

SIMILARITIES AND DIFFERENCES CULTURAL HABITS OF PHRASEOLOGICAL UNITS IN ENGLISH AND UZBEK TRADITIONS

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Annotation: *The article is dedicated to the phraseological units and their place in reflecting identity, worldview, history, culture, material and spiritual way of life, traditions and customs of the nation. The study of the phraseological units and their place in the language and speech, national-cultural features based on new concepts and methods of philological science is essential and important in proving that the national language is the national wealth.*

Keywords: *phraseological units, language phenomena, logical integrity, expression, phrase, term, synonymous, homonymous.*

Introduction

The study of the phraseological units and their place in the language and speech, national-cultural features based on new concepts and methods of philological science is essential and important in proving that the national language is the national wealth.

However, it is difficult to study and interpret expressions. Because expressions come from two or more words that are consistent in their integrity and are used in a literal sense. It has a unique image and methodological scope.

Phraseological units are language phenomena widely used in both oral and written speech. They seem to have a specific norm in language, no matter what form of speech they use. The same regulations make it difficult for them to translate from one language to another.

Phraseological features are synonymous with words as they are readily available in the language, they are synonymous, homonymous, antonymic, have a persistent resilience to logical integrity and persistent integrity, inconsistency of words within the content, the words cannot be omitted, morphologically additive, and syntactic. Occasionally they are even terminological.

Materials And Methods

A glimpse to some expressions and their comparative analyses.

If in this regard the heroic epic of the Uzbek people is viewed in the Alpomish epic, it includes "boshi ochiq (open head), "boshi bo`sh" (empty head), "boshi bog`liq" (tied head), "boshini bog`lash (to tie one's head), "ro`mol berdi" (giving a handkerchief), "non sindirish" (bread breaking), "qalin kesish" (giving much money), "to`qqiz tovoq qilmoq" (make

9 plates with food), "salom solmoq" (making greetings) and other expressions have its own meaning. At the same time, it is understood that the phraseological features of the phraseological units, as well as the emergence of some of them, have been influenced to some or other customs and traditions of the people.

It is known that the Uzbek wedding ceremony has three stages. Matchmaking is the first stage of it. It often consists of asking the bridegroom to choose a girl, when girl's parents and the girl consent "ro`mol berish" (giving handkerchief) or "oq ro`mol o`rash" (wrap up a white handkerchief), "fotiha qilish" (betrothal), "qalin kesish" (giving money).

At the same time, if a girl is engaged to a young man, that girl is called "boshi bog`liq" (tired head). To unmarried, is not married girl, the expression "boshi ochiq" (open head) or

"boshi bo`sh" (empty head) is used. There are some cases where the engagement was done at an early age. This case was done by the words "etak yirtilmoq" (to tear the dress), "quloq tishlatar" (biting ear), "beshik kerty" (make the cradle) are described in this poem.

Results And Discussion

In the Uzbek custom, the groom, surrounded by his friends, visits the bride's house turning around the fire 3 times, greeting the gathered and then goes inside. In this way, the flame is made a purification function. This process of tradition is described in the Alpomish epic as follows:

O`rtağa o`t yoqib qizlar turadi,

Girls stand in the middle to make a fire,

Salom solib bekni boshlab boradi.

Making greetings and guiding the groom (Fozil Yo`ldosh o`g`li 1998)

In the past, two people have been designated as representatives for the wedding party. This tradition is called "vakil otalarni belgilash" (designate of representative fathers). This ancient tradition is also illustrated in the poem of "Alpomish". According to this tradition, the representatives come and ask for the girl's consent to marry:

Ikki vakil u mulladan keladi,

Two representatives come from that mullah,

Kelib qizning ixtiyorin so`radi.

They come and ask for the girl's consent (Fozil Yo`ldosh o`g`li 1998)

Usually it was a shame for girls to express their consent with a loud voice. They shouldn't easily express their consent with a loud voice. This was attributed to the girl's embarrassment and a special "qiz so`ylatar" (make the girl speak) tradition was made. According to this tradition, if somebody makes the girl speak and accept her consent, the groom's side (relatives) gave to that person a lot of money and gifts. Of course, it was not easy to make the girl speak.

Even this tradition in the folk fairy tales, the motifs are depicted as the motives of marrying a girl who can speak or not laugh. The story of this folk tradition is stated in the Alpomish poem as follows:

Uyalgandan qabul qilmay turadi,

She refuses (she doesn't accept) to speak out of shame

Qiz so`ylatar degan rasm bo`ladi,

There is a tradition for making a girl speak, Qiz gapirtirgan ancha pulni oladi.

