



REFLECTIONS OF PHRASEOLOGISMS IN UZBEK FOLKTALES IN DIRECT TRANSLATION

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Annotation

There are more toponymical and historical legends among the legends translated from Uzbek to English so far. Because people from all over the world are fascinated by our country's geographical location, the beauty of paradise, and the fortitude and valor of our forefathers. Legends are written in a basic and compact format, such as myths, legends, and narrations, in a short and concise book. It was discovered that not only their substance, but also their basic and concise format made it easy for translators to work with them, resulting in the translation of several samples. Because it is easier to grasp and translate a shorter text. This article discusses phraseologisms and their reflections in Uzbek folk stories.

Keywords: reflections, phraseologisms, uzbek folk tales, direct translation, information, English and Uzbek languages.

Introduction

The purpose of this paper is to look into idiomatic terms or phraseological units in English and Uzbek that include cultural information. They were separated into two groups: idiomatic expressions with knowledge structures linked to religion, myths and legends, literature, geography, history, and culture; and idiomatic expressions with knowledge structures relating to religion, myths and legends, literature. They transmit important information about people's lifestyles, religious beliefs, historical events, geographical locations, and so forth. The theoretical component of the essay is supported by various examples of English and Uzbek idiomatic idioms chosen for the investigation's lingua-cultural approach. The study's goals were to find idiomatic terms in English and Uzbek having significant cultural content. The descriptive approach, comparative and cross-cultural analysis were utilized as research methods. Results obtained: lingua cultural information in the semantics of English and Uzbek idiomatic expressions has been revealed and approved by numerous examples. Conclusion: the structures of religious, mythological, historical, literature related, geographical and national-specific knowledge have been defined in the meaningful content of idioms.





Combinations of two or more words, generated from a mutual sense and grammatically connected, are also employed in speech. Some of these combinations are produced during speech, while others are present in the language as ready-made combinations. They are distinguished by their distinct symptoms. The compound generated during speaking is made up of at least two separate words and expresses a complicated idea. Such a word combination expression arises from the meaning of words in the predicate's composition: an intriguing task. The words that make up such a word combination can be classified into two categories: fascinating work and boring labor. As a result, they're known as free word combinations. A lot of time in the language is applied in a mold, there are compounds that have become indivisible: in the ear of the mouth. Hence, the word combinations are of two types: a) free word combination; b) unstressed word combination. Stable combinations are of two types: a) compound terms; b) phraseological units.

The fixed structure and stability of the components distinguish idiomatic statements from conventional word combinations. In linguistics, idiomatic expressions or idioms are commonly referred to as "ontological units" or "neologisms." Such components immediately reflect people's culture and way of life; they are what is known as a nation's "national spirit." Phraseology, the area of linguistics that analyzes idiomatic expressions or phraseological units, is always concerned with a language system's national-cultural content. It is linked to the nation's history and displays native tongue speakers' national mentality. Phraseological units are thought to be valuable sources of social and historical data.

As a result, extralinguistic elements play an important role in their development. Such units can reflect the natural environment, economic and social conditions, and culture of a specific nation, as well as history, way of life, folk art, literature, art, science, traditions, and practices passed down through generations. The semantic or meaningful substance of idioms is a vast bank of knowledge that becomes relevant and is revealed during the communication process, allowing a reader or listener to perceive the meaning of this or that phraseological unit. Consider the English expression Damon and Pythias, which denotes "extremely close pals" or "excellent buddies." When we refer to two people as friends, we indicate that they are very close and loyal to each other.

A similar word is used in Uzbek to refer to such acquaintances. However, this idiom belongs to a colloquial style and cannot be employed in a formal or literary context. Different parts of language can be revealed through the meaning of idiomatic expressions: religious-moral, social, mythological, historical, and so on. These linguistic units transmit important information about the world and individuals.





Phraseology has been accompanied by an intuitive and a priori awareness of the particular national and cultural identity of phraseological units from the commencement of this linguistic field and throughout its evolution. As a result, the stages of development of the language image in linguistics corresponded to the development of diverse ways to identifying national-cultural features in phraseology. Linguistics is interested in native speakers' background knowledge as well as non-equivalent vocabulary. Background knowledge is defined as "knowledge of the reality of speakers and listeners, which serves as the foundation for idiomatic expression, semantics, knowledge structures, and lingua-cultural content."

