet: Lingvistika (Ingliz tili)   Magistratura talabasi: M.I. Ahmedova

Kafedra: Lingvistika va Ingliz adabiyoti   Ilmiy rahbar: A.A. Tadjibayeva

O`quv yil: 2015-2016   Mutaxasisligi: 5A120102

MAGISTRLIK DISSERTATSIYA ANNOTATSIYASI

Mavzuning dolzarbligi: quyidagilarni o`z ichiga olgan: 1) Tadqiqot lingvistikani yangi sohalari: madaniyat lingvistikasi va matn lingvistikalarida bajariladi; 2) madaniyat lingvistikasida obrazlilik ustida olib borilgan tadqiqotning yetarlicha emasligi; 3) turli tillardagi obrazlilik mavzusini solishtirma tadqiqoti yetarlicha emasligi.

Ishning maqsadi va vazifalari: Ingliz va o`zbek tillaridagi obraz yaratuvchi vositalarning milliy- madaniy xususiyatlarini ochish.

Tadqiqot obyekti va Predmeti: Obrazlilik milliy dunyoqarashning kompanenti sifatida (imagery as a component of the national world picture).

Tadqiqot uslubiyati va uslublari: an`anaviy analiz metodi (deskriptiv, solishtirish analizlari), va yangi metod ya`ni kognitiv modelingdan foydalanildi.

Tadqiqot natijalarining ilmiy jihatdan yangilik darajasi: Ingliz va o`zbek tillaridagi obraz yaratuvchi vositalarning solishtirma analizi olib borildi;ikki tildagi milliy obrazlarning o`ziga xosligi ochib o`rganildi; obrazlilikning kognitiv aspekti ham qamrab olindi.

Tadqiqot natijalarining amaliy ahamiyati va tatbiqi :tadqiqot materiallaridan madaniyat lingvistikasi, matn lingvistikasi va kognitiv stilistika fanlarining leksiya va seminarlarini olib borishda foylanish mumkin.

 Ish tuzilishi va tarkibi: mazkur dissertatsiyada kirish, 3 bob, xulosalar va foydalangan adabiyotlar ro`yhatidan foydalanilgan.

Bajarilgan ishning asosiy natijalari:1) madaniy ta`limning asosiy tushunchalari tasvirlandi; 2) obraz yaratuvchi vositalar va uning kognitiv aspekti o`rganildi; 3) Ingliz va o`zbek tillaridagi o`ziga xos milliy dunyoqarash aniqlandi .

**Xulosa va ta`kliflarning qisqacha umumlashtirilgan ifodasi.** Tadqiqot natijalari madaniyat lingvistikasi, kognitiv stilistika va stilistika fanlariga o`z hissasini qo`shadi. Keying tadqiqotlar uchun biz quyidagilarni ta`klif etamiz: turli funksiyaviy stillarda obrazlilikning kross-madaniy analizi, ilmiy ingliz tilida obraz yaratuvchi vositalarning maxsus xususiyatlari.

Ilmiy rahbar   A.A. Tadjibayeva f.f.n, dot.

Magistratura talabasi   M.I. Ahmedova

CONTENT

INTRODUCTION

"Culture is the bridge which connects past with present and future, as well as it is an invisible "chain" which binds several nations together".

I.A. Karimov (President of Uzbekistan)

The National program for personnel training is directed to the training of new generation personnel that can be creative, sociable, and have the ability for problem solving (Национальная программа по подготовке кадров, 1997, p. 1-3).

In order to create harmoniously developed, highly educated, modern-thinking young generation the President of the Republic of Uzbekistan Islam Karimov signed a Decree "On measures to further improve foreign language learning system" (Постановление Президента Республики Узбекистан, from11 декабря 2012 y.)

It is clear that understanding language involves not only the knowledge of grammar, lexicology or phonology but also a certain features of the culture. To communicate effectively a person should know culture of the nation as well. In other words, language is a part of culture and culture is a part of language. The two are interrelated to each other and the one cannot separate from another.

Image-bearing means are considered very informative material for linguocultural studies since they carry cultural knowledge about world, which is reflected in their semantic structure. In this respect image bearing words, metaphors, similes, phraseological units are very representative.

The topicality of the research is conditioned by the followings:

1) the research is done in the framework of new trends of Linguistics, Cultural Linguistics and Text linguistics;

2) the lack of research of imagery from the point of view of Cultural Linguistics;

3) the lack of comparative researches of imagery in different languages.

The problem development status. The investigations devoted to this problem have been studied by many scholars (V. Humboldt, E. Sapir, Yu. Stepanov, D.S. Likhachov, N. D. Arutyunova, V. N. Telia, V.V. Vorobiev, V.A. Maslova A.A. Potebnya, V. V. Krasnyh A.P. Babushkin, A. Vierzbicka, V. Karasik, G. Slyshkin, V. I. Postavalova, V. Evans, S.G. Vorkachev, Z.D. Popova, T. S. Eliot, Whitney, J. W. Powell, F. Boas).However, the issues of imagery as a cultural specific phenomenon   remain insufficiently studied.

The aim of the research is to reveal national-cultural specificity of image-bearing means in the English and Uzbek languages. The aim presupposes the following **objectives**:

1) to study the linguistic literature related to the problem of the research;
2) to define the notions of the conceptual world picture, linguistic world picture and the national world picture;
3) to identify image-bearing means;
4) to discuss types of imagery;
5) to analyze cognitive aspects of imagery;
6) to reveal images specific for English and Uzbek languages.

The object of the research is image-bearing language means denoting characteristic features of a human being in the English and Uzbek languages.

The subject of the thesis is imagery as a component of the national world picture.

The methods of research along with traditional methods of analysis (descriptive, comparative analysis), and a new method of cognitive modeling have been used.

The scientific novelty is determined by the followings:

- a comparative analysis of image-bearing means in the English and Uzbek languages has been conducted;
- national specifics of images in both languages has been revealed;
- cognitive aspects of imagery have been considered.

The material of investigation contains the following dictionaries: Hornby A.S. Oxford Advanced Learner's Dictionary of Current English; Longman Dictionary of English Language and Culture; paremiological fund of the English and Uzbek languages; text fragments from the literary works by Gerald Durrell, Charles Dickens, John Galsworthy, etc.

The methodological basis. The dissertation is based on the theoretical conceptions of well-known linguists in Cultural Linguistics (V. N. Telia, V.V. Vorobiev, V.A. Maslova and others), Cognitive Stylistics and Text Linguistics (M. Johnson, Yu. Stepanov, G.G Molchanova, D. U. Ashurova, etc).

The theoretical value of the research consists in consideration of theoretically important problems such as relationships between language and culture, cultural specificity of linguistic units. The results of the research can make a certain contribution to the problems of Cultural Linguistics, Text Linguistics, Cognitive Stylistics and etc.

The practical value of the research is in the possibility of using the given materials in delivering lectures and seminars in Cultural Linguistics, Text Linguistics, Semantics, Phraseology, in writing research works and manuals. For further investigation we can suggest the followings:

- the study of other language means containing images;
- cognitive foundation of culturally marked units.

The approbation of the research. Two articles concerning the relative topics have been written and published:

1. "The notions of the conceptual and the linguistic world pictures" published in O`zDJTU, *Zamonaviy tilshunoslik, adabiyotshunoslik va xorijiy tillar o`qitishning muammolari*, Toshkent- 2015;

2. "Main approaches to the category of imagery" published in O`zDJTU, *Zamonaviy tilshunoslik, adabiyotshunoslik va xorijiy tillar o`qitishning muammolari*, Toshkent- 2016;

The structure of the dissertation consists of introduction, three chapters, summary for each chapter, conclusion and list of used literature.

In the introduction, the topicality of the research has been defined; the main aim and research tasks have been determined, the theoretical significance and the novelty are defined, the practical aspects of the work is grounded, the object, subject and materials of the research defined.

The first chapter "The Main Notions of Cultural Studies" considers the main aspects of Cultural Linguistics, its basic terms and problems. It also discusses the notion of conceptual, linguistic and national world pictures, their common and specific characteristics.

The second chapter "Image bearing language means and their cognitive aspects" is devoted to the description of the types of imagery, the language means creating imagery and to consideration of cognitive aspects of images.

The third chapter "National specific images in the English and Uzbek languages deals with comparative analysis of zoonyms and proverbs containing national specific images.

Each chapter includes conclusions and generalizations containing the main results of investigated fields.

CHAPTER I. THE MAIN NOTIONS OF CULTURAL STUDIES
1.1 Language and Culture

Nowadays, the issue of human communication is one of the most important subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Since it is the most important means of communication among human beings, the relation between language, culture, and their mutual interactions have high significance. The relevance of the problem "language and culture" was initially put forth by V. Humboldt, who claims that language expresses "the objective reality of the nation" and "cultural spirit"(Гумбольдт, 1985: 370-377). He outlined the following basic concepts: 1) the material and spiritual cultures are embodied in language; 2) any culture has its national character presented in language; 3) language of one specific culture is an expression of "national spirit"; 4) the subject of "language and culture" is studied by an individual or community.

Another scholar Levi-Strauss determines the language as "the product of the culture and its constituents" (Маслова, 2001: 26). American anthropologist and linguist E. Sapir states that the language is tightly coupled with culture and that language is "germinated" from culture and further reflects it (Сепир, 1993: 223). Thus, according to the statements given, it follows that the language is the main means to store, transfer and reflect culture. This postulate has become a substantial one to a new interdisciplinary sciences: linguistics and culturology in the last decades of the XX century.

Generally speaking, language is introduced by Crystal (1971, 1992) as "the systematic, conventional use of sounds, signs or written symbols in a human

society for communication and self-expression". Similarly, Emmitt and Pollock (1997) believe that language is a system of arbitrary signs which is accepted by a group and society of users. Chase (1969) declares that the purpose of language use is to communicate with others, to think, and to shape one's standpoint and outlook of life.

Today, in every field, in humanities, every research requires a general view of culture. It is used in archaeology, linguistics, history, psychology, sociology and etc. It is even said that man is an animal with culture. That is to say, the factor which differentiates the human being's behavior from the behavior of animal is culture (MesbaheYazdi, 2005). In general, from the sociological perspective, culture is the total of the inherited and innate ideas, attitudes, beliefs, values, and knowledge, comprising or forming the shared foundations of social action. Likewise, from the anthropological and ethnological senses, culture encompasses the total range of activities and ideas of a specific group of people with common and shared traditions, which are conveyed, distributed, and highlighted by members of the group (Collins English Dictionary 2003).

There are about two or three hundred and even more definitions of culture. With respect to the definition of culture, Edward Sapir (1956) says that culture is a system of behaviour and modes that depend on the unconsciousness. Rocher (1972, 2004), an anthropologist, believes that "Culture is a connection of ideas and feelings accepted by the majority of people in a society" (p. 142). Undeniably, culture is learned and shared within social groups and is conveyed by nongenetic ways. Goodenough (1996) claims that culture is a systematic association of people that have a certain way of life. Therefore, culture is the only distinction between human and animals, culture is for men, only. T. S. Eliot (1961) considers culture as a capital means for developing the process of a society, for helping economic stabilization and political security. Spencer (1986) believes that the super organic factor is only for man, whereas; the other two factors are the same for a man and animal.

In view of anthropology the word culture is to be interpreted, not in its classical sense, but in what might be described loosely as its anthropological sense. In fact, this is the sense in which Herder proposed that the term should be used; but it was not until about eighty years later that anthropologists writing in English adopted this usage. In this second sense, culture is employed without any implication of unilinear human progress from barbarism to civilization and without a prior value being made as to the aesthetic or intellectual quality of a particular society's art, literature, institutions and so on. In this sense of the term, which has spread from anthropology to the other social sciences, every society has its own culture; and different subgroups within a society may have their own distinctive subculture. Herder's promotion of the word culture in this sense was bound up with this thesis of the interdependence of language and thought, on the one hand, and, on the other, with his view that a nation's language and culture were manifestations of its distinctive national spirit or mind. Indeed, many other writers in the Romantic movement had similar ideas. This is one strand in the complex historical development of the so-called Sapir-Whorf hypothesis, which dominated all discussion of language and culture.

Although the word culture is now widely employed in the social sciences, and especially by anthropologists, in the sense that has just been identified, it can be defined, technically, in several different ways. Culture may be described as socially acquired knowledge, to be precise, as the knowledge that someone has by virtue of his being a member of a particular society. Two points must be made here about the use of the word knowledge. First, it is to be understood as covering practical knowledge: both knowing how to do something and knowing that something is or is not so. Second, as far as prepositional knowledge is concerned, it is the fact that something is held to be true that counts, not its actual truth or falsity. Furthermore, in relation to most, if not all, cultures we must allow for different kinds or levels of truth, such that for example the truth of a religious or mythological statement is evaluated differently from that of a straightforward factual report. Looking from this point of view, science itself is a part of culture.

And in the discussion of the relationship between language and culture no priority should be given to scientific knowledge over common-sense knowledge or even superstition.

Although many researchers believe in a relationships between language and culture, there are a few who remain unconvinced of this. Boas, for example, was a staunch believer in no connection between the two. Comrie found no grounds for it either, while Pinker had "…no patience at all for any of Whorf's ideas." (Wardhaugh, 2002, p 225).

Other researchers, however, did find evidence of some influence of one on the other. Lucy was one of these researchers. In his study of pluralization of nouns between English and Yucatec Maya, he discovered that the latter did not have plurals for inanimate objects. This made a difference in how the Yucatec Maya viewed the world. For example, Lucy's research showed they were not conscious of as many countable nouns as the English speakers were (Wardhaugh, 2002). Whorf, himself, did research on the matter and found in his studies with the Hopi of America that their world view was quite different from that of a Standard Average European (SAE). The Hopi looked at the concept of time as a process while the Europeans viewed it as a definite fixed state (Wardhaugh, 2002).

