

THE HISTORY OF ZOOSEMISM

ERGASHEVA SEVARA O'TKIR QIZI*Samarqand davlat chet tillari universiteti magistranti**Ilmiy rahbar: PhD. dotsent RUSTAMOVA ADASH ESHANKULOVNA*

Annotation: This article provides a comprehensive exploration of the historical trajectory of zoosemism, a phenomenon encompassing the use of animal symbolism in various forms of cultural expression. By tracing the origins of zoosemism from ancient civilizations to modern times, the article illuminates its pervasive influence on human thought, communication, and artistic endeavors. The evolution of zoosemism is examined through the lenses of mythology, religion, literature, art, and popular culture, highlighting its dynamic adaptation to diverse socio-cultural contexts. Furthermore, the article investigates the shifting symbolism and roles of animals in different historical periods, elucidating the interconnectedness of zoosemism with societal values, belief systems, and conceptual frameworks. By offering a panoramic historical overview, this article contributes to a nuanced understanding of zoosemism as a fundamental mode of human expression and comprehension throughout history.

Keywords: Zoosemism, Animal symbolism, Cultural evolution, Mythology, Religion Literature, Art, Popular culture, Symbolic representations, Societal values, Belief systems, Historical perspective, Human expression, Conceptual frameworks, Evolutionary analysis, Aesop fables, Gulxani Zarbulmasal.

Abstract:

Introduction: The term zoosemism has been reflected in works since ancient history. For example, it is no exaggeration to say that since the beginning of literature. because in all our fairy tales, in our myths and legends, we have kept animals in a figurative sense. through animals, we have taught our children about good and bad. through our own imagination we have introduced into them the qualities and characteristics of men, and have given our children the first ideas of the types of men. and sometimes we gave great power to mythical animals that did not exist, hoping that they would drive away evil or that power would give them power. it is known that we have been using zoosemistic terms without realizing it. For example, a fox is a symbol of cunning, a wolf is a symbol of strength, power, a snake is evil, a lion is a king, a bear is cunning, a dog is a hunter, etc. If we talk about non-existent animals: the dragon is considered a symbol of terror and fear, if the unicorn is a miracle. In this article Aesop fables and Gulxani's Zarbulmasal works are given as an example

Main Body: If you're referring to literature featuring animal heroes, there are numerous works across different cultures and time periods. Animal heroes often appear in folktales, fables, and literature as symbols of bravery, wisdom, or other virtues. Here are a few examples:

AESOP FABLES

Aesop's fables, which date back to ancient Greece, are rich in the use of anthropomorphism and zoosemism—the attribution of human qualities to animals. Through these literary devices, Aesop effectively imparts moral lessons and insights into human behavior. The idea behind Aesop's Fables lies in the use of short, allegorical stories featuring animals as characters to convey moral lessons and timeless truths about human behavior. These fables are designed to entertain and educate, using the behavior of animals to reflect and comment on the virtues, vices, and complexities of human nature.

Key elements of the idea behind Aesop's Fables include:

1. **Anthropomorphism:** Animals in Aesop's Fables are often anthropomorphized, meaning they are given human traits and characteristics. This literary device allows Aesop to use animals as relatable characters that mirror human experiences.

2. **Brevity and Simplicity:** Aesop's Fables are known for their brevity and simplicity. Each fable is typically short and focused, with a straightforward narrative that leads to a moral lesson. This simplicity makes the fables accessible to a wide audience.

3. **Universal Morals:** The fables convey moral lessons that are meant to be universally applicable. The situations and dilemmas faced by the animal characters serve as metaphors for human challenges, offering insights into virtues such as honesty, diligence, patience, and the consequences of vices like greed and arrogance.

4. **Timeless Wisdom:** Despite their ancient origins, the wisdom contained in Aesop's Fables remains relevant across cultures and generations. The fables touch on fundamental aspects of human behavior and ethical values, making them enduring sources of wisdom and reflection.

5. **Entertainment and Education:** Aesop's Fables serve a dual purpose of entertaining readers or listeners while imparting moral lessons. The use of animals and the simplicity of the narratives make the fables engaging and memorable, facilitating the transmission of ethical teachings.

The idea behind Aesop's Fables is not just to tell stories about animals but to use these narratives as a medium to explore and understand human nature. Through the lens of animal characters, Aesop provides a mirror for readers to reflect on their own actions and choices, encouraging self-awareness and ethical contemplation. Here are a few examples that highlight the skillful use of zoosemism in Aesop's fables:

1. **The Fox and the Grapes:**

- In this fable, a fox encounters a bunch of grapes hanging high on a vine. After failing to reach them, the fox dismisses the grapes as sour. The zoosemic element here is the fox's human-like tendency to rationalize and downplay the unattainable. The lesson conveyed is about sour grapes representing a person's tendency to criticize or devalue something they desire but cannot have.