Fantastic and life-long tales tell our ancestors' ideal aspirations about the way of life, love of the motherland, courage, and fairness, and they are one of the most ancient sorts of oral creativity of people. The distinctive life of children is not ignored in many fairy tales written by adults. Even so, many unique fairy tales are written for youngsters of all ages. One of the most significant characteristics of a fairy tale is that it is always inextricably linked to people's lives, struggles, history, spiritual world, worldview, and customs, and so becomes a moral and spiritual companion to them. Fairy stories are easily understood by anybody since they are basic and straightforward. Human social norms of morality are also developed through them. This was notably evident in animal-themed fairy tales. The phrase "fairy tale" has a long history and is used in a variety of ways by people from all over the world. Many fairy tales, in particular, have been translated into all of the world's languages, and their interest and viability have had a good impact on the upbringing of multiple generations.

Fairy tales are one of the oldest genres, with their own distinct language and style. In general, because fairy tales are written for children of a young age, their language is straightforward, intelligible, and expressive. From the standpoint of linguistics and transliteration, the varied fog of fairy tales, as well as the similarity of the perception of the imagery in them in all languages, reflects theoretical and practical implications. The use of lexical and lexical stylistic techniques in the translation process in German and Uzbek languages clearly demonstrates the topic of fairy tales. The orca can explain the existence of identical fairy tales in different system languages, as well as the question of language unity and meditation. It can be concluded that the issues of translation of fairy tales are directly related to a number of issues of General Linguistics, such as language and thought, language and society. The practical purpose of the study is that the recommendations to be developed by both translators and teachers of German and other foreign languages are relevant.





The inhabitants of Central Asia dubbed Iskandar Zulkarnein Alexander the Great, according to the Uzbek version of the mythology. They thought the inhabitants of this land wore horns on their heads. Iskandar Zulkarnein was also well-known for killing the barber every time he shaved his head. He didn't want anyone to know he was born with a horn in his head. As a result, one by one, the hairdressers said their goodbyes to this brilliant world. In the end, only one barber remained in the entire country. Iskandar Zulkarnein had no desire to murder him. But, day after day, year after year, the barber develops an illness.

The barber finds a different solution to the situation. He proceeded to a well and screamed loudly, "Iskandar is equipped with a horn! Iskandar is equipped with a horn!" He yells. Years later, a shepherd came to the well and fashioned a reed from the reeds that had grown there. The tune spreads, "Iskandar has a horn! Iskandar has a horn!" The rumor will quickly travel, and everyone will be aware that Iskandar has a horn. || This folklore is based on real events.

Because the character Iskandar Zulkarnein is a historical figure, Alexander the Great. This mythology not only depicts his actual biography, but also his tissue biography. Alexander the Great had no horns in real life. His death was announced. After all, the hero's enormous power is exaggerated and legendary in this portrayal. The Serpent and the Swallow mythology talks about a swallow who protected a man from a snake bite: "A long, long time ago, when the earth was still young, the serpent was king over all the animals."

He was hungry one day, but tired and bored with his usual fare, so he decided to eat the sweetest beef on the planet. So he told his servant, the mosquito, to bite all the animals and report back to him on which was the best meat. So, resolved to satisfy his monarch, the mosquito flew away. He visited the forests and jungles, tasting the bears, monkeys, and other animals that resided there. He visited the grasslands and sampled antelope, bison, zebra, and giraffe. He had a taste of lions, tigers, and bears. He had fox, jackal, and rabbit for dinner. He tried every kind of beast in the end, but he couldn't find the one that would satisfy his king.

Legends, on the other hand, represent life occurrences solely via the manufacture of life, and are used to verify information about this or that event. More than 20 Uzbek folk tales are translated in Marilyn Petersen's book "Treasury of Uzbek Legends and Lore." They're presented with a fictionalized version of real-life occurrences. This demonstrates that they are more grounded in reality. Legends are one of the oldest, most traditional, most widely distributed forms of Uzbek folklore. They also serve to tell the listener about any relevant facts. They are legends in that regard. Despite the plot's simple and uncomplicated composition, they remain true to the legends. They





just don't know how to understand strange, supernatural experiences. Furthermore, the legends depict events that occurred at a specific historical period.

Conclusion. This narration's text does not appear to have a precise structure. It was only three episodes long. Created on a small scale. It even appears to be incomplete, as if there will be a sequel. Folklore samples, like other phenomena, have their unique typological characteristics and historical sources. Among them are works in the genre of myths and legends, which are based on true occurrences in the nation's history and in everyday life. They are, after all, defined by the collision of genuine images, vitality, and history. As a result, the artistic-aesthetic and educational value of such folklore pieces is considerable. After all, with its diverse genres, Uzbek folklore has long piqued the world's interest.

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