Brown is convinced there is a connection between language and culture. He says, "It is apparent that culture… becomes highly important in the learning of a second language. A language is part of a culture, and a culture is part of a language; the two are intricately interwoven… (Bown, 2000, p. 177). Research done by Robinson-Stuart and Nocon in 1996 as well as Scollon and Scollon in 1995 confirm this belief (as cited in Brown, 2002).

Language is the principal means whereby we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways. Language, the most commonplace of all human possessions, is possibly the most complex and the most interesting.

The people express facts, ideas or events that are communicable because they refer to a stock of knowledge about the world that other people share. In other words, language expresses cultural reality.

Indeed, there are various ways in which people use the spoken, written, the speaker's tone of voice, accent, conversational style, gestures and facial expression. Through all its verbal and non–verbal aspects, language embodies cultural reality. That is, culture has a direct effect on language. Language and culture are closely correlated.

Speakers identify themselves and others through their use of language, they view their language as a symbol of their social identity. The prohibition of its use is often perceived by its speakers as a rejection of their social group and their culture. So, we can say that language symbolizes cultural reality (Claire Kramsch, "Language and Culture").

Human being is a social creature. In fact, man is a receiver and sender of messages who assembles and distributes information (Greimas, 1970). Sapirinsists that "every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense" (Sapir, 1956, p. 104).The tool for this communication is language.

Concerning the above discussion we can say that language is an inevitable part of culture because: 1) it is a part of culture that we inherit from our ancestors; 2) language is the dominant tool with the help of which we learn culture; 3) language is a significant phenomenon – to understand the essence of culture (religion, literature, science) one should consider these phenomena as codes generated within language.

In conclusion, we can stress that languages reflect culture. It is often said that language is a "mirror" of a particular community because language reflects its spiritual and material cultures. Thus, it can be claimed that there are close relations between language and culture.

1.2. The notions of the Conceptual, Linguistic and National World Pictures

Studying the problems of language and culture correlation as well as the ways of conceptualizing reality, of creating and presenting knowledge about the world in the linguistic semantics is a part of such areas of modern linguistics as cognitive linguistics and linguistics. This section is aimed to identify the main features of the linguistic world picture. The interrelation of language and intellect, their correlation with culture and reality still remains one of the difficult questions both in linguistics and philosophy.

The emergence of the term "world picture" in linguistics is due to the turn of science to the problem of reflection a human being in language, to consideration the language as a key phenomenon that formshuman's personality. The term "world picture" is one of the fundamental concepts that expresses the relationship betweena human and the world. The images of the world are extremely diverse, as it is always a unique perspective of the world, its semantic construction in accordance with certain logical outlook.

There are as many pictures of the world as there are the ways of worldview, because each person perceives the world and build its image considering his experience, his knowledge, his language. The term "world image" was introduced by Ludwig Wittgenstein in his work «Logico Philosophicus Tractatus". Later the term "world picture" has been considered in the works of the German scholar Leo Weisgerber, who tried to bring the philosophical ideas of Wilhelm von Humboldt and Herder and to relate them to language.

The concept of "linguistic world picture" is rising to the Humboldt's study of the "inner form" and "the spirit of people"[P.234-236]. Currently, there are many definitions of the term "world picture". Thus, V.I. Postovalova understands the world view as a "global image of the world, that underlies in the human's worldview, representing the essential features of the world and as a result of all spiritual activity of a man." M.V. Pimenova notes that the world views are connected with changes in the scientific paradigm "Changing the world view

patterns in the history of any science shows that not all of their elements can be compared with an objective reality. Consequently, the question arises: what are the grounds for ontologization of our understanding of the world, how are the elements of the world view correlated to objective reality? ". It should be noted that the linguistic world picture does not stand in a line with some special world images, it precedes them and forms them as a person is able to understand the world through language, in which both universal and national experiences are fixed. In linguistics, in addition to the term linguistic world picture, there is also the term conceptual world picture, ethnic (national) world picture. The terms "linguistic world picture" and "conceptual world picture" should be distinguished: the linguistic world picture - is a model of the world, reflected in the language and existing in the language.

As G.V. Kolshansky emphasized, "each language creates its own conceptual world, which serves as a mediator between reality and a man. A person can be guided only by the world given to him through the language consciousness, his mother tongue" (Kolshansky, P.23-29). The terms "linguistic world picture" and "conceptual world picture are differentiated in science. According to many scientists' opinion, "Every natural language reflects a certain way of conceptualizing (perception and organization) of the world and thus the concepts expressed in language form a unified system of beliefs, which is a kind of "collective philosophy" and it is "imposed" to all native speakers as mandatory."

B.A. Serebrennikov pointed to the necessity of distinguishing between the two pictures of the world - a conceptual and linguistic: "Conceptual world view is richer than linguistic world ... as apparently different types of thinking are involved in its formation." Conceptual world view is an image of the world, not dressed in any system of signs. It is in the human mind in the forms of concepts. According to V.A. Maslova, "linguistic world picture matches the logical reflection of the world in people's minds in general." This is explained by the unity and universality of the nature and structure of human intellect, a single categorical system and a

single biological organization of a human. Most linguists agree that the conceptual world picture entails a broader row of concepts than the linguistic world picture.

As E. Kubryakova noted: "The world picture is how people draw the world in their imagination, the phenomenon which is more complex than a linguistic world picture, i.e. the part of the conceptual world of man, which is attached to the language and has its refraction through language forms." Thus, the conceptual world picture is a system of human knowledge about the world, the mental reflection of cultural experience of the nation; the linguistic world picture is its verbal embodiment. A view of the world is reflected in the world image Kubryakova, P.125-130). Some researchers do not use the term "conceptual picture of the world", replacing it with a synonym "conceptual sphere" (A.V. Medvedeva, Z.D. Popova, I.A. Sternin, V.I. Ubiyko), which was introduced by Academician Likhachev. According to his definition, conceptosphere is "a set of concepts of the nation. It is formed by all the potentialities of the language. The richer the culture of nation, its folklore, literature, science, art, historical experience, religion, the richer is the conceptosphere of people".

Y.D. Apresyan' view is of a particular note. He substantiated the idea that the linguistic world picture is "naive." It completes some objective knowledge of reality, often distorting them. A set of assumptions about the world, concluded in the meaning of different words and phrases of the given language, is formed in a certain system of beliefs or prescriptions.

Studying the phenomenon of linguistic world picture, V.A. Maslova notes that "the term linguistic world picture is nothing more than a metaphor. In fact the specific features of national language, in which a unique socio-historical experience of certain national community is recorded, create not any different unique world image for the native speakers, but only a specific color of the world, due to the national significance of objects, phenomena, processes, selective attitude towards them, which is generated by the specific activity, lifestyle and national culture of people. "The expression "linguistic world picture" indicates other

possible ways of describing the world, and the basis of all these methods is the very possibility of representing the world as an image (Maslova, P.34-39).

The problem of a linguistic world picture is closely connected with the problem of metaphor as one of the ways of its creation. In this case lingual world image serves the purposes of conceptual image expression. And this very form of expression includes all the linguistic mechanisms that organize the linguistic world.

As V.I. Postovalova notes "world picture is not the image of the world in a mirror, but an open "window ", namely the interpretation of the world, the act of understanding the world ... it depends on the prism through which the vision of the world is made." The role of the prism most successfully executed by metaphors which are able to provide a review of the already known.

Linguistic world picture is a system of mental representations (concepts), embodied in the semantics of linguistic units - multi-dimensional entities. Linguistic world picture does not copy the reality, but it creates a familiar image, that is a reflection of reality fixation. And, of course, linguistic world picture of different languages will vary as it will be determined by the specificity of the conditions of life and work, history, economical development of other nations.

Such philosophers as G.A. Brutyan, R.I. Pavilyonis and linguists Yu. N. Karaulov, G.V. Kolshansky, V.I. Postovalova, G.V. Ramishvilli, B.A. Serebryannikov, V.N. Teliya differentiate between the conceptual and the linguistic world pictures.

The relationships between these phenomena are very intricate. The boarders between them are very unsteady and uncertain. Let'sus discuss the relationships.

The conceptual world picture is the reflection of the world in the human mind, the individual perception of the world, the information about the environment and the man. In the conceptual world picture the main components of human consciousness, cognitive, moral, aesthetic, correspond to the spheres of human activity: science, morality, law, art and etc.

The cognition of the objective reality is resulted in the creation of the conceptual world picture. The sources of conceptual world picture have been considered by V.V. Morkovkin:

a)   knowledge   acquired from practical activity as a result of interrelation of the man, nature and society;

b)   knowledge taken from texts;

c)   knowledge generated in the process of thinking;

d)   knowledge instilled by mother tongue – "cognitive inheritance", or "a start-up capital"

The conceptual world picture is based on all the mentioned sources. The world picture is **a mental entity**. The basic elements of world picture are the so calledinformemes. The conceptual world picture is exhibited in language and mimics, in art and music, in rituals and etiquette, in ways of house holding, in sociocultural stereotypes of people's behavior and etc.

As for the linguistic world picture it is based on the knowledge instilled by mother tongue (linguistic source), its units and categories. The language worldpicture occupies considerable space in the conceptual world picture, because knowledge taken from native language is far superior in terms of diversity and quality than the knowledge derived from all other sources combined. It is expedient to say that any knowledge possessed by a human being in one way or another is due to language. The conceptual world picture fixed in the language – is called linguistic world picture.

The so-called "categorization of the world", which is often mentioned in connection with the language world picture is carried out not in the language, but with the help of cognitive classifiers and belongs to the cognitive world picture. The language does not divide (categorize) reality - it reflects and fixes cognitive division; language only signals about this categorization.

Linguistic world picture categorize the world by:

a)   nominative means of language – lexemes, set expressions, phraseological units, which fix this or that categorization and classification of objects;

b)   functional means of the language - selection of vocabulary and phraseology in communication; setting most frequently used, communicatively relevant linguistic resources;

c)   image bearing means of language - the national-specific imagery, metaphors;

d)   phonosemantic units of the language;

e)   discourse mechanisms of language - specific tools and strategies of text formation, reasoning, handling disputes, dialogue, building a monologue text, particularly the strategies and tactics of communicative behavior of the people in the standard communicative situations, methods of construction of various genres of texts;

f)   evaluative strategies and interpretation of linguistic utterances, discourses, texts of different genres, criteria for evaluating them as models of texts, etc.

The linguistic world picture – is **a mental and lingual entity**, its elements are concepts. The language world picture is exhibited in an ethnic language. The language world picture is determined by the ethnic language and is represented in it. The relations between the world picture and the language world picture can be described as the relation between the whole and the part.It is the essential part of the conceptual world picture, reflecting only part of the "image of the world." It counts for the contradiction between the infinity of the world and the finite number of discrete units of language. E.S. Kubryakova states that the language world picture is an important part of an overall conceptual model of the world in the human mind (Kubryakova, 1988. c 169).

Therefore, the linguistic world picture is a mental and lingual entity, the information about reality, fixed in individual or collective consciousness and represented by linguistic means. The language determines the specificity of the language world picture and its nature. The man cognates the objective reality and records the results of cognition in the word (language). The knowledge represented in linguistic world picture, whichis also called "linguistic world representation", "linguistic model of the world".

The language world picture is of a dual nature. On the one hand, it is determined by the living conditions of the people, the material world that determines their consciousness and behavior, which is reflected in their language world picture. On the other hand, a human being perceives the world primarily through the native language, its semantics and grammar determining the structure of thought and behavior. The linguistic world picture is a subjective image of the objective world; it bears the features of the human way of world perception. In other words,it is characterized by anthropocentrism, a system concentrating on human factor in the language. The linguistic world picture is the holistic, global image of the world, which is the result of human's spiritual activity.

The language world picture fulfills two main functions: interpretative, which provides world perception; and regulative, which helps to orientate the man in the world. Besides the main functions, there distinguished others ones: nominative - the nomination of objects, signs, phenomena, relations, situations, events and etc.); identifying – identification of world phenomena; social – denoting reference of the man to this or that culture.

Each ethnic language reflects a specific world picture, i.e. characterized by a specific way of world perception and organization.

Each nation perceives the world in its own unique projection. The specifics of this projection is embodied in the language forming a national linguistic picture of the worldtransmitted from generation to generation. The man unconsciously models the world according to his national mentality, character, lifestyle, etc.

The national world picture is also reflected in people's behaviour, in stereotypical situations, in ideas and judgments aboutthe reality.

According to the study of the linguisticworld pictureincludes the following constituents:

a)	the description of the "categorization of reality," reflected in paradigmatic relations of linguistic units (lexical-semantic and lexical-phraseological groups and fields);

b)   the analysis of nationally specific meanings and cultural component of linguistic units;

c)   the analysis of lacunas (gaps) in the language;

In the structure of linguistic world picture, we can outline universal and national components, which are predetermined by linguistic and extra linguistic factors. The factors determining the universal component in the linguistic world picture are:

- all people in the world belong to one civilization, to one historical time;
- people all over the world are surrounded by the same material world;
- universality of biological and social essences of the humans;
- similar laws of cognition and the same mechanism of cognitive processes as homo sapiens'.

All these factors determine the common logical- semiotic basis of all the languages, which stipulate understanding between representatives of different nations, they use universal system of signs for formation and transference of ideas and communication – a language.

Along with this, each national language though referring to one language family is characterizedby a specific reflection of the world. Different nations see the world through different angles, through a national prism.

The factors, which determine the national component of the linguistic world picture, are as follows:

-geographical and climatic living conditions;

-a specific cultural-historical experience of people;

- type of life management (a settled way, a nomadic way);

-mentality, psychological type of perception the world;

-religion, traditions;

-specific language construction.

Thus, national and linguistic world pictures are closely connected notions. Each nation has its own national image of the world. National world picture can be considered as a system of notions verbalizes by language means.

The study of the key national images will reflect the specifics of world perception. The language plays the most significant role in the reflection of these national images on different language levels (words, phraseological units, proverbs and sayings), stylistic means (metaphor, similes, symbols), literary texts.

