

PROBLEMS OF LINGUO-CULTURAL ANALYSIS OF PHRASEOLOGICAL  
UNITS IN THE ENGLISH AND UZBEK LANGUAGES

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**Abstract:** The linguistic and cultural issues associated with French and Uzbek toponymic component phraseologies are the focus of this article. The emergence of toponymic component phraseologies based on additional linguistic factors is the focus of this article. It investigates the perspectives of linguists on the linguistic and cultural nature of phraseology, as well as the national and cultural features of phraseology, their role in enhancing the methodological color of the work of art and the theoretical aspects of the translation of these units. The article's toponymic component phraseology's emergence factors include: 1) sociohistorical-based phraseology; 2) phraseology, whose origins are linked to folk art; 3) expressions that are connected to everyday life and the traditions and customs of people; 4) analyzed using well-understood phraseology. In addition, a quantitative analysis of the national-cultural toponym component of phraseological units in the French and Uzbek languages was carried out. Quantitative analysis of the analyzed toponymic component phraseologies was done in both their own and foreign layers. Linguocultural description separates the meaningful objects of phraseological units with a toponymic component in French and Uzbek.

**Keywords:** cultural environment, national features, phraseological units, toponymic components, traditional names.

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**About:** FARS Publishers has been established with the aim of spreading quality scientific information to the research community throughout the universe. Open Access process eliminates the barriers associated with the older publication models, thus matching up with the rapidity of the twenty-first century.

**Introduction:** Phraseology must be studied within the 1292 anthropocentric paradigm in world linguistics because language is studied in relation to human thought and worldview. The relevance of the topic is determined by a comparative study of the theoretical aspects of the semantic-stylistic and linguistic-cultural features of phraseological units with onomastic components based on phraseological material in the language based on materials from French and Uzbek that represent socio-culturally distinct Western and Eastern cultures.

The study of a nation's language and culture relies heavily on phraseological units with a toponym component. They incorporate social, economic, historical, geographical, and spiritual factors outside of language. There are examples of every structural-semantic classification of phraseology within these phraseological units. For instance, in idioms: figurative phraseologies (such as "barque à Caron"), pairs of compounds (such as "tomber de Charybde en Scylla"), and comparative phraseological units (such as "Belle Europe;" Proverbial phraseologisms (PF): (La perfide Albion), textual phraseologies (Aller à) Versailles, and If you bring an âne to the Mecque, you will never harm an âne); expressions that are stable, exclamatory, and modal expressions and etc. A.G. Nazaryan claims that the majority of the expressions have a national origin and are the result of the people's

centuries-old intellectual and spiritual pursuits. The process of forming French phraseological units can be studied in three main cases: Phraseological unity develops as a result of thought or when emotional information is influenced;

The initial material form of phraseology is created through derivation; An extralinguistic circumstance happens in the arrangement of phraseological solidarity In the process of emergence, phraseologisms are influenced by the aforementioned factors, but their influence on this process may vary depending on the derivation basis. Phrases, words, and sentences are formed in the initial phase of phraseology formation. Phraseology is also influenced by the cultural context of non-linguistic situations. Having such a cultural background is one way to reflect the people's cultural information. Because these units contain the names and characteristics of geographical locations, events, and phenomena that belong to this people, toponymic component phraseologies cannot be translated into another language. Because of this, these units have a national identity.

According to D.G. Maltseva there are instances in which the meaning of phraseologies with national-cultural semantics can only be found in the alternative, kalkalar, and description. Linguists have long been interested in the origins of phraseology. The theoretical study of phraseological etymology in world linguistics began with A.G. Nazaryan's etymological research based on the history of French phraseology. According to Raima Shirinova, when translating phraseological phrases into works of art, its available alternative must be provided first, followed by analogy. The use of annotated translation in it is the primary factor that ensures the adequacy of translation in the absence of an alternative and analog of phraseological phrases. Like in other languages, nationalism is reflected in the majority of phraseological units in French. They have been around since different times. The material, cultural, and socioeconomic tiers of a person's life – in which the nation's history, culture, and way of life are figuratively reflected – are the source of French phraseology. These phraseological units are a synthesis of the spiritual values of the French people. They show their national character, traditions, and customs, as well as their colorful past. The study's toponyms were divided into four categories based on where the component phraseology came from:

- Phraseology derived from socio-historical considerations;
- Phraseology, whose origins are linked to folk art;
- Phraseology pertaining to people's everyday practices and habits;
- mastered vocabulary.

The first category of toponymic component phraseologies that are based on socio-historical factors has to do with facts and events from the distant past.

For example: *to go to Canossa*- to admit guilt, to be humiliated German emperor Henry IV was humiliated in 1077 in Canossa by Pope George VII.