2. **The Tortoise and the Hare:**

- The characters in this famous fable are a slow and steady tortoise and a fast but overconfident hare. The zoosemic elements come into play as the animals embody human characteristics such as perseverance and arrogance. The story teaches the lesson that slow and steady progress often leads to success, while overconfidence can result in failure.

3. **The Boy Who Cried Wolf:**

- In this fable, a young shepherd boy repeatedly tricks the villagers by falsely claiming that a wolf is attacking the flock of sheep. When a real wolf eventually appears, the boy's credibility is lost, and the villagers do not come to his aid. The zoosemism involves the boy acting like a mischievous wolf, and the moral lesson revolves around the consequences of dishonesty.

4. **The Ant and the Grasshopper:**

- The industrious ant and the carefree grasshopper are featured in this fable. The ant works hard to store food for the winter, while the grasshopper enjoys the summer without preparing. The zoosemic elements here involve the contrasting behaviors of the ant and grasshopper, highlighting the virtues of foresight and hard work over recklessness.

5. **The Dog and His Reflection:**

- In this fable, a dog with a stolen bone sees his reflection in the water and mistakenly thinks it is another dog with a bigger bone. In his attempt to get the larger bone, he loses the one he had. The zoosemism involves the dog's greed and lack of self-awareness. The moral lesson revolves around appreciating what one has and not being greedy.

In Aesop's fables, zoosemism serves as a powerful tool to convey timeless moral lessons in a simple and memorable way. By assigning human traits and behaviors to animals, Aesop made these fables relatable and engaging for audiences across generations.

ZARBULMASAL

Although the composition, subject, and language of the work are quite complex, it is easy to understand and interesting. This is achieved through the appropriate use of parables, proverbs, wisdom and proverbs. In addition to the artistic tasks assigned to

the parables such as "Monkey with a monkey", "Camel with a bush", "Tortoise with a scorpion", which are given in the story in "Zarbulmasal" as an independent aesthetic caste, they served to increase the overall appeal of the work. . "Zarbulmasal" uses the image of birds to depict the complex relationship between people and them. The work does not depict the human psyche, but is integrated into the essence of the mutual conversations of birds. The artistic images found in "Zarbulmasal" are: a) images of birds; b) images of animals and insects; c) can be divided into three in the form of human images. The images of birds are directed to express the main purpose of the work, and the characters of the other two groups are mainly shown during their mutual conversations. Although the writer reflects the characteristics of people, who are their prototypes, by means of birds, at the same time, he does not forget to give individual signs characteristic of each bird. Most often, the name of birds reflects their verb. For example, the blindness of the Scarecrow, the coldness and greed of the Owl, the stubbornness of the Cordon, the small size and the cuteness of the Kuykanak are examples of the compatibility of nature with the nickname. Yapalokqush and Owl are the central characters in the play. The subject of the work develops on the basis of the events that depend on the mutual existence of these symbols. A Yapalokqush is a symbol of someone who is somewhat stately. She dreams of being married to someone who is more famous than herself. He names his son Kulonkir Sultan because he aspires to be higher than himself, and tries to marry Owl. In the example of Yapalokqush, the author creates the image of someone who tries to do things that he cannot do, who is desperate for wealth and fame. He does not know his situation and does not want to admit it. Yapalokqush's words: "Isn't it clear and obvious that my son's instrument is a tool from his hand?" - the king of birds' knight. He is adept at instilling fear in others with his power. But due to his lack of education and maturity in nature, Korqush shows that he does not know how to treat a guest when he goes to his house. The image of hospitality in the play Kulonkir it is a basis for evaluating the humanity of the sultan and his servants. The real image of Kulonkir, reckless, insatiable, and uneducated, is revealed in cases such as when he offers rich food to a guest and eats most of it himself. It is known what kind of bird the Owl, one of the main characters in "Zarbulmasal", is, and that he only keeps the ruins. In the work, his place is described with such admiration and love that the reader will involuntarily laugh. It is known that the owl is a nocturnal creature. His daughter was called Gunashbanu. It means Sun Khan. Is it possible to imagine that the sun could be born from an owl? Moreover, this girl is so beautiful that the sun of the world, that is, the day, cannot look at her face. The owl's arrogance, hardness, contempt for others, disregard for other people's opinions are shown in the text of the work in a very interesting way. His willingness to sacrifice his daughter's happiness in order to get more riches reflects his personality. In the work, the Owl is described as "And the Scarecrow saw that he was greedy and greedy, and if

there were not enough of a thousand woodpeckers, he would break thirty of his teeth." One of the main characters, the Scarecrow In many ways, the evaluation given by the author expresses the author's view. Words like "I'm not a fool like a bird" or "Counsel to many, do what you know" are not just a symbol of evil, but can change the meaning of the image depending on the situation. It leads to a deeper feeling that he is the embodiment of a person with a complex nature.