Summary of the first chapter:

Nowadays the problem of human communication is one of the most significant subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Since it is the most important means of communication among human beings, the relation between language, culture, and their mutual interactions is of high significance. Our research is done in the frameworks of cultural linguistics, which is considered one of the main trends of modern linguistics.

Language is a main part of culture and it reveals the features of national mentality, character, spiritual life, etc. According to the linguistic literature related to this issue, the following basic assumptions can be outlined:

- the material and spiritual cultures are embodied in language;
- any culture has its national character presented in language;
- language of one specific culture is an expression of "national spirit".

In fact, language is an inevitable part of culture because:

- it is a part of culture that we inherit from our ancestors;
- language is the main tool through which we learn culture.

On the basis of above mentioned assumptions, a new rapidly expanding science called cultural linguistics emerged. Cultural linguistics is a relatively new discipline that has arisen at the cross-road of two sciences – linguistic and cultural studies. One of the main aims of cultural linguistics is to define culturally-relevant language units, including texts. The study of linguistic literature shows that culture specific units can be found in such groups of words as: non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, speech formulas of etiquette, etc.

Summing up the results of the research done in this sphere, we can outline the following issues studied in cultural linguistics:

- culture and nationally specific units (names of clothes and food, sport terms, names of public places, anthroponyms);
- speech formulas of etiquette;
- proverbs, sayings, quotations;
- culture specific stylistic devices;
- descriptive context conveying information about national holidays, traditions, historical events etc.;
- the issues of language and religion;
- text as a cultural unit;
- cultural concepts.

It is acknowledged that efficient communication is impossible —without deep and wide background knowledge of native speakers' culture which implies ways of life, mentality, vision of the world, the national character, customs, beliefs, systems of values, kinds of social behavior. In this respect, the notion of 'world picture" is considerably essential. There are the following types of world pictures:

- conceptual world picturedefined as a global image of the world, as a synopsis of knowledge structures is reflected in individuals' mind as a result of their intellectual activity.
- language world picture is understood as an explicated with the help of various language means world model, as language fixation of knowledge structures, aslanguage representation of the world;
- national world picturereflects the experience of a concrete national community.
- the world picture is verbalized by all language means – lexicon, phraseology, language forms, syntactic structures and texts.

Summing up, we can conclude that linguoculturology is an intensively developing branch of modern linguistics, and the linguocultural approach to linguistic units is a great importance for the development of this science.

Chapter II. Image bearing language means and their cognitive aspects

2.1. Types of imagery

The category of imagery being much discussed still has some underwater stones and it is accounted for the different interpretations of the terms "image" and "imagery". **Imagery** means to use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses. Usually it is thought that imagery makes use of particular words that create visual representation of ideas in our minds. The word imagery is associated with mental pictures. However, this idea is partially correct. Imagery, to be realistic, turns out to be more complex than just a picture.

Genetic roots of the phenomena category go back to the works by ancient philosophers - Aristotle, Cicero and others. A.A Potebnya and V.V. Vinogradov find the first scientific description of this notion in the theory of poetic image. They studied imagery at the level of text and regarded it as an important component of text semantics.

According to D.U. Ashurova, "The deep structure of imagery consists of three components: 1. Image referent; 2. Image agent (reflected object); 3. Image basis (common features which arise from the principle of similarity)" (Mezenin, 1983). For example, ***her voice is music to his ears*** (This sentenceimplies that her voice makes him feel happy).In the sentence *"her voice"* is image referent, *"music"* is image agent then "the tone of music" and "the tone of voice" is served as an image basis.

In general, there are different trends in the study of imagery:

1. Some scholars claim that imagery is created by various image- bearing stylistic devices- metaphor, metonymy, simile, antonomasia, etc (Khuharenko, 1988, Arnold, 1999).

2. Others argue that imagery at the level of the text is not limited to the use of figurative means.

From the linguistic point of view, imagery is createdby various stylistic devices: metaphor, metonymy, simile, periphrasis, euphemism, symbol, etc, manifesting different types of imagery:

1. Visual Imagery: relating to visual scenes, graphics, pictures, or the sense of sight. *Eg;The clouds were low and hairy like locks blown forward in the gleam of eyes.The iced branches shed 'crystal shells.'*

2. **Auditory Imagery:** relating to sounds, noises, music, sense of hearing or choosing words with a sound that imitates real sounds in the form of onomatopoeia. Words such as "bang!" "achoo!" "cacaw!" "buzz!" all work to describe sounds that most people are familiar with. Onomatopoeia is used mostly in poetry, but has its function in prose.

Eg.:Joanna, the minute she set her eyes on him, let loose the scream of her life.The rumbling sound of clouds, indicated start of monsoon.

3. **Olfactory Imagery:** is concerning aromas, smell, odors, scents, or the sense of smell.*Eg.:She smelled as sweet as roses. I was awakened by the strong smell of a freshly brewed coffee.*

4. **Gustatory Imagery:** pertains to tastes, flavors, palates or the sense of taste.*Eg.: Christina served the bland sea-prawns pasta with the sweet marianasauce. Joshua touched the naked wire. It was the biggest mistake of his life.*

5. **Tactile Imagery:** is concerning physical touches, textures or the sense oftouch.*Eg.: The cold water touched his skin and he felt a shudder run down his spine. Chloe came running and touched every nook and corner of my face with her slobbering tongue.*

6. **Kinesthetic Imagery:** pertains to movements or the sense of bodily motion.***Eg.:****Ange's heartbeat was so loud, she felt it could be heard across the room.The clay oozed between Jacob's fingers as he let out a squeal of pure glee.*

7. Organic Imagery or Subjective Imagery: are the personal experiences of a character's physique, body, including emotion and the senses of hunger, thirst, fatigue, sickness, agony and pain.*Eg.: Life is too much like a pathless wood.*

Thus, imagery is the author's use of descriptive and figurative language to represent ideas, actions and entities in a way that it appeals to a reader's physical sense. The novelist uses words and phrases to create "mental images" for the reader. Imagery is one of the strongest strategies in literature. The author's writings are visualized more realistically with the help of imagery. Imagery awakens the reader's sensory insights by using allusions, descriptive words, metaphors,personification and similes etc.To illustrate this, let`s turn to the analysis of a poem by Robert Frost "After Apple-Picking".

My long two-pointed ladder's sticking through a tree
Toward heaven still,
And there's a barrel that I didn't fill
Beside it, and there may be two or three
Apples I didn't pick upon some bough.

But I am done with apple-picking now.
Essence of winter sleep is on the night,
The scent of apples: I am drowsing off.
I cannot rub the strangeness from my sight
I got from looking through a pane of glass
I skimmed this morning from the drinking trough
And held against the world of hoary grass.
It melted, and I let it fall and break.
But I was well
Upon my way to sleep before it fell,
And I could tell
What form my dreaming was about to take.
Magnified apples appear and disappear,
Stem end and blossom end,
And every fleck of russet showing clear.
My instep arch not only keeps the ache,
It keeps the pressure of a ladder-round.
I feel the ladder sway as the boughs bend.
And I keep hearing from the cellar bin
The rumbling sound
Of load on load of apples coming in.
For I have had too much
Of apple picking: I am overtired
Of the great harvest, I myself desired.
There were ten thousand fruit to touch,
Cherish in hand, lift down, and not let fall.
For all
That struck the earth,
No matter if not bruised or spiked with stubble,
Went surely to the cider-apple heap
As of no worth.
One can see what will trouble
This sleep of mine, whatever sleep it is.
Were he not gone,
The woodchuck could say whether it's like his
Long sleep, as I describe its coming on,
Or just some human sleep.

In this poem, nearly all types of imagery can be observed. Let us consider them one after another.

In the poem "After Apple-Picking"**visual imagery** is expressed in the following lines: …*magnified apples appear and disappear...every fleck of russet showing clear; Once by the Pacific - the clouds were low and hairy...like locks blown forward in the gleam of eyes…Birches - the iced branches shed "crystal shells"; …October - Enchant the land with amethyst…; Good Hours - the cottages up to their shining eyes in snow.*

Auditory imagery is represented in the next lines *... the rumbling ... of load on load of apples coming in; Mowing the scythe whispering to the ground...; The Runaway - the miniature thunder...; the clatter of stone...; An Old Man's Winter Night - the roar of trees, the crack of branches, beating on a box... Stopping by Woods on a Snowy Evening - the sweep of easy wind and downy flake.*

Olfactory imagery: - *Essence of winter sleep in on the night, the scent of apples...To Earthward* - musk from hidden grapevine springs... Out - *the sticks of wood "sweet scented stuff"*...Unharvested - *A scent of ripeness from over a wall...smelling the sweetness in no theft*...To a Young Wretch - *the boy takes the tree and heads home, "smelling green"*

Gustatory imagery: although not specifically mentioned, the taste of the apples is implied. *...To Earthward - I craved strong sweets ...now no joy but lacks salt; Blueberries - the blueberries as big as your thumb...with the flavor of soot; A Record Stride - the walking boots that taste of Atlantic and Pacific salt; The Exposed Nest - A haying machine passes over a bird nest without "tasting flesh".*

Tactile imagery can be observed in the following sentences: *…the fruit to "Cherish in hand"...Moon Compasses - "So love will take between the hands a face.."...The Death of the Hired Man - Mary touches the harp like morning-glory strings and plays some tenderness…The Witch of Coos - the bed linens might just as well be ice and the clothes snow…On Going Unnoticed - You grasp the bark by a rugged pleat,/ And look up small from the forest's feet.*

Organic imagery: *…My instep arch not only keeps the ache, It keeps the pressure of a ladder round…Storm Fear - My heart owns a doubt, It costs no inward struggle not to go…Birches - It's when I'm weary of considerations/ And life is too much like a pathless wood, etc…The White-Tailed Hornet - "To stab me in the sneeze-nerve of a nostril"...Spring Pools - the trees drinking up the pools and along with it, the flowers*

Kinesthetic imagery: *... "I feel the ladder sway as the boughs bend." Bereft - Leaves got up in a coil and hissed,/ Blindly struck at my knee and missed.*

Ghost House - the black bats tumble and dart…A Late Walk - the whir of sober birds, is sadder than any words…Once by the Pacific: "Shattered water …Great waves looked over others coming in,".

Thus, the analysis of the poem shows that various stylistic devices create imagery: metaphor, metonymy, simile, periphrasis, symbols,etc. manifesting different types of imagery. The main stylistic device used in this poem is metaphor that is interesting in many respects since it conveys various shades of visual, gustatory, olfactory sensations.

2.2 Language means creating imagery

Imagery can be reflected on all the language levels: phonetic, lexical, phraseological, and text level.

Let us consider imagery on the **phonetic level**. For instance, *alliteration* is observed in the phraseological unit "***down in the dumps***" (to be in depression), where the first consonant is repeated; "***baby blues***" (depression after giving a birth); *peak and **p**ine* (be in a sorrow); *a **h**eavy **h**eart*;

Certain sounds, if repeated, may produce an effect that can be specified. For example the sound [m] is frequently used by Tennyson in the poem "The Lotus Eaters" to give a bright image.

> *"How sweet it were,*
> *To lend our hearts and spirits wholly*
> *To the **m**usic of **m**ild-**m**inded **m**elancholy;*
> *To **m**use and brood and live again in memory."*

A skilful example of auditory imagery is shown by Robert Southey in his poem "How the Water Comes down at Lodore." The title of the poem reveals the purpose of the writer.

By artful combination of words ending in **-ing** and by the gradual increase of the number of words in successive lines, the poet achieves the desired auditory imagery by means of *onomatopoeia*. The poem is rather too long to be reproduced here, but a fewlines will suffice as illustrations:

> *"And nearing and clearing,*

And falling and crawling and sprawling,
And gleaming and streaming and steaming and beaming,
And in this way the water comes down at Ladore."

Assonance is another phenomenon, whichis often met: d**ow**n in the m**ou**th - the repetition of the same sound.

On the **lexical level,** imagery is representedby simple and complex words. The most interesting are the image-bearing words, which render national colouring. These lexemes are morphologically motivated and based on metaphors. For example: '*dangler*'is an idler, loafer who is hanging down his legs (a physical movement serves a motivation in this case).

In our research, we will deal with image-bearing words related to social characteristic of a human being. We distinguish 5 semantic groups: "*Attitude to work*", "*Financial position*", "*Relations in Society*", "*Social problems*", "*Mental abilities*".

Let us consider each group separately: "Attitude to work" is among basic human values, which is widely reflected by image-bearing words. For instance, 'carelessness' can be described through the word "*butterfingers*". The association is linked to the specific feature of butter as a substance, when the fingers are buttered it is easy to drop a thing.

'Practicality', which is sometimes negatively assessed,can be represented by the word "*earthly - minded*", it refers to a person who is not distinguished with high morality.

A person who lacks proficiencycan be called a "*greenhorn*" or "*greener*". The green colour is associated with youth and inexperience in the English culture. Consider the example denoting young and inexperienced period of life: *salad days* (when someone was young).

Leadershipis associated in the English language with a person who rings a bell: "*ringleader*".

A person always seeking for profitis called "a *place-hunter*", being compared to a hunter tracing his victim.

Sluggishness is another feature negatively assessed in society. When a person is not in time and cannot catch up with his colleagues they call him "*a slowcoach*" being compared to the last coach of a train.

An honest worker is called "*even-handed*" which means unbiased attitude to work or "*single- hearted*" devoted to his job.

Idleness being negatively evaluated in English can be described with the help of image-bearing word like "*lazybones*", the motivation is easily observed in this case.

People of different professions can also be associated with some images. For instance, the word 'stewardess' has another synonym: "*air hostess*", which is associated with the main role played by a stewardess in the sky. Another word "*ale wife*" denotes the host of a beer-café, as if the woman is the wife of the ale.

