

COMPARATIVE STUDY OF ANTHROPOMORPHIZED ANIMAL CHARACTERS IN ENGLISH AND UZBEK ANIMATION

Sobirova Dildora

Doctor of Philosophy (PhD) in Pedagogy, Associate Professor
Uzbekistan State World Language University

Jumaniyozova Sarvinoz Rasulbekovna

Student of Uzbekistan State World Language University

Abstract. This article provides an in-depth comparative analysis of anthropomorphized animal characters in English and Uzbek animation from linguistic and linguocultural perspectives. Anthropomorphism, as a narrative and semiotic device, allows creators to project human characteristics onto animal figures, thereby facilitating the transmission of cultural values, moral norms, and social ideologies. The study examines how such representations differ across English and Uzbek animated traditions in terms of character construction, language use, symbolism, and cultural context. The findings suggest that English animation predominantly reflects individualistic values and personal development, whereas Uzbek animation emphasizes **collectivism, moral instruction, and the preservation of cultural heritage.**

Key words: anthropomorphism, animation, linguoculturology, cultural representation, character construction, comparative analysis

Introduction

Animation, as a dynamic and influential form of visual storytelling, serves not only as entertainment but also as a powerful medium for cultural expression and ideological transmission. One of the most prominent features of animated narratives is the use of anthropomorphized animal characters—non-human entities endowed with human traits such as speech, emotions, reasoning, and social behavior. The use of anthropomorphism has a long-standing tradition in global storytelling, from ancient fables to contemporary animated films. In modern animation, it functions as an effective tool for simplifying complex human experiences and making them accessible to diverse audiences. At the same time, it reflects deeply embedded cultural values and societal norms. This study aims to conduct a comparative analysis of anthropomorphized animal characters in English and Uzbek animation. By examining linguistic features, narrative roles, and cultural symbolism, the article seeks to highlight both universal patterns and culture-specific differences in the representation of such characters.

Literature Review and Methodology

The concept of anthropomorphism has been extensively explored in various academic disciplines, including linguistics, cultural studies, semiotics, and media studies. According to Lakoff and Johnson (2003), metaphor and personification are fundamental mechanisms through which humans conceptualize abstract ideas. Anthropomorphism, in this sense, can be viewed as an extension of metaphorical thinking. Paul Wells (2009) emphasizes that animated animals are not merely fictional constructs but symbolic representations shaped by cultural and ideological frameworks. They often serve as mediators between reality and imagination, enabling audiences to engage with social issues in a more accessible and less confrontational manner. From a linguocultural perspective, anthropomorphized characters function as carriers of cultural

codes. Their speech patterns, behavior, and interactions reflect the linguistic norms and cultural values of the society in which they are produced. The methodology of this research includes:

- Comparative analysis** of English and Uzbek animated texts
- Descriptive analysis** of character traits and narrative function
- Linguocultural approach** to identify cultural meaning embedded in language and imagery

Discussion

Anthropomorphism as a Cultural and Narrative Device

Anthropomorphism plays a crucial role in shaping the narrative structure of animated works. By attributing human qualities to animals, creators can address complex themes such as identity, morality, and social relationships in a simplified and engaging manner. In English animation, anthropomorphized characters are often constructed as independent individuals with distinct personalities and personal ambitions. These characters frequently undergo a process of self-discovery, overcoming challenges and achieving personal growth. This narrative pattern reflects the broader cultural emphasis on individualism and self-realization. In contrast, Uzbek animation tends to present anthropomorphized characters as members of a collective, where social harmony and moral responsibility are prioritized. The narrative focus is often on cooperation, mutual respect, and adherence to traditional values.

Linguistic Features and Speech Representation

Language plays a central role in the characterization of anthropomorphized animals. In English animation, the language used by characters is typically simple, standardized, and designed for a global audience. This universality ensures accessibility and broad appeal, but it may also limit the expression of culturally specific nuances. On the other hand, Uzbek animation frequently incorporates culturally rich linguistic elements, including proverbs, idiomatic expressions, and traditional forms of address. These linguistic features not only enhance the authenticity of the characters but also serve as a means of preserving and transmitting cultural heritage. For example, animal characters in Uzbek animation may use respectful forms of speech when addressing elders, reflecting the hierarchical nature of social relationships in Uzbek culture.