Who is able to succeed in making the girl speak gets much money (Fozil Yo`ldosh o`g`li 1998)

After that, after the girl expressing consent to her representative, the mullah in the crowd to marry the bride and groom. During the ceremony of marriage on behalf of bride and groom the representatives inform their consent. Due to this nature, translation of phraseological units from one language to another is an extremely difficult process (Kasimova R. 2018). But identifying similarities is an important factor that facilitates this process. In English, the phrase "oydan tushganmisan" (must have come of the Ark) is also common in Uzbek (Yo`ldoshev B. 1993). The phrase is in both languages and is usually used to refer to the person who has lost himself in the news. To be more precise, it is a joke to those who cannot understand the real state rapidly.

Ancient people believed that the heavens, the earth and the underworld existed, that there were other people in the universe, but that they were different. From this came the

mythological views of the people. This is also reflected in the expressions. For example, the phrase "oydan tushgan kishi" (the man from the moon) expresses a mythological person.

Generally speaking, a number of phrases related to the Moon have appeared. One of them is "osmondagi oyni so`ramoq" - ask for the moon this phrase is basically ironic to anyone who wants something impossible. The usage of "Osmondagi oyni so`ramoq" - ask for the moon in the English and Uzbek languages are observed.

In English the phrase "promise somebody the moon" - osmondagi oyni va`da qilmoq is used for dry and false promises of unfulfilled work, "set the Thames on fire" - osmondagi oyni olmoq, vice versa, it is used for those who can get the moon in the sky, but also the impossible.

So, there are a lot of phrases related to the sky. For example, the phrase "be (jump) over the moon" - o`zini osmondagidek his qilmoq is used to a person who feels free. Here there is an indication of the wide and vastness of the sky. The expression "Float on a cloud" - baxtning yettinchi osmonida kezmoq of happiness is used for a person who has a great dream and is very happy.

"Bring smb. back (down) to earth - birovni osmondan yerga tushishga majbur qilmoq: "come (get) back (down) to earth" - osmondan yerga tushmoq is often used mostly for arrogant person to call for dignity.

"Disappear into the blue" - osmonga uchganday yoki yerga kirganday this expression is used for instantaneously refers to lost objects or people.

There is also an expression of mythological views in these phrases. One of these is the expression associated with the word "burial" - qabr u dunyoga eltuvchi eshik (the grave is the gate to the next world). For example, "San the Ethiopian change feel skin" - bukrini go`r tuzatadi, "ride for a fall" - o`z-o`ziga choh qazimoq, "dig one`s own grave - o`ziga-o`zi go`r qazimoq, "with one foot in the grave" - bir oyog`i bilan go`rda, "come out of the grave" - go`rdan chiqmoq.

In the life of Uzbeks, the "bur" is a place where people can be buried after their death. It is seen as a doorway leading to the kingdom of the dead. Therefore, it is made in the form of a door and a hole without a hole. Making funeral arrangements for the living is bad. The grave is only for the dead. Since the dead are motionless, the living will dig the grave. From this, the notion of "digging into the grave" is portable. After all, no dead person has died. For him, others will do the job.

"With one foot in the grave" - bir oyog`i bilan go`rda is a phrase that usually refers to those who are overweight and over-aged, but who are not old enough and not to know what to do.

"Come out the grave" - the expression go`rdan chiqmoq means the evil. For the spirit that cometh from out of his grave is an evil spirit. It is thought that such anxious spirit harms people.

In ancient times people thought that water, fire, air, and soil were essential elements of life. So, they are looked at them with great care. Even in their expressions, the words were kept alive. Such expressions are usually used to assess a particular situation. For example, "fall (land) on one feet" or "come unscathed out of the battle" - suvdan quruq chiqmoq these expressions express the ability to get out of the water without any difficulty. "Be out of one`s element" - o`zini suvdan chiqib qolgan baliqday his qilmoq, "between two fires" - ikki o`t orasida the phrase means to be in a difficult situation. There are a lot of phrases in the Uzbek language concerning water.

CONCLUSION

In conclusion, it can be mentioned that phraseological units of the Uzbek language can serve as an important role in fostering a sense of adherence to the national traditions of the younger generation, the respect for religious beliefs and beliefs that have been preserved among our people since ancient times. With this in mind, from the epics of folklore to the contemporary poets and writers, all of them are often given a special place in the expression of phraseological units.

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