Negative evaluation can be observed in the words denoting featuresof politicians: "*leg-puller*", "*back-bencher*" who is inactive, "*warmonger*" - the politician, who strives for war. These lexemes with a bright inner formbear certain national characteristics and cultural meanings. For example, only in the English parliamentary system there may be the so-called informal members or deputies who are called"*back-bencher*" due to their insignificance in the parliamentary decision- making.

The next lexical-semantic group is "Financial status". The amount of image-bearing words denoting financial position is numerous. The units of this group have a wide varying semantics; it stands for the fact that this group includes not only units reflecting social relationships but moral and ethical issues as well. That's why it seems appropriate to divide this group into subgroups like "Richness" and "Poverty". In this respect, the "poverty" is connected with the image of a broken stone, when a person experiences a financial fiasco he is called "*stone-broke*".

The image of a greedy personis modeled with the help of the associate of 'a fist'. Thus, the words "*hard-fisted*", "*tight fisted*" mean that there is no possibility to take money from the man with such characteristics.

The image of a generous man is associated with the word "hand*": "large-handed", "open-handed", "free-handed"*. These characteristic features are assessed positively in the English society:

He seemed good-natured, he was freehanded, he had money, and he never said anything (The Secret Agent, Conrad Joseph).

The following semantic group is "Relations in Society". English people negatively assess the person playing dominating roles: "*high-hat", "high-handed"* – powerful people. Wearing of high-hats and silk stockings was one of the traditions of rich people in England. The first aristocrat who initiated wearing of silk stockings was the queen Elizabeth I. The relations between the rich and poor were always of confrontational character and the envy to the rich can be reflected by the words like: "*green-eyed", "heartburning*". People of the lower part of social hierarchy are called "*red-neck", "rough - neck*" when they break the rules of behavior, where the component "neck" serves as the main associative of the lack of culture.

The next semantic group is "Social problems". This group is represented by the only wordinEnglish, which is "*goalbird*". In the semantics of the word one can feel sympathy towards the person under arrest due to the usage of the word "bird", which always strives for freedom.

The group "Mental abilities" can be subdivided into "Good mental abilities" and "Poor mental abilities". This subgroup contains a great variety of image – bearing words based on metaphors: "*pudding head*", where mental capacity is compared to that of a pudding, "goosey" as silly as a goose. "*Slowwitted", "blunder-head", "rattle-brained", "weak-minded", "empty-headed", "narrow-minded", "leather-head", "chucklehead", "addlebrained", "feather-brained", "crack-brained*" are the words with high degree of motivation. In the English language, a silly person is characterized by such words like:*blockhead, loggerhead, log-head, timber-head*– the image of all the words is associated with a "log".

The national specifics of image-bearing units associated with 'silly people' in the English can be reflected by means of the images of animals. For instance, a

very silly person is associated with an ass, and therefore we have the word, *dumbass,* to denote such mental ability. "*Bullhead*" is another national specific image, whichis compared to "bulls". Consider the following words as well: "*Mutton head", "beetle head*", "*sheepy".*

The specificity of images associated with 'stupidity' in the English language is closely connected with such notions as 'soft', 'softness': *"soft-head", "softheaded", "soft", "softy".* 'Thick': *"thick-witted", "thick- headed", "thickskulled*" is another component which is often met in literature as one of the bright images. 'Thick' is associated with something silly. As the analysis shows, in the English culture, "silliness " is associated with the adjective 'thick' as well *(thick head, thick skulled, thick wit)* through which knowledge or experience can not get through.

"***Good mental abilities***" are reflected by means of the following words: *egg-head.*   According to English linguoculture the content of the egg is alwaysuseful:*If somebody is anegghead he is very clever because head like an egg has lotsof useful things and helps to be more intelligent.*

Another feature –'inattentiveness'is also negatively assessed in the English linguoculture: *blear eyed:On Thursday morning hegot up very late and dragged himself,* ***blear-eyed*** *and sallow,into his sitting-room to see if there were any letters. (Of Human Bondage by Maugham, W. Somerset).*

There are some phraseological units representing *absent-mindedness* or a person who is not realistic: *air-monger, ballad-monger, castle-builder.* The idea of unreal is reflected through the words: air, ballad, and castle.

The analysis of the language material shows that imagery is reflected on almost all language levels: the phonetic, lexical, and phraseological.

2.3 Stylistic devices creating imagery

Let us consider the following example:

My words are little jars
For you to take and put upon a shelf

Their shapes are quaint and beautiful
And they have many pleasant colours and lusters
To recommend them.
Also the scent from them fills the room
With sweetness of flowers and crushes grasses (A. Lowell)

The main stylistic device in this example is metaphor that is interesting in many respects since it conveys various shades of visual, gustatory, olfactory sensations. Visual metaphor is represented here by the concrete images (*jars, shelf, flowers, grasses*). The olfactory (scent) and gustatory (sweetness) types of metaphor support the visual effect here.

The metaphor is one of the most powerful means of creating images. This is its main function. It is acknowledged that metaphor is the interaction between the logical and contextual logical meanings of a word that is based on a likeness between objects and implies analogy and comparison between them.

Sometimes a metaphor is not confined to one image. The writer finds it necessary to prolong the image by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors.

e.g*1. But there was no May morning in his cowardly human heart.*

2. 'The leaves fell sorrowfully.'

3. A puppet government

4. He is a mule.

5. 'The Tooth of Time, which has already dried many a tear, will let the grass grow over this painful wound.' The expression tooth of time implies that time, like a greedy tooth devours everything, makes everything disappear or be forgotten.

6. He is not a man, he is just a machine!

7.A treacherous calm

Metonymy is another stylistic device distinguished by frequent usage in creating imagery. Metonymy as a genuine stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the

phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own.

By mentioning, only one seemingly insignificant feature or detail connected with the phenomenon the author draws the reader's attention to it and makes him see the character he describes as he himself sees it.

e.g.*The White House said…' (the American government; the press (newspapers and magazines); the cradle(infancy, place of origin);the grave(death); The hall applauded; The marble spoke; The kettle is boiling; I am fond of Agatha Christie; We didn't speak because there were ears all around us; He was about a sentence away from needing plastic surgery* .

It must be noted that metonymy, being a means of creating imagery, generally concerns concrete objects, which are generalized. The process of generalization is easily carried out with the help of the definite article.

As similecan be consideredas another important stylistic means creating imagery, we decided to analyze it more thoroughly.**Ordinary comparison and simile must not be confused. They represent two diverse processes. "Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made common to them.' For example, ' The boyseems to be as clever as his mother'is ordinary comparison. 'Boy' and 'mother' belong to the same class of objects - human beings - and only one quality is being stressed to find the resemblance. But in the sentence: ***"Maidens, like moths, are ever caught by glare,"*** (Byron), we have a simile. 'Mardens' and 'moths' belong to heterogeneous classes of objects and Byron has found the concept **moth** to indicate one of the secondary features of the concept **maiden,** i. e., to be easily lured. Of the two concepts brought together in the simile - one characterized (**maiden),** and the

other characterizing (**moth**) - the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it. Similes forcibly set one object against another regardless of the fact that they may be completely   alien to each other.   In   addition, without our   being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized. The properties of an object may be viewed from different angles, for example, its state, its actions, manners, etc. Accordingly, similes   may   be based on adjective-attributes, adverb-modifiers,   verb-predicates, etc. Similes have formal elements in their structure: connective words such as **like, as, such as, as if, seem.**

Here are some examples of similes taken from various sources andillustratin g the variety of structural designs of this stylistic device. *"His mind was restless, but it worked perversely and **thoughts jerked** through his brain **like the misfiring of a defective carburetor**."* The structure of this simile is interesting, for it is sustained. Let us analyze it. The word 'jerked' in the micro context, i.e., in combination with 'thoughts' is a metaphor, which led to the simile 'like the misfiring of a defective carburetor' where the verb **to jerk** carries its direct logical meaning. So the linking notion is the movement **jerking**, which brings to the author's mind a resemblance between the working of the man's brain and the badly working, i.e.**, misfiring**carburetor.In other words, it is action that is described by means of a simile.

Another example:"*It was that moment of the year when **the countryside seems to faint** from its own loveliness, from the intoxication of its scents and sounds.*" (J. Galsworthy)

This is an example of a simile, which is half a metaphor. If not for the structural word 'seems', we would call it a metaphor. Indeed, if we drop the word 'seems' and say, "The countryside faints from...," the clue-word 'faint' becomes a metaphor. However, the word 'seems' keeps apart the notions of stillness and fainting. It is a simile where the second member - the human being - is only

suggested by the word **faint**. The semantic nature of the simile-forming elements, **seem** and **as if** is such that they only remotely suggest resemblance. Quite different are the connectives **like** and as. These are more categorical and establish quite straightforwardly the analogy between the two objects in question. Sometimes the simile forming **like** is placed at the end of the phrase almost merging with it and becoming half suffix, for example: "Emily Bartch was very pink, very **Dresden-china-shepherdess' like** " In simple non-figurative language, it will assume the following form: "Emily Barton was very pink, and **looked like a Dresden-china-shepherdess."**

Similes may suggest analogies in the character of actions performed. In this case, the two members of the structural design of the simile will resemble each other through the actions they perform. Thus: The Liberals have **plunged** for entry without considering its effects, while the Labour leaders **like cautious bathers** have put a **timorous toe into the water and promptly withdrawn it."**

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example:

*treacherous as a snake, sly as a fox, busy as a bee, industrious as an ant, blind as a bat, faithful as a dog, to work like a horse, to be led like a sheep, to fly like a bird, to swim like a duck, stubborn as a mule, hungry as a bear, thirsty as a camel, to act like a puppy, playful as a kitten, vain ('proud') as a peacock, slow as a tortoise and*many others of the same type. These combinations, however, have ceased to be genuine similes and have become clichés in which the second component has become merely an adverbial intensifier. Its logical meaning is only vaguely perceived.

In the English language, there exist simile-clichés, where the features of the animals are compared with the features of a human being: *sly as a fox, busy as a bee, playful as a kitten, to swim like a duck, lo work like a horse*. These examples will be analyzed in the third chapter *(*see 3.2).

It is interesting to note that the national specific of clichéd similes in the English language is distinguished by the usage of the variety of objects under comparison: *as old as the **hills***, as *cool as a **cucumber***, *as quick as a **monkey***.

The analysis of the most often used similes outlines the main mental featuresspecific for English people. The following examples demonstrate stereotypes about animals and other objects*: as precise as a surgeon, as regular as a clock, as cunning as a fox, as quiet as a mouse, as strong as an ox.*

The list of stylistic devices creating imagery is no way complete. There are many other stylistic devices creating imagery, but the scope of the work does not allow considering them all.

2.4. Cognitive aspects of imagery

Imagery as a phenomenon of style is understood as a conceptual blending of two mental domains on the principle of similarity. I.R. Galperin defines imagery as "a use of language media which will create a sensory perception of an abstract notion by arousing certain associations (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual" (1977: 264). In other words, imagery is "a double vision" of the object and phenomena described in the text, an analogy between the world of reality and that of the author's creative imaginations.

Coming from the assumption of Galperin, we may consider images based on metaphors as cognitive operations. G. Lakoff and M. Johnson also support this view. According to them, such significant notions as conceptualization and categorization are foundimportant when we speak about cognitive modeling.

A cognitive model is a set of characteristic features of the process of categorization in a language. Four types of models can be distinguished: propositional, schematic (imagery), metaphorical and metonymical.

The theory of cognitive models is based on the following assumptions:

1.   Our conceptual system is based on perception, on the physical and social activity of a human.

2.   Our thoughts contain imagery: concepts are not directly related to our experience, they are created by means of metaphor, metonymy, and mental imagery.

3.   Ideas are represented in the form of gestalts, that`s why they are not atomistic, concepts have the similar structure.

4.   Ideas are far bigger than a simple mechanic manipulation by abstract signs; the effectiveness of cognitive processing depends on general structure of the conceptual system and on what notions are in integration at the moment(Kubryakova, 1996: 57).

The latest results of the study of imagery show that imagery at the level of the text is not limited to the use of figurative means. It is inherent in the fictional text even if it does not contain image- bearing stylistic devices. It is accounted for by the fact that the work of fiction is not a direct copy of reality, it is reflection of an imaginary world. This conception is supported by those scholars who tend to treat imagery at the level of the plot of the text (Lotman, 1970; Todorov, 1983). In this sense, analogies between the world of reality and that of the text can be interpreted   as   a   conceptual metaphor.Anumberoftheoristshavesuggestedthatmetaphormayplayaspecialroleinor ganizingconceptualknowledgethroughthe text and helps to create imagery (Black,1954;   1981;Gentner,1983;Kelly&Keil,1987;   Lakoff   & Johnson,1980;Sternberg&Nigro,1983;Tourangeau&Sternberg,1981; Verbrugge & McCarrell,197).George Lakoff and Mark Johnson's theory of metaphor (1980, 1999) provides abasis for describingeveryday cognitive structures using linguistic models and thus, making it possible to uncover both individual and collective patterns of thought and action. They propose a comprehensive concept of metaphor, which enables the reconstruction of cognitive strategies of action.Thedomain   of   love,   forexample,   isoftenunderstood   through theschema*loveisaphysicalforce*,   inwhich   conceptual structuresassociatedwithphysical forces aremappedonto the domain of love,and influencethe way love is understood.Theunderlyingconceptualmetaphorcan be

expressed inanumber oflinguisticmetaphors,suchas "*Sparks fly when they are together*"and"*They were magnetically drawn to one another*."

G. Lakoff and M. Johnson offer their own method of description of the models of metaphors. According to these authors, "metaphorical concepts are the facts of partial structuring of one of the type of experience in terms of the other" (Лакофф, Джонсон, 2004: 112). Consequently, the understanding of the concept is possible when a part of the multidimensional structure is imposed on the other respective part. Such multidimensional structures are characteristic to empirical gestalts, which organize different experiences into structural entity, knowledge structures.