Symbolism and Cultural Representation

The symbolic meaning of animals varies significantly across cultures. In English animation, animals are often selected based on their universal recognizability and narrative potential rather than their cultural symbolism. For instance, lions may represent strength, while foxes symbolize cleverness. In Uzbek animation, however, animal symbolism is often deeply rooted in folklore and traditional narratives. Specific animals may carry culturally specific meanings that are immediately recognizable to local audiences. This cultural specificity enhances the educational and moral function of the animation. Furthermore, Uzbek animated works frequently integrate elements of national identity, such as traditional clothing, customs, and settings, thereby reinforcing cultural continuity.

Ideological and Educational Functions

Anthropomorphized animal characters serve not only as narrative tools but also as vehicles for ideological and educational messages. English animation often promotes values such as independence, self-confidence, and perseverance. Characters are encouraged to follow their dreams and challenge societal expectations. In contrast,

Uzbek animation places greater emphasis on moral education, social responsibility, and respect for cultural traditions. The narratives are often didactic in nature, aiming to instill ethical values in young audiences.

Results

The comparative analysis reveals several significant findings:

- English animation prioritizes individualism, personal growth, and self-expression
- Uzbek animation emphasizes collectivism, moral values, and cultural preservation
- Linguistic representation differs in terms of universality versus cultural specificity
- Animal symbolism is more culturally grounded in Uzbek animation
- Both traditions use anthropomorphism as an effective means of conveying social and ethical messages

Conclusion

In conclusion, anthropomorphized animal characters constitute a fundamental element of both English and Uzbek animation, serving as a bridge between human experience and imaginative storytelling. Despite their shared narrative function, their representation varies significantly due to cultural, linguistic, and ideological differences. English animation reflects globalized values of individualism and personal development, while Uzbek animation preserves and promotes traditional cultural norms and collective identity. This study highlights the importance of a linguocultural approach in analyzing animated media and contributes to a deeper understanding of how cultural values are encoded and transmitted through visual narratives. Future research may expand this analysis by incorporating a wider range of animated works and exploring audience reception across different cultural contexts.

REFERENCES

1. Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By*. University of Chicago Press.
2. Wells, P. (2009). *The Animated Bestiary: Animals, Cartoons, and Culture*. Rutgers University Press.
3. Furniss, M. (2016). *Art in Motion: Animation Aesthetics*. John Libbey Publishing.
4. Thomas, F., & Johnston, O. (1995). *The Illusion of Life: Disney Animation*. Disney Editions.
5. Booker, M. K. (2010). *Disney, Pixar, and the Hidden Messages of Children's Films*. Praeger.
6. Zipes, J. (2012). *The Enchanted Screen: The Unknown History of Fairy-Tale Films*. Routledge.
7. Mittell, J. (2015). *Complex TV: The Poetics of Contemporary Television Storytelling*. NYU Press.
8. Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.
9. Chandler, D. (2007). *Semiotics: The Basics*. Routledge.
10. Crystal, D. (2003). *English as a Global Language*. Cambridge University Press.
11. Kramsch, C. (1998). *Language and Culture*. Oxford University Press.
12. Sobirova, F. I. (2025). Speech manipulation in electoral programs. *Philological Research: Language, Literature, Education*, 1(1.1).

12. Sobirova, F. I. (2025, February). Idrok va tilning o'zaro ta'siri: Tilni qayta ishlash va o'zlashtirishda psixolingvistik nuqtai nazar. *The Lingua Spectrum*, 2.
13. Sobirova, F. I. (2026). Ongga ta'sir qilish san'ati: Suhbatdan oldingi va keyingi manipulyatsiyalar. *Obrazovanie nauka i innovatsionnye idei v mire*, 91.
14. Sobirova, F. I. (2025, October). Saylovoldi nutqlarida manipulyativ strategiyalarning pragmatik tahlili. *Modern Education and Development*, 35(1).
15. Sobirova, F. I. (2025, March). Neyrolingvistikada nutqiy ta'sir. *Лучшие интеллектуальные исследования*, 41(2).