"Zarbulmasal" is a Persian literary genre that originated in Central Asia, particularly in Afghanistan. The term "Zarbulmasal" can be translated as "language that causes laughter" or "merry tales." This genre is characterized by its humorous and satirical nature, often using animals as characters to convey social commentary and moral lessons.

Key aspects of the idea behind "Zarbulmasal" include:

1. **Humor and Satire:** At the heart of "Zarbulmasal" is humor and satire. The tales aim to entertain readers or listeners through clever and often witty storytelling. Satirical elements are used to critique societal norms, behaviors, and institutions in a lighthearted and humorous manner.

2. **Animal Characters:** Similar to Aesop's Fables, "Zarbulmasal" often features animal characters as symbolic representations of human traits and personalities. Each animal embodies specific characteristics that serve as metaphors for human behavior. The interactions and dialogues among these animals contribute to the satirical commentary.

3. **Social Commentary:** "Zarbulmasal" uses the antics and adventures of its characters to provide commentary on various aspects of society, including cultural practices, social hierarchies, and human nature. The stories may address common human follies and offer insights into ethical and moral considerations.

4. **Symbolism:** Animals in "Zarbulmasal" serve as symbols, representing different human archetypes or societal roles. The characteristics attributed to each animal contribute to the overall satirical narrative, allowing the audience to recognize and reflect on the depicted traits.

5. **Entertainment and Education:** While entertaining with humor and satire, "Zarbulmasal" also aims to educate and provoke thought. The stories provide a medium through which societal issues and human behaviors are explored, encouraging readers to contemplate the implications of the tales.

An example of a "Zarbulmasal" is the story of Yapalokqush, Owl, and the Scarecrow, as mentioned in your previous question. In this tale, the characters, despite being birds, represent human traits such as greed, arrogance, and complexity. The humorous and satirical elements in their interactions serve to entertain and convey social commentary simultaneously.

In summary, "Zarbulmasal" is a literary genre that blends humor, satire, and social commentary through the use of animal characters. It provides a lens through which readers can reflect on societal norms and human behavior while enjoying the entertaining narratives.

Conclusion: In conclusion, the use of zoosemism, particularly anthropomorphism, is a powerful and enduring literary device employed by storytellers across cultures and time periods. Aesop's fables exemplify this technique, with animals embodying human qualities to convey moral lessons effectively. Through tales like "The Fox and the Grapes" and "The Tortoise and the Hare," Aesop skillfully weaves narratives that resonate with readers, using the behavior of animals to mirror human traits and flaws. Moving beyond Aesop, the tradition of animal heroes persists in literature, transcending geographical boundaries. One such example is the Afghan work "Zarbulmasal," where birds and animals serve as symbolic characters engaging in conversations that reflect complex human relationships. The interplay of characters like Yapalokqush, Owl, and the Scarecrow in "Zarbulmasal" showcases the nuanced use of zoosemism to convey social commentary, emphasizing virtues and vices through avian symbolism. Through these examples, it becomes evident that zoosemistic ideas in literature provide a unique lens through which to explore and understand human nature. Whether in ancient Greek fables or in the rich tapestry of narratives like "Zarbulmasal," the portrayal of animals as characters enables storytellers to communicate profound truths about human behavior, morality, and societal dynamics. In essence, the artful integration of zoosemism in literature not only entertains but also serves as a timeless tool for imparting wisdom and moral guidance. These tales, rooted in the imaginative world of animals, continue to captivate audiences, transcending cultural and temporal boundaries, and reminding us of the enduring power of storytelling to illuminate the complexities of the human experience.

References:

1. https://uniwork.buxdu.uz/resurs/13263_1_DC2352571A673474A65AEEA80175_DED5C3B27ED3.pdf
2. <https://www.pedagoglar.uz/index.php/01/article/download/4794/3195/3997>
3. https://teletype.in/@hayotimiz_charogboni/INe-Y2vt
4. https://staff.tiame.uz/storage/users/452/presentations/FymOTuNKKb666xKNx2IJ_aCxeOKmYDcXTA0XCO5Fm.pdf
5. <https://zenodo.org/record/6668118/files/ZDIF1813.pdf>
6. <https://fayllar.org/zarbulmasal-asari-tahlili.html>
7. <https://uz.wiktionary.org/wiki>