Empirical gestalt – are multidimensional structured unit(Лакофф,Джонсон, 2004: 115). Thus, empirical gestalt can be changed into a more habitual in Cognitive Linguistics notion of "frames". While description of the gestalt the following constituents are distinguished by Jonson and Lakoff:

1. The participants; 2. Parts; 3. Stages; 4. Linear sequence; 5. Cause and effect; 6. Aim.

Thus, while imposing of the part of the source domain into the part of the target domain the process of metaphorization happens.

Metaphors organize thought and shape the way we perceive the world and reality. According to Lakoff and Johnson, most of the metaphors in everyday language are conventional in nature, that is, they are stable expressions systematically used by people. For these researchers, conventional metaphors are created in a culture to define a particular reality. The influence of culture can also be seen in novel metaphors. To Lakoff and Johnson (1980, 142), the meaning of new metaphors will be determined partially by the culture and partially by personal experience of the user. Metaphor appropriation is not a simple process of copying unaltered metaphorical units of language and thought used by the social group. There is always an element of personal reconstruction in the internalization of culturally shared metaphors as individuals are affected by various personal experiences and by exposure to multiple social discourses. Therefore, metaphor is a cognitive model, a specific way of conceptualizing reality in a fictional text.

Thus, G. Lakoff and M. Johnson suggest considering the metaphorical model as a basic cognitive operation, as a means of cognizing the world by means of transference of notions (concepts) from one, usually concrete domain into abstract domain. In the result, we observe the transference from the source domain to the domain of metaphorical expansion, and what is more interesting the transference of structure happens along with the transference of the emotional potential of the source domain as well.

These trends' followers are unanimous in the assumption that imagery is one of the main features of language and speech. Nevertheless, there are some contradictions in the views about the spheres of imagery application, its functions, and means of creating imagery. In our opinion, the limitation of imagery within the frames of one functional style is not justified. Imagery can appear in different functional styles, but its recurrence in the text is different. However, within the approach to imagery as to a semantic and stylistic category, it is necessary to consider it as the main feature of a literary text. It serves the aim to transfer new ideas, to represent world picture at the level of the word and the level of the text.

The function of imagery in literature is to generate a vibrant and graphic presentation of a scene that appeals to as many of the reader's senses as possible. It aids the reader's imagination to envision the characters and scenes in the literary piece clearly. Apart from the above mentioned function, images , which are drawn by using figures of speech like metaphor, simile, personification, onomatopoeia etc. serve the function of beautifying a piece of literature.

Imagery brings in lifelike quality to characters or sceneries in a written work, supporting the reader's imagination. The two main types of language used in literature are: descriptive language and figurative language. Descriptive language allures directly to the senses, however figurative language uses more elusive and refined descriptions and frequently appeals meanings or themes of a work. Both types of language are used to create imagery in literature.

The figurative or descriptive language in a literary work or pictorial images and formation of mental images, figures, or rhetorical images by the action of

imagination is referred to as Imagery. Imagery ignites the visual, kinesthetic, gustatory, thermal and auditory sensations in a reader. Imagery refers to imaginative or mental pictures that make use of certain words that create pictorial representation of ideas in minds of the reader.

Later the theory of metaphorical model was developed by prominent linguists such as A.N. Baranov, Yu.N. Karaulov, I.M. Kobozeva, E.S. Kubryakova, A.P. Chudinov and others. According to A.P. Chudinov, metaphorical model is an existing or coming to existence in the mind of the speaker scheme, which can be reflected by the formula: X is Y (Chudinov, 2003: 70).

The process of the metaphorical modeling is based on interaction of two knowledge structures – a cognitive structure of the source domain and cognitive structure of the target domain. In the process of metaphorization some aspects of the target are structured analogically with the source, thus, metaphorical mapping or cognitive mapping appears (Baranov, 2004).

The modern theory of cognitive metaphor does not provide the answer how exactly these two domains interact, since there is no one commonly accepted way of knowledge structures representation, the methods of frame description, and representation of semantic information in the frame components and slots. But one thing is clear: the source domain is usually more concrete, and it can be explained by the fact that in the result of direct interrelation with reality, it reflects humans' experience. The target domain is the abstract one, not clear, not definite knowledge is represented in this domain. Metaphor allows understanding abstract notions by means of concrete ones.

In the theory of cognitive metaphor, one can find different directions, each of them suggesting specific way of description of metaphorical models. One of them is Descriptive Theory of Metaphor (A.N. Baranov, Yu.N. Karaulov). Within this direction, metaphors are studied in different types of discourses.

This descriptive method is used to study the relations between the significative and denotative descriptors, which reflect the source and the target domains of the

metaphorical model (M-model). Metaphors are represented within this model in the form of pairs of significative and denotative descriptors.

For instance <significative descriptor – denotative descriptor>. Thus, the metaphor "a war of laws" will be represented by two structures:

{<war>, <law activity>;<law>}

The first descriptor <war> is significative and two others <Law activity>, <law>are denotative.

Thus, metaphors described within the framework of the Descriptive Theory is different from traditional cognitive metaphor theory, where metaphor is explained as the interaction of two domains: the target and the source.

The contemporary linguistics is focusing more on the problem of human cognition through language. The language function in this case is not limited and aimed at fixation of the knowledge and storage of the results of cognition, but it is significant for the construction of new conceptual senses by means of operating the old ones, already known (Pavilyonis, 1983; Boldirev, 2001). The results of the research of the language material allow us to reveal the specifics of knowledge structures formation and to create models – schematic constructs, which help understand the complex nature of some objects (Belyaevskaya, 2007:100).

The recurrent model ismetaphor. Conceptual metaphor is the cognitive operation of understanding one sphere through the prism of another. Metaphorisation is the transference of some cognitive structures from "the source domain" to "the target domain". The source domain in comparison with the target is usually represented by concrete knowledge and experience gained in the process of interaction with reality (Lakoff, Johnson, 2008).

The collected material allows considering the specifics of metaphorical modeling of the concept, "A human being is an animal". The investigation of the contexts of this concept indicatea widerange of metaphorical usage. Thus, the conceptual metaphor "A human being is an animal" can be represented through theimages of animals: a horse, a bird, a bear, etc.

Thus, a woman is sometimes compared to **a horse**, due to her constant sadness and tiredness:

p.122 "*She was tall, thin, with a face like an ancient horse, crow-black eyebrows, and an enormous cushion of scarlet hair on her head*" (My Family and Other Animals).

The author focuses on her black eye-brows comparing the colour of the eyebrows with the colour of a crow.

In the next excerpt, the author compares the priest to a crow, mentioning the colour of his robe, which resembles the image of **acrow**:

p. 103 "*A bearded, tall-hatted priest clad in black robes flapped like a crow in the gloom*" (My Fand O).

Thefollowingexampleillustratestheappearanceofan awkward man and compares him to **a prawn:**

p. 119 "*By contrast, Michael was a short, fat, somnambulistic little man who looked like a well-boiled prawn*" (My F and O). This image is accompanied by such epithets like *short, fat, somnambulistic* that produce an ironic effect.

There are some cases when people are compared to animals due to their manners and behavior. Thus, the people's behavior is paralleled with **vultures:**

p. 26 "*The taxi-drivers, perceiving our innocent appearance, scrambled frominside their cars and flocked round us like vultures, each trying to out-shout his compatriots*" (My F and O). Heretheauthorpoints at the habitual manner of taxi drivers to shout and attack tourists as soon as they appear.

A cat is another animal characterized with a sense of superiority over others in the following sentence a cat is compared to a man:

p. 87 "*He had all the sleek, smug self-possession of a cat in season*" (My F and O).

In this example, the author ironically specifies on the image of *a cat in season*, he criticizes the behavior of the human through the image of cats in March.

A man of big sizes is described in terms of **a bear, which**is specific for its largeness andrespect towards it:

p. 32 "*Spiro rolled into the Customs-house like an angry bear*" (My F and O).

Fidelity of the human is compared to the loyalty of **the dog**:

p. 86 "*He watched over Margo's welfare with the earnest concern of a St. Bernard*" (My F and O)

Sometimes human'sintelligence is compared to that one of **a bird**:

p. 223 "*The minute figure on the bed lifted thin, pale lids and looked at me with great tawny eyes that were as bright and intelligent as a bird's*" (My F and O)

Peoplearecomparedto**antelopes**whentheyloosecontrolandbeingnotabletomakedecisionstrytoescape:

p. 71 "*As one man, the BafutBeagles dropped their spears and fled into the long grass like a herd of startled antelopes …*" (BB).

As is seen from the above examples, in the conceptual metaphor "A human is an animal" people are positively or negatively evaluatedthrough the animals' images.

The analysis of the material shows that most often humans are compared to birds (crows, vultures, nightingales, etc.).

Summary of the second chapter:

Over the years, the problem of imagery has been one of the central concerns of philologists, both linguists and literary critics. Imagery as a phenomenon of style is understood as a conceptual blending of two mental domains on the principle of similarity. Imagery is a """ double vision" of the objects and phenomena described in the text, an analogy between the world of reality and that of the author's creative imaginations. There are two approaches to the notion of imagery: broad and narrow. In the narrow sense, imagery is confined to special

linguistic forms creating images (metaphor, metonymy, simile, periphrasis, etc.). In its broad sense, imagery is laid in the plot of the whole text since any work of fiction is not a direct copy of reality, but a reflection of an imaginary world.

There are different types of imagery: visual, auditory, tactile, olfactory, gustatory, kinesthetic imagery. The main stylistic devices creating imagery are metaphors, metonymies and similes.

It is acknowledged that metaphor is the interaction between the logical and contextual logical meanings of a word, which is based on a likeness between objects and implies analogy and comparison between them.Sometimes a metaphor is not confined to one image. The writer finds it necessary to prolong the image by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors.

Metonymy is another stylistic device creating imagery. Metonymy as a genuine stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own.

Simile, a stylistic device creating imagery, is of great significance as well. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Similes and comparisons should not be confused. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one, whichis made common to them.

The cognitive aspect of imagery is in the assumption that imagery ignites the visual, kinesthetic, gustatory, thermal and auditory sensations in the reader's mind. Imagery refers to imaginative or mental pictures that make use of certain words that create pictorial representation of ideas in minds of the reader.

Anumberoftheoristshavesuggestedthatmetaphormayplayaspecialroleinorganizingconceptualknowledge and helps to create imagery. Thus,metaphorical modeling of the concept "A human being is an animal"is presented.

CHAPTER III. NATIONAL SPECIFIC IMAGES IN THE ENGLISH AND UZBEK LANGUAGES

3.1. Zoonyms as national specific means creating images

As is known it is of greatest interest to study the reflection of the human appearance and his inner world in different languages, since it represents national world picture. The study of the human appearance, his psychological and physiological qualities nowadays becomes an issue of heated discussions in linguistics.   However, this question raised the interest in the minds of ancient Greek scientists and at that time, the science physiognomy appeared. In general, physiognomists studied the peculiar features of the human face, his body

construction, weight, heights, and other parameters with regard to his character and psychological temperament.

The analysis of theoretical material shows that many linguists paid attention to the study of the human features, in particular his face and his social and psychological characteristics in relation with zoonyms,which brightly manifest the national world picture (Yu. G. Zavalishina (1998), O.V. Galimova (2004), N.A. Kindrya (2005), E. Yu. Loginova (2007), N.A. Skitina, N. Yu. Temnikova (2007)). Language units denoting or describing human features explicitly demonstrate the specifics of linguistic world picture of certain nation (Yu.D. Apresyan, 1995; T.V. Bakhvalova, 1993, 1995; A.A. Zaliznyak, 2005; N.V. Zemlyakova, 2005; V.V. Katermina, 2004; M.P. Odintsova, 2000; G.N. Sklyarevskaya, 1993; S.G. Ter-Minasova 2000, G.V. Tokarev, 2005, etc.).The role of zoonyms and proverbs in this respect is difficult to overestimate. The specifics of appearance description, social, psychological and intellectual characteristics of humans can be accounted for such extra-linguistic factors as historical development, geographical situation, physiological differences, etc.

The results of our research show that we can classify zoonyms (zoometaphors) reflecting the image of an average Englishmanand the representative of the Uzbek nation into: a) zoometaphors, describing anatomic physical features (general evaluation, parts of body, etc.); b) zoometaphors, describing psychological and moral characteristics (character features, etc.); c) zoometaphors aimed to describe social characteristics (the description of social activity of the human); d) zoometaphors aimed to describe human intellectual abilities.

It is well known that national cultural specificity can be revealed by means of comparative analysis (D.O. Dobrovolsky, V.N. Telia, V.G. Gak). The comparison of images created by zoonyms will help define full correspondence, and absence correspondence of images in two languages.

	The image	Zoonyms representing the image in the English	Zoonyms representing the image in the Uzbek	Examples from literary texts

		language	language	
Zoometaphors, describing anatomic physical features of humans				
1	An attractive person	*chicken, dog, bearcat, canary,chicken, fox, hammer fox, foxy lady, pigeon, stallion, ass, beetle,bitch, butterfly, bat (Afro-American woman)*	*ot, bo`ri, sher, buqa, kapalak, bo`taloq, kabutar, jo`ja, kiyik, qo`zichoq, ohu, tovus,lochin, qaldirg`och, yo`lbars*	***Eng.****: Who is this **stallion** with that dude?* (Dangerous English, 2000); ***Uzb.****:Uning **ohu** ko`zlarida na mag`rurlik van a bir ma`no bor edi. (Sh. Xolmirzayev, Og`ir tosh ko`chsa)*
2	Not a beautiful man/woman	*baboon, crocodile, pig, gorilla, ox, rat, hen, bear (woman), buffalo, dog, crow*	*maymun, kalamush, qurbaqa, cho`chqa, ilon, ayiq, mushuk, sigir, kaltakesak*	***Eng.****: There were not pretties, only **pigs** (Зап. 2008). **Uzb.**: Eshon oyimning yuzi…**maymunning** yuziga o`xhagan tirish badbursh ekan.(M. Ismoiliy, Farg`ona t.o)*
3	Physically not well-developed man/woman	*cow, crow, coyote-ugly, pig, mouse, herring, pelican, cow-cunted, dog, dog biscuit, swamp donkey, heifer, war horse, moose, butterfly*	*kapalak, toshbaqa, jirafa, mol*	***Eng.****: How can you make me go with her to the party? She is a **cow**! () **Uzb.**:**Kapalak** gulni sog`inar, bulbul-kuyni. (Maqol)*
4	Physically well-developed	*zebra*	*ayiq*	***Eng.****: The **zebra** blew the whistle on almost every play* (Торн, 2010). ***Uzb.****:**Ayiq** polvon barcha kuchini yig`ib, bir zarba bilan dushmanlarni yakson qilibdi. (Ertak)*
5	Sexually attractive man/woman	*dog, bearcat, canary, chicken, fox, hammer fox, foxy lady, pigeon, stallion, ass, beetle, wolf*	-	***Eng.****: He was a real **wolf**!*
6	Sexually not attractive man/woman	*sheep, chicken*	-	***Eng****: Wherever Mary goes, the **sheep** follows her, though she doesn`t like him.*
7	A fat, plain, awkward man/woman	*pig, cow (woman), ass, bull*	*ayiq, ho`kiz, cho`chqa, buqa, fil*	***Eng.****: Get that dog out of my garden. It's like a **bull** in a china shop.*

13				*Uzb.:Mehmonning biri aftini burishtirib ogan, buqa bo`yin odam edi. (E.Usmonov, Yolqin)*
8	A dirty man /woman	*Hog (man)*	*cho`chqa*	*Eng:He is eating the last of the food, he is really hog!* *Uzb.:U cho`chqa uylarni yig`ishtirmas, na bir kiyimi, na bir ovqatga qarayi, deb nolidi Norqo`zi. (Mushtum)*
9	A man with a massive body	*elephant, bear, bovine, horse*	*ayiq, ho`kiz, cho`chqa, buqa, fil*	*Eng.: You're actually eaten like a horse (Comedy Club, 2010)* *Uzb.:O`zi ayiqday bo`lib, hamma yerga sig`mas edi. (Meshpolvon, ertak)*
10	A strong, big man	*bull*	*buqa, fil, ot, sher*	*Eng:He was a bull of a man. (Cambridge dictionary)* *Uzb.:Xalilov bilan baxslashib o`tirish shartmi! Xalilov-fil, sen-qo`chqor. (I. Rahim, Ixlos).*
11	A young man	*gosling, puppy, cat*	*jo`ja, jo`jaxo`roz, kuchukcha*	*Eng.: Get rid off these two puppies!(A. Cristie) Are you cats coming to hear my new records? (Глазунов, 1998).* *Uzb.:Zoirjonning qopqara yuzi alamdan ko`karib ketgan, o`tirgan joyida jo`jaxo`rozday bo`ynini cho`zib gapirardi. (O`tkir Hoshimov, QAlbingga quloq sol)*
12	An Afro-American man	*ape*	-	*Eng.: Tell that ape to let me go! (Comedy Club, 2008)*
13	A dwarf man	*shrimp*	*chumoli, sichqon, quyon*	*Eng: He's a little shrimp of a boy.*

				Uzb.:*Shu zamon ko`zingiz oldida birdan, Kichik **chumolicha** qolgusi Farhod. (A. Oripov)*
	A slow man	-	*toshbaqa*	*Uzb.*:*Gal g`o`za parvarishida sudralayotgan "**toshbaqa qadam**" rahbarlarga keldi.*
	A quick man	-	*kiyik, quyon, ohu, kaltakesak*	*Uzb.*:*Qo`lini tortib, yana yuziga parda qildi va **ohu** chaqqonligi bilan yigit yonidan o`tib, shippilaganicha yugurib ketdi. (M. Ismoiliy, Farg`ona t.o)* *Yo`l ustidan chiqib qolgan chaqqon **kaltakesak**lar o`qday otilib kavaklarga kirib ketadi..(A. Qahhor, Maston)*

		Zoometaphors describing psychological features of humans		
1	A greedy man	*cormorant, coon, dingo, beetle, hound, polecat*	*cho'chqa, tong'iz*	***Eng**.: Tell that **polecat** I want to talk to him* (Байков, Хинтон, 2008). *Uzb.*:*Mana Ismat degan yangi director keldi. Shu tuzukmi deb o`ylovdik. G`irt **cho`chqa** ekan. (Yoshlik)*
2	A cunning man	*pig, ram, rat-face, roach, rook, shark, bitch, wolf in a sheep's clothing, fox*	*tulki, ilon*	***Eng**.: You know I have to warn you that jack is a **wolf** in a sheep's clothing.* *Uzb.*:*Ishonmayman-u, lekin qari **tulki** eridan ko`p narsalarni yashirishini bilaman. (O`. Umarbekov, Yoz yomg`iri)*
3	A brave man, a leader	*hairy-ass, donkey, lion*	*sher, xo'roz*	***Eng**:Speed and is so strong a weapon of defense that an active*

				donkey can **Uzb.**:*Bu hujjatni butun rayonga taratamiz, **sher**, obro`ying oshib, cho`qqiga ko`tarilayotganingni bilasanmi?! (I. Rahim, Ixlos)*
4	Not a character	*nit, worm, ass-worm, pigeon, puppy, shrimp, turkey, louse*	-	**Eng**: *Don't be such a **worm**, you don't have to lie to me. (Cambridge dictionay)*
5	An aggressive man	*hairy-ass, hard ass, rough-ass, bearcat, bully boy, cock, tiger, cocky, colt, dog, dog-eat-dog, gorilla, hog, wasp, wolf,bitch*	*buqa, maymun*	**Eng**: *Now **bully boy**,' said the stout man, raising his eyes from his cards for the first time, 'can't you let him speak?(Swimming and Dving, chapter 29)* **Uzb.**:***Buqa**, huddi uyatchan kelinchakdek, yuvosh tortib, xonasiga kirib ketsa bo`ladimi. (Mushtim)*
6	A stubborn man	*mule, ass, bullhead, bullheaded*	-	**Eng**: *I tried to convince Jack to go to the doctor, but he is as **stubborn as a mule.***
Zoometaphors describing social characteristics of humans				
1	A miserable man	*sitting duck, poor fish, jellyfish*	*qo'y*	**Eng**: *Out in the open field, the soldiers were **sitting ducks** for enemy snipers.* **Uzb.**:*Qutidordek **qo`ymijoz** odamning bunday zo` ishga aralashishiga aql bovar qilmasdi. (A. Qodiriy, O`tkankunlar)*

2	A rude man	*animal, ape, ass, cheeky monkey*	*to'ng'iz, ho'kiz, mol*	***Eng**:He's quite a **cheeky little monkey**, isn't he? **Uzb**.:Muhtaram qaynotamizga! Siz bilan meni qorong`u zindonga tushirib, dor ostlarigacha tortgan...Homid ismli bir **to`ng`izni**, nihoyat ikki yillik sargardonlik so`ngida..tuproqqa qorishtirishga muvaffaq bo`ldim. (A. Qodiriy, O`tkan kunlar)*
3	A hardworking, industrious man	*bearcat, alfa dog, top dog, ant*	*chumoli, it, asalari*	***Eng**: He was determined to be **top dog** at the swimming meet. **Uzb**.:Bir gal yarimta bo`shoqni sudrab kelayotgan **chumolini** ko`rganman. (O`. Xoshimov, Ikki eshik orasi)*
4	A timid man	*Rabbit, candy ass, bulldog, scaredy-cat*	*quyon*	***Eng**:Even though he has turned twenty, he's still too timid as **a rabbit** to chat with girls. **Uzb**.:Mayna. Narzi ota bilan gurungunglashishni xoxlamasdi..istamasdi.Bu qari **quyon** biror vahimani javrab, g`ashimni keltiradi, deb javrab indamadi.(Sh. Toshmatov, Erk qushi)*
5	A lying man	*chicken, chicken-livered, dingo, fox*	*tulki*	***Eng**: He is a sly **fox**. **Uzb**.: Haqiqatda bu **tulkilar** uni laqillatardilar. (A. Qahhor, Sarob)*
6	A talkative man/woman	*parrot, rabbit, worm, magpie, ass-kisser, bitch, jackal*	*bulbulugo`yo, to'tiqush*	***Eng**:She doesn't have an original thought in her head - she just **parrots** anything that Sara says. (Cambridge dictionary) **Uzb**.:Ilgari oring kelmas edi, **bulbulugo`yo** eding, - dedi asta Tabibiy. (S. Siyoyev, Yorug`lik)*

7	A foul man/woman	*ass, canary, dog, hound*	*cho'chqa*	**Eng**:*I've never seen so much gorgeous **ass**.(offensive)* **Uzb**.:*Devordan oshib qarab, xir-xir ovoz chiqarib, po`choq titkilayotgan uch- to`tta **cho`chqani** ko`rdi. "Yoshlik"*
8	A betrayer	*louse, pig-fucker, rat, ratbag, rat-face, rat fink, pack rat, snake, scut, toad, mouse, polecat*	-	**Eng**: *For me there could be nothing worse than living with a **pack rat**. (Cambridge dictionary)*
9	An immoral man/woman	*polecat*	*eshak*	**Eng**:*Husband rolling in drunk, stink of pub off him like a **polecat*** **Uzb**.:*Ishqi yo`q **eshak**-dardsiz kesak. (Maqol)*
10	A man in society	*pig, bull, mole, cormorant, horse, chow hound, pig, wolf, hairy-ass, chicken, snake, gosling, puppy, old bat, fish, old goat, pig-meat, old trout, fish, frog, kiwi, bat, cat, cockeyed, whale, rat-arsed, ratted, mule, grasshopper, mustang, rook*	*bo`ri, toshbaqa, chumchuq, qurbaqa*	**Eng**: *Some politicians are wolves in **sheep's** clothing.* **Uzb.**:*Bor ekan-u, yo`q ekan, **bo`ri** bakovul ekan, **tulk**i yasovul ekan, **qarg`a** qaqimchi ekan, **chumchuq** chaqimchi ekan, **toshbaqa** torozibon ekan, **qurbaqa** undan qarzdor ekan...(O`zbek xalq ertagi)*
11	A fashionable man/woman	*hep cats, clothes horse*	-	**Eng**.: *This is a favorite hang-out for the local **hep cats*** (Зап. 2010);
12	A professional	*Bull(detective)*	*it, laycha*	**Eng**.: *He put the most inquisitive **bull** on his trail* (Маковцев, Шевченко, 2004). **Uzb**.:*Ho`jayinning **laychasi**-ku, burnini pir qarich ko`targaniga hayronmiz. (Oybek, Tanlangan asarlar)*
13	A man of a different race	*A monkey (African-American)*	-	**Eng**: *"I'll give you something gently, you **monkey** you."'*

14	A patient man	-	*tuya/baqiroq tuyaning bori yaxshi*	*Uzb.:Suvsizlikni* **tuya** *ko`taradi.. (A. Qahhor, Maston);* *Baqiroq* **tuya***ning bori yaxshi deydilar. Ota-ona borligida bolalar bir-birlari bilan ahil bo`ladilar.(I. Ahmedov, Og`ir operatsiya)*
Zoometaphors, describing intellectual abilities of humans				
1	A clever man	*aurochs, bug, horse*	*ot, tulki*	*Eng: He is really Clever Hans(***horse),** *he can predict anything beforehand.* *Uzb.:Balkim?!-yur* **otni** *oldiga boramiz, u aqlli, balki u bilar? (Hajviya)*
2	Low intellectual abilities man	*ass, baboon, bat, bug,cuckoo,goat, gosling, ox, pilchard, turkey, colt, pig*	*Echki, eshak, tovuk, jirafa*	*Eng.: Are you* **bat** *or what?* (Dangerous English, 2000). *Uzb: Bundan ko`ra go`ng titkaning yaxshi emasmi keksa* **tovuq***!(Oybek, Tanlangan asarlar)*
3	A small-minded man	*bitch, cat's paw, crab, duck*	*it*	*Eng:Come and sit beside me,* **duck;** *If that* **son of a bitch** *gets away with this it would kill me!* *Uzb.:Xalq tovushi tinimsiz guvullaydi:- Buyoqqa chiq* **itlar***! (Oybek, Tanlangan asarlar)*

Let us consider the cases of full correspondence of images in the English and Uzbek languages:

Characteristics	English	Uzbek
Anatomical – physical	**horse-** an attractive person**pig-** a fat, an awkward person; **hog** – a dirty person; **elephan**t, **bull**, **bear** – a man with massive body; **cow** – not a beautiful, fat woman	**horse/ ot** –an attractive person **pig/cho'chqa-**a fat, an awkward, dirty person; **elephant/fil, bull/ho'kiz, bear/ayiq-a** man with massive body, fat person; **cow/sigir**- not a beautiful, fat woman.
Physiological- age	**bull** – a strong and big man	**bull/ho'kiz**, **horse/ot**- a strong and

characteristics			big man.
Social characteristics	1.**rabit** – a timid person"; 2.**parrot** –a talkative man/woman; 3. **ant** –a hardworking person		1.**rabit/qo'yon** – a timid person; **2. parrot/to'tiqush** – a talkative man/woman; 3. **ant/chumoli** – a hard working person
Intellectual abilities	**dog** – a small minded man/woman		**dog/it** – a small minded man/woman

There are national specific images which do not correspond in two languages:

Characteristics	English	Uzbek
Anatomical physical features of humans		
a beautiful, flippant girl	**Butterfly, fox**	**horse/ot**
not beautiful man/woman;	**pig**	**monkey/maymun**
physically well-developed;	**zebra**	**bear/ayiq**
A young man	**puppy, gosling**	**jo`ja, jo`jaxo`roz**
Psychological features of humans		
A greedy person	**cormorant, coon, dingo, beetle, hound, polecat**	**pig/cho'chqa, tong'iz**
A foul man	**ass, canary, dog, hound**	**pig/cho'chqa**
Social features of humans		
A miserable man	**sitting duck, poor fish, jellyfish**	**lamb/qo'y**
A lying man	**chicken, dingo**	**fox/tulki**
An immoral man/woman	**polecat**	**ass/eshak**
Intellectual abilities		
A clever man/woman	**aurochs, bug**	**horse/ot; fox/tulki**
A small-minded man/woman	**crab, duck**	**dog/it**

As is seen from the graph one and the same image can have different connotations in different cultures. For instance, the word "hog", is associated with dirt, while in the Uzbek language the image of the horse is associated with beauty. In the English culture the word "monkey" reveals the meaning of a character man, and when it concerns very energetic children they are called "monkeys", while in the Uzbek culture the image of a monkey is rather negative than positive.