*To go Dutch-* is a term that means that everyone who takes part in a paid activity pays for their own costs, rather than one person in the group paying for the whole thing. The Western dining etiquette of having each person pay for their meal is the source of the term. Dutch date, Dutch treat (the oldest form, a derogatory term), and doing Dutch are other names for it. A derivative owns luxury goods in joint ownership, or "sharing Dutch." For instance: A plane, boat, car, or other high-end item that can be shared is owned by four people. This is done in order to cut costs, share a love of the same product, and get the most use out of it. According to a well-known legend, English soldiers who participated in the Anglo-Dutch Wars (1652-1674) or the Thirty Years' War (1618-1648) may have derived the term Dutch courage. According to one version, English soldiers used jenever, also known as Dutch gin, for its purported warming effects on the body in cold weather and calming effects prior to battle. According to another version, English soldiers observed Dutch soldiers' bravery-inducing effects from jenever. Gin is a Dutch invention that was first distilled in Holland in the 16th century. The juniper berries are the source of the flavoring in gin. The Dutch word for "juniper" is "jenever," which later became "ginever" and finally "gin." King William III of England (William of Orange, r. 1689-1702), who was also Stadtholder of the Netherlands, helped make gin popular in Britain.

The term "*Mexican standoff*" originated in reference to the use of firearms and still frequently refers to a situation in which one or more parties are threatened in some way by the other. A common cinematic trope is the Mexican standoff, in which multiple armed characters hold each other at gunpoint. is a children's game that is played all over the world.[2] In the context of cultural evolution research, it is also known as transmission chain experiments. Players form a line or circle, and the first player comes up with a message and whispers it to the second person in the line. The message is repeated by the second player to the third player, and so on. They relay the message they just heard to the entire group when they reach the final player. The original message and the final version are then compared by the first person. Even though the goal is to pass the message around without it becoming muddled along the way, part of the fun is that this usually happens. The statement made by the final player differs significantly from that made by the first player during the retellings, usually to amusing or humorous effect due to the accumulation of errors. Anxiety or impatience, incorrect corrections, and the difficult-to-understand whispering mechanism are all causes of changes. Children frequently play the game at parties or on the playground. It is frequently used as a metaphor for cumulative error, particularly the inaccuracies that arise when rumors or gossip spread[1], or, more broadly, for the unreliability of typical human memory.

For example:  
*We went Dutch on a cheap Chinese in Shaftesbury Avenue. Many women are happy to go Dutch with a new boyfriend on the first date.*

*The survey also noted how some performers used a little Dutch courage to overcome inhibitions.*

*Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Caesar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.*

*Pardon my French, but that's a damned shame!*

There are a lot of phrases in the Uzbek language that are related to historical events. They reveal every nuance of the past. The difficult social situation of the people, poverty, and destitution, are described as the causes of the relationship that exists between the rich and the poor. For instance, "zikrxona" here and "halimxona" there. The names of characters in both folklore and art are related to the second group of toponymic component 1294 phraseologies that are associated with folk art. Phraseological idioms pertaining to characters from folklore: songs, stories, parables, legends, counting (the counting lion is spoken in a children's play), games for kids, puns, and other such things For instance, "au diable Vauvert" means "to send" and means "far away" from the world's edge; in the farthest reaches of the globe, at the base of a bush.

Etymological observations reveal the meaning of the second type of toponym component. The first type of toponymic component phraseological units that writers frequently use are the following, which have been actively used in the historical stages of people's socioeconomic and cultural life since ancient times. The current toponym's meaning in this history's phraseological unit is related to its location and significant economic and cultural character. Take, for instance, Uzbek. A sheep costs one soum in Turkestan, rising to eleven soums after that. According to Sodiqova (1993), "it is said to be a ruby mine in Badakhshan and an agate deposit in Yemen both of which remained in ruby and agate patterns and colors until they suffered." Badakhshan and Yemen are substituted for Turkestan in these Gulkhani sentences.

In the dictionaries and works of Uzbek authors, we can find the toponymic phraseological units listed below that are related to the history and work of the Uzbek people. For instance, onasini uch Qo'rg'ondan ko'rsatmoq.

Option: I will show (Sh.) so that he can see his aunt from Uchkurgan and his mother from Uchkurgan. 1978). Dagestan became aware of his fame. Option: Very well-known. Synonym: name came out, which means to create a name, and dongi came out, which means to create a name Sh (1978), are given phraseological units

that contain toponymic components like. In the story "Shum bola" by G. Gulom, the toponymic phraseology "showing his mother from Uchkurgan" is embedded:

-What village are you from?

-From Uchkurgan, - I said stiffly.

-Tell me, my child, when I did not meet you, you would see your mother in Uchkurgan. Have you ever been to a teacher? In his work "Our Uncle", Erkin Azam used the form of "His fame went to Dagestan" as a variant of the phrase to go to the world. The phraseological unit expresses the feelings of the protagonist:

- "It's a low breed. All right." But when the so-and-so's fame says that the shed that went to Dangistan has burned down, he asks whose nephew he is! I said how can I bear this stigma, nephew!

Phraseological units with a toponymic part made in the interest of writing in the Uzbek language, particularly fiction, are not exactly anthroponyms. Since toponyms have an old history. There is no question that each new period carries new names to the world, yet it requires some investment for phraseological units, which are framed in discourse based on individuals' educational encounters, to be shaped based on new toponyms. The third gathering of phraseological units communicates the life and customs of the country. Toponymic part manners happen

fundamentally regarding fantasies and legends. One generally feels that toponyms

are not just given, yet are associated with some occasion.

There are also many phraseological units that reflect the socio-economic life of the people. For example, if you sow in Mirza's desert, a cart will sprout; He who goes to China with