Moreover, there are specific English zoometaphors which were not found in the Uzbek language: "**bat**" – a beautiful Afro-American girl; "**bear**" – physically not attractive woman; "**bovine**" – a heavy man; "**bearcat**" – an attractive woman; "**beaver**" – a man with a beard; "**crow**" – not a beauty; "**shrimp**" – a man of little sizes; "**lobster**" – an awkward man, "**zebra**" – a physically well-constituted man, "**crocodile**"- unattractive woman; "**pilchard**"- low intellectual abilities man; "**turkey**" - low intellectual abilities man.

Besides, for some extra linguisticreasons, there are groups of zoonyms representing the images of Afro-American Diaspora, and images of sexual attractiveness/unattractiveness in English and no similar images found in the Uzbek language.

3.2 The national images of men and women in proverbs and sayings in the English and Uzbek languages

Proverbs and sayings are considered culture-relevant units, since they reflect cultural values and concepts (S.G.Vorkachev, V.I. Karasik, O.G. Potcheptsov). According to Palmer proverbs and sayings are regarded as cultural texts which fix knowledge, experience and expertise of generations, they manifest basic concepts and, thus, reflect the specific cultural knowledge, and associations, which underlie the perception of the world (Palmer, 1996, 25).

Proverbs conveying cultural information and expressing cultural values constitute an essential part of the culture specific layer of the national world picture. Being created in different historical conditions, proverbs contain images, which do not correspond in different cultures. This paragraph is aimed at revealing

national cultural specifics of images representing men and women in the English and Uzbek proverbs.

The images of women are related to their social roles in the family. Let us consider first the specifics of not a married woman. In the English linguoculture the word "maid" represents this image. In accordance with the stereotypes of the English culture, this type of woman strives to get married:

Her pulse beats matrimony.

Marriageable foolish wenches are troublesome troops to keep.

Positive characteristics of an unmarried woman (timidity, mildness*):*

A maid that oft seen, and a gown oft worn, are disesteemed and held in scorn.

Maids must be mild and meek, swift to hear and slow to speak.

The image of a married woman is of great importance for English linguoculture, and it gets positive evaluation, in case:

a) **She spends most of her time at home**:

The wife that expects to have a good name is always at home as if she were lame.

A good wife and a good cat are best at home.

b)   **Not very beautiful and talented**:

There is many a good wife that can not sing and dance well.

A wife knows enough, who knows the good mans breeks from weilycoat [petticoat].

 If you marry a beautiful woman, you marry trouble.

c)**Economic and good at house holding**:

The wife is the key to the house.

 Men make houses, women homes.

 Husbands can earn, but only wives can save.

The foot on the cradle and hand on the distaff is the sign of a good housewife.

d) **Loyal to her husband and timid**:

A king is that poor man whose wife is obedient and chaste.

An obedient wife commands her husband.

A good and virtuous wife is the most precious jewel of ones life.

A virtuous woman is a crown to her husband.

The image of the woman is negative when*:*

a) **She rules the home***:*

The grey mare is the better horse.

It is a sad house where a hen crows louder than a cock.

b) **She betrays her husband:**

When the good man is from home, the good wives table is soon spread

c) **She is mean and grumbling:**

It is a good horse that never stumbles, and a good wife that never grumbles.

He fasts enough whose wife scolds all dinner-time.

Another imageis the image of a **mother**, whichis of great importance as well. This role is always positively assessed:

What the mother sings to the cradle goes all the way down to the grave.

The mothers' heart is the child's schoolroom.

The good mother says not, will you? But gives.

In the English culture, the mother is negatively assessed when she spoils her children by pampering:

A pitiful mother makes a sclad (scabby) head.

A child may have too much of his mother's blessing.

Mother's darlings make but milksop heroes.

Nothing like mammas darling for upsetting coach.

Stepmothers are always negatively assessed:

He that will not hear mother-hood shall hear stepmother-hood.

Who that of hismoders doctrine hath disdayne, shall by his step dame endure

we care and pane.

The image of a **daughter** is connected with expenditure in the English culture:

Two daughters and a back door are three arrant thieves (SBP).

The image of **a widow**is usually described negatively*:*

Sorrow for a husband is like a pain in the elbow, sharp and short.

A good occasion for courtship is when the widow returns from the funeral.

The rich widow cries with one eye and laughs with the other.

A widow presents a danger for the man who marries her:

Take heed of a person marked and a widow twice married.

He that marries a widow will often have a dead man's head thrown in his dish.

The role of a **mother-in-law** is well explicated in the English proverbs:

Happy is she who marries the son of a dead mother (SBP)

Mother-in-law and daughter-in-law are a tempest and a hall storm.

The goodman's mother is always in the goodwives way.

The mother-in-law remembers not that she was a daughter-in-law.

There is one good mother-in-law and she is dead.

As one can see the image of the mother-in-law is always negative, it can be explained by the fact that she isseen in terms of danger towards **daughters –in-law**.

Personal characteristics of woman can be reflected through the description of her appearance and features of character. To negative features we refer:

a) **talkativeness and being not able to keep secrets**:

There's no music when woman is in the concert.

A silent woman is better than a double-tongued man.

A woman's tongue wags like a lamb's tail.

Three women and a goose make a market.

b) **An evil and scolding woman***:*

Fleas and grinning wife wakeful bedfellows.

Every evil but not an evil wife.

Husbands are in heaven whose wives scold not.

Women are like wasps in their anger.

c) **A stubborn woman**:

As the goodman says, so it should be; as the goodwife says, so it must be.

Women and their wills are dangerous ills.

d) **A pretending and lying woman**:

A woman laughs when she can and weeps when she will.

Nothing dries so fast as a woman's tears.

e) **Treachery**:

Women are like wasps in their anger.

Women are necessary evils.

f) **A capricious and hysteric woman**:

Another thing stranger than fiction is woman.

g) **A womanwasting much**:

A fair wife, a wide house, and a back door, will quickly make a rich man poor.

He that will thrive must ask leave of his wife.

h) **A sexually dissolute woman**:

A dishonest woman cannot be kept in, and an honest one will not.

When a goodman is away, a goodwife's table is soon spread.

Woman and a glass are ever in danger.

i) **A creature of evil**:

Woman is the snares of Satan.

Women are saints in church, angels in the street and devils at home.

A woman is an angel at ten, a saint at fifteen, a devil at forty and a witch at fourscore

Three daughters and their mother, four devils for the father

j) **Instability of women**:

Women are as fickle as April weather.

Women are as wavering as the wind.

k) **Intellectual women**:

Men have many faults, poor woman only two: There is nothing right they say, and nothing right they do.

*Women in state affairs like **monkeys** in glass-shops.*

When an ass climbs a ladder, you may find wisdom in women.

Because is a woman's reason.

A woman's mind and winter-wind change oft.

Women have long hair and short brains.

A woman cuts her wisdom teeth when she is dead.

Between a woman's yes and no there is not a room for a pin to go.

l) **A woman distinguished with high intellectual abilities is assessed negatively**:

Guard yourself from the learned woman.

A morning sun, a wine-bred child, and a Latin-bred woman seldom end well.

m) **Beauty of a woman is evaluated negatively as well***:*

The excellence of a wife consists not in her beauty, but in her virtue.

Over the greatest beauty hangs the greatest ruin.

Now let us consider how the image of a woman is explicated in the Uzbek culture. The image of **a married woman** is of great importance for **Uzbek linguoculture,** and it gets positive evaluation, in case:

a) **She is pure and attractive:**

    Ayolning sarishtasi- Ro`zg`orning farishtasi;

    Ayolning sunbuli- yigitning guli;

    Xotin- uyning ziynati, er- mehnati;

b) **She is good at house holding:**

    Biyaning yugurigi yaxshi, xotinning epchili;

    Bo`z yaktak qichitar, yaxshi xotin tinchitar;

    Bo`ldiradigan ham -xotin, o`ldiradigan ham -xotin;

    Ro`zg`or ziynati- o`tin, uy ziynati- xotin;

    Xotin -uy bezakchisi, er-uy ko`makchisi;

Xotinli ro`zg`or- guldir, xotinsiz ro`g`or- cho`ldir.

Xotinsiz uyni ko`r, qaro yerni ko`r.

c) **She is good as a wife and her role is important in the family:**

Xotin — uyning chirog'i.

Xotin — umr yo'ldoshi.

Xotin — erning vaziri.

Yaxshi xotin — yarim rizq.

Yaxshi xotin — hamisha bahor.

According to the Uzbek lifestyle every man can demandhis wife to be a good woman, so the proverbs are based on comparison of positive and negative features (by means of contrast):

Yaxshi xotin arpa unni kabob qilar,

Yomon xotin bug'doy unni xarob qilar.

Yaxshi xotin belgisi —

Buxori qilar terini,

Mullo qilar erini.

Yomon xotin belgisi —

Shaldiroq qilar terini,

Baqiroq qilar erini.

Yaxshi xotin belgisi — xirom qilar terini,

Yomon xotin belgisi — yerga bukar erini.

Yaxshi xotin — betidan semirar,

Yomon xotin — ketidan.

Yaxshi xotin yigit nomin ko'tarar,

Yomon xotin yigit nomin yo'qotar.

Yaxshi xotin yo'q narsangni bor etar,

Yomon xotin keng uyingni tor etar.

Yaxshi xotin yo'qni yo'mzab to'ydirar,

Yomon xotin yolg'iz otni so'ydirar.

Yaxshi xotin kelmasdan burun kuldirar,

Yomon xotin o'lmasdan burun o'ldirar.

The image of the woman is negative when*:*

   a) **She is talkative and not able to keep secrets:**

   Xotinning qaqildog'i — tegirmonning shaqildog'i.

   b) **She betrays her husband:**

   Yomon xotinning o'ynashi ko'p.

   Yomon xotin o'lsa, keng to'shak qolar,

   Yaxshi xotin o'lsa, mehnat-g'am qolar.

   Yomon xotin hayitda eridan chiqar.

The role of a **mother** is difficult to overestimatein the Uzbek linguoculture. This role is always positively assessed:

   Onalik uyning ori bor,

   Otalik uyning — zari.

   Onang o'ldi — otang o'ldi.

   Ota — aql, ona — idrok.

   Ota — bilak, ona — yurak.

   Jannat onalar oyog`i ostidadur.

Theimageofa **daughter**is associated with expenditure and they (daughters) are the possessions of their family in the Uzbek culture.

   a) **as means of expenditure:**

   Qiz bersang qo`sh-qo`sh ketar, kelin olsang qo`sh-qo`sh kelar.

   b) **as a possession:**

Qizi borning- nozi bor.

Qizing bo'y yetsa, qizi yaxshi bilan qo'shni bo'l,

O'g'ling er yetsa, o'g'li yaxshi bilan qo'shni bo'l.

Qiziga joni achigan kelinini saqlar

Historically in the Uzbek family ahusband could have two, three, four or more wives and this causedmany problems between rival wives. This rivalry is called "kundoshlik" and it is negatively assessed:

Kunda urush bo'lsin desang, kundosh qil.

*Kundosh boshingda — **tosh**,*

*ko'zingda — **yosh**.*

*Kundosh xotin kunda **og'riq**.*

Kundoshing bo'lsa-bo'lsin,

Kundoshbachchang bo'lmasin.

*Kundoshli uyda kunda **urush**.*

*Kundoshli uyda **to'zim yo'q**.*

Kundoshlik — ko'ngil g'ashlik.

Kundoshlikka kun tug'mas,

Tug'sa ham, butun tug'mas.

Kundoshning kuli ham kundosh.

Kundoshning kuli ham urishar.

Kundoshning oti qursin,

***Saksovulning o'ti** qursin.*

The role of a **mother-in-law**is well explicated in Uzbek proverbs as this notion is crucial for Uzbek women:

*Qaynona **qaynaydi**,*

*Kelin **aynaydi**.*

Qaynona qo'lidan yog'lik cho'zma yegandan.

Ona qo'lidan quloq cho'zma yegan yaxshi.

*Qaynonaga **tosh otsang**, **tosh olasan**,*

*Qaynonaga **osh bersang**, **osh olasan**.*

Qaynonam — qaynonam,

*Qayin **egachimdan qo'rqaman**.*

As one can see the image of the mother-in-law is sometimes negative, it can be explained by the fact that she represents a danger towards a **daughter –in-law**.

*Itning yovi — **devona**,*

*Kelinning yovi — **qaynona**.*

*Kelin bilan qaynona — **o't** bilan **suv**.*

Kelin bo'yini yashirar,

Tovushini tovdan oshirar.

Kelin bo'ldim — qaynonamga yoqmadim,

Qaynona bo'ldim — kelinimga yoqmadim.

Kelin yomon emas,

Kelin kelgan yer yomon.

Kelin kelag'on bo'ldi,

***Ovul kezag'on bo'ldi**.*

Kelin kelsa uzoqdan,

***Arba-arba osh kelar**.*

Kelin kelsa yaqindan,

***Arba-arba so'z kelar**.*

Kelin kimxob kiyar,

Qaynona qarg'ab kuyar.

*Kelin — **qaynona supurgisi**.*

*Kelinning **tili yo'q***

Qaynonaning — imoni.

The relations between mothers and daughters-in-law are considered the global issue in the Uzbek family. Look at the images reflecting these relations: *Kelinning **tili yo'q; Kelin keldi - Ovul kezag'on bo'ldi**; Kelinning yovi — **qaynona**.*All these negative images can be explained by a limited role of a woman in the society. Besides, the number of polygamous marriagesis really high or very

often, sinceIslamic religion does not prohibit this. This fact also contributes to the overall image of a woman in the Uzbek culture.

The images of men in the English and Uzbek proverbs

The images of men are connected with the social roles they play. The image of a father is positively assessed in the English culture:

a) When he provides support towards their children:

Any man can be a father, but it takes a special person to be a dad

Children suck the mother when they are young and the father when they are old.

*One father is more than **a hundred schoolmasters**.*

If you know his father and grandfather you may trust his son.

There's no advice like father's - even if you don't take it.

The best dads admit imperfection and act out total adoration.

*When a father helps a son, both **smile**; but when a son must help his father, both **cry**.*

*A father's excellence may be measured by the volume of his children's **laughter**.*

*The goodness of the father reaches higher than **a mountain**; that of the mother goes deeper than the **ocean**.*

Good fathers make good sons.

*A good father is a **shelter**; a great father is a **launching pad**.*

A good father leads, then he follows.

Fathers are famous when they appear; they are infamous for their appearance.

Negative evaluation of the father's role is met rarely, but still there are some units:

***Earthquakes, thunderbolts, fires**, fathers.*

The dishonor of the father dishonors his sons and their sons for three generations.

*A good dad is there, **fear, snare, tear** or **dare**.*

*The worst father's are **violent**, or perhaps they are **silent**.*

The image of **a step father** is always negatively evaluated:

*When a stepmother moves in, the father becomes a **stepfather***

He who will not obey father, will have to obey stepfather.

*From the father comes **honour**, from the mother **comfort**.*

The image of the **son-in-law**is associated with negative images as well:

Never praise your son-in-law until the year is out.

If your son-in-law is good, you gained a son. If he is bad, you've lost a daughter.

The image **of a brother** is rather negative than positive:

A friend is worth more than a brother.

The role of **a son** is associated by a limited number of images:

It is a wise son that knows his own father.

Boys will be boys.

No matter how tall your grandfather was, you have to do your own growing

Like father like son by choice is undone.

Personal characteristics of men in proverbs and sayings can be reflected through the comparisons of man and a woman. The description of the man's qualities is implemented through the description of a woman:

A bad woman is worse than a bad man.

A man is as old as he feels, and a woman as old as she looks.

A man of straw is worth a woman of gold.

Deeds are males, and words are females.

Man is the head, but woman turns it.

A young maid married to an old man is like a new house thatched with old straw.

Thus, the results of our analysis show the image of a woman can be presented, on the one hand, as a weak, dependent creature not able to change something, to come to conclusions, to make decisions, on the other, she is an

artistic and emotional person, who is able to make a man to do the way she wants: *Man is the head, but woman turns it.*

Let us consider the images of men and the social roles in the Uzbek culture. The image of a father is positively and negatively assessed in the **Uzbek culture**:

Er — quyosh yo'ldoshi,

Xotin — umr yo'ldoshi.

Ota — aql, ona — idrok.

Ota — bilak, ona — yurak.

Eringga yoqding — elingga yoqding.

Erni er qiladigan ham xotin,

Erning yoshi ikki o'ttiz,

Bittasini urdik biz.

Erning topganiga xotinniki qo'r bo'lar.

The role of a **father** is important and other family members in Uzbek family appreciate it.

Otang o`tirgan uyning tomiga chiqma.

Ota rozi- Xudo rozi.

Otang to`ng`iz bo`lsa ham bog`lab boq!

Onalik uyning ori bor,

Otalik uyning — zari.

O'zim hisoblasam, qulunli biya,

Otam bilan hisoblasam, bo'tali biya.

Ota-bola — bir bog',

Biri — gul, biri — bog'bon.

Ota — xazina, aka-uka — tayanch.

Har kim har nima deydi,

Qiz otasi bir nima deydi.

In the Uzbek linguoculture the step-father is also evaluated negatively as in English culture:

O'gay ota non bermas,

Non bersa ham, jon bermas.

O'gay ota o'kirar,

Yuragidan bo'kirar.

Onali yetim — gul yetim,

Otali yetim — shum yetim.

The role of the **son-in-law** is negatively evaluated as well:

Kuyov quvsa, eshik bog'in tut,

O'g'il quvsa, to'r boshiga o't.

Kuyovning xo'rdasidan o'g'ilning yuvindisi yaxshi.

Kuyovnikida quyruq yegandan,

O'g'ilnikida yumruq ye.

lchkuyovdan it afzal.

Qumdan qo'rg'on bo'lmas,

Kuyovdan — o'g'il.

Qalin bergandan keyin

O'lik kuyov ham tobutda yotmas.

The image of **a brother** is very limited:

Akangda bo'lsa, so'raysan,

Uyingda bo'lsa, yalaysan.

The image of **a son** is more negative than positive.

O`g`il bola- bolamas, bola bo`lib bolamas.

Personal characteristics of men in proverbs and sayings can be reflected through contrasting images of a man and a woman, i.e. the description of the man's qualities is implemented through the description of a woman:

Er — avra, xotin — astar.

Er-xotin — qo'sh ho'kiz.

Er-xotin — qo'shqanot.

Er-xotinning urishi — doka ro'molning qurishi.

Erdan — sadoqat, xotindan — itoat.

Erdan — xato, xotindan — uzr,

Xotindan — xato, erdan — jazo.

Ering suydi — eling suydi.

Erni er qiladigan ham xotin,

Qaro yer qiladigan ham xotin.

Erniki — tashdan, xotinniki — ichdan.

Erning otini xotin chiqarar,

Xotinning otini o'tin chiqarar.

Erning topganiga xotinniki qo'r bo'lar.

Er-u xotin urushar,

O'rtaga nodon tushar.

The analysis of the proverbs shows that the image of men in both English and Uzbek cultures is rather positive than negative. Besides,the image of a son,ason-in-law, a brother are negatively perceivedin both cultures. It is noteworthy that the description of men is often contrasted with the description of women`s image in both English and Uzbek languages.

Summary of the third chapter

The collected material allows to classify zoonyms (zoometaphors) reflecting the image of an average Englishman and the representative of the Uzbek nation into: a) zoometaphors, describing anatomic physical features (general evaluation, parts of body, etc.); b) zoometaphors, describing psychological and moral characteristics (character features, etc.); c) zoometaphors aimed to describe social characteristics (the description of social activity of the human); d) zoometaphors aimed to describe human intellectual abilities.

The statistical analysis of the language material shows that the amount of the proverbs with negative connotations concerning the woman's image (68%) prevail over the quantity of the proverbs positively assessing woman in the English society (32%). E.F. Arsentieva explains this asymmetry by the fact that a human being tend to react more emotionally and expressively to negative phenomena. Thus,

they express it in proverbs and sayings since they are usually created and used in stressful situations.

Most of the proverbs containing negative evaluation of women are connected with psychological aspects such as lying and "artistry": "*The laughter, the tears and the song of a woman are equally deceptive*".

Another group of proverbs reflecting negative evaluation is devoted to the feature of a woman which is highly criticized is her instability: *A woman's mind and wind change oft*.

Talkativeness is another negative feature of women being negatively assessed and mocked*: The trouble with her is that she lacks the power of speech but not the power of conversation*.

Artificial tearfulness is another feature which is skillfully used by women: *As great a pity to see a woman cry as a goose go barefoot*.

Beauty is considered to be unnecessary and even dangerous feature for an English wife, while for Uzbek culture it is a preferred one. Compare: Eng.: *Over the greatest beauty hangs the greatest ruin*. Uzb*.: Ayolning sunbuli- yigitning guli*.

Intellect is also criticized in the English paremiological fund: *A morning sun, a wine-bred child, and a Latin-bred woman seldom end well*. While in the Uzbek culture there were not found such proverbs, describing women's intellectual abilities.

And no such features have been criticized in the image of a man in both cultures, in English and in Uzbek: *A bad woman is worse than a bad man*.

The analysis of the examples shows the following results:

- in both languages the characteristic features of a mother and father are represented by positive images;
- in both languages the features of a son and a daughter are represented by negative images;
- in both languages "a daughter in law, and a son-in-law" are represented by negative images;

- in the Uzbek culture there is a rare social role of a woman permitted by Islamic religion as "kundoshlik" denoting "second wife" and it is represented by highly negative images;

- another role negatively assessed and reflected through negative images in the Uzbek culture is "ichkuyovlik", denoting "a husband living in the wife's house".

- in the English culture "beauty" of a woman is considered to be dangerous and excessive feature

- in the Uzbek culture woman should be beautiful.

CONCLUSION

The topicality of the research is conditioned by the fact that the research is done in the framework of new trends of Linguistics, Cultural Linguistics and Text linguistics;the lack of research of imagery from the position of Cultural Linguistics; the lack of comparative researches of imagery in different languages.

The first chapter "The main notions of cultural studies" presents the theoretical basis of the research. It discusses the correlation between language and culture. The study of the linguistic literature and our own observations prove that there are close relationships between language and culture. It is often said that language is a "mirror" of a particular community because language reflects its spiritual and material cultures.

It should be stressed that cultural linguistics is a rapidly expanding field, which has its subject matter, objectives and aims. Since the end of the XX century cultural linguistics has been intensely developing. Because of much research done in this field cultural linguistics acquired the status of an independent discipline.Despite the fact that cultural linguistics is a comparatively new science, there have formed several trends: phraseological, conceptological, lexicographical and stylistic.

The study of the human factor in language with regards to text production and text perception puts forward the task of considering relationships between conceptual and language world pictures. The notions of conceptual and language world picture appear to be very significant. Conceptual world picture is realized as a global image of the world and its important featuresare reflected in the individual's mind as a result of his spiritual activity. Language world picture is explicated with the help of different language means, systematically organized and presented as the linguisticmodel of the conceptual world picture. It is a means of transferring information about the world, people, and relations.

The second chapter "Image bearing language means and their cognitive aspects" presents both theoretical and analytical basis of the research. It discusses

the imagery and its types. Imagery means to use figurative language to represent objects, actions and ideas in such a way that appeals to our physical senses. The study of the linguistic literature and our own observations prove that there are seven types of imagery:

-Visual imagery (relating to visual senses, graphics, pictures or the sense of sight);

-Auditory imagery (relating to sounds, noises, music, sense of hearing);

- Olfactory imagery (concerns ti aromas, smell, odors, scents or the sense of smell);

- Gustatory imagery (pertains to tastes, flavors or the sense of taste);

- Tactile imagery (concerns physical touches, texture or the sense of touch);

- Kinesthetic imagery (pertains to movements or the sense of bodily motion);

-Organic imagery (sense of hunger, thirst, fatigue, sickness, agony and pain).

The results of the analysis show that imagery can be reflected on all the language levels: phonetic (*down in the dumps*), lexical (*dangler*), phraseological units (*castle-builder*) and text level.

Moreover, the main function of some stylistic devices is to create imagery. If to be exact, this is the stylistic device of metaphor (*He is a mule*), metonymy (*The hall applauded*), simile (*George works like a horse*) .

Imagery as a phenomenon of style is understood as a conceptual blending two mental domains on the principle of similarity. From this perspective metaphorical modeling is considered a significant cognitive operation and sample of this modeling "A human being is an animal" is provided in the research.   In other words, imagery is defined as "a double vision" of the object and phenomena described in the text, an analogy between the world of reality and that of the author`s creative imaginations.

The third chapter "National specific images in the English and Uzbek" presents the practical basis of the research. It discusses zoonyms (zoometaphors) as national specific means creating images. It should be stressed that human features, in particular his face and his social and psychological characteristics description through zoonyms brightly manifest the national world picture. According to the

gathered materials, we classified zoonyms reflecting the image of an average Englishman and the representative of the Uzbek nation such: 1) zoometaphors, describing anatomic physical features (general evaluation, parts of body, etc.); 2) zoometaphors, describing psychological and moral characteristics (character features, etc.); 3) zoometaphors aimed to describe social characteristics (the description of social activity of the human); 4) zoometaphors aimed to describe human intellectual abilities.

The results of the investigation show that that there are more differences than similarities in the description of people through the animals' images in English and Uzbek languages. To be exact, there were not found zoometaphors, which denote sexual attractiveness or unattractiveness in the Uzbek language. Furthermore, zoometaphors describing physical characteristics of human from the perspective of the racial differentiation also do not exist in Uzbek language. This can be explained by certain extralinguistic factors, which determine the perception of reality and its reflection in language. Among most influential factors are the political, religious, geographic, moral, etc. aspects.

Proverbs are another means reflecting national specific images of men and women, they present cultural information of ancient times, and at the same time reflect evaluative aspect of image-bearing means. Proverbs and sayings are always the most vivacious and at the same time the most stable part of the national languages. The analysis of the examples shows the following results:

- in both languages the characteristic features of a mother and father are represented by positive images;
- in both languages the features of a son and a daughter are represented by negative images;
- in both languages "a daughter in law, and a son-in-law" are represented by negative images;
- in the Uzbek culture there is a rare social role of a second wife permitted by Islamic religion, and known as "kundoshlik", which is represented by highly negative images and does not exist in the English culture;

- another role negatively assessed and reflected through negative images in the Uzbek culture is "ichkuyovlik", denoting "a husband living in the wife's house", which is also not reflected in the English language;

- in the English culture "beauty" of a woman is considered to be dangerous and excessive feature;

- in the Uzbek culture a woman should be beautiful.

In conclusion, it should be once more stated that the comparative study of imagery is of paramount importance for the revealing of the specifics of the national world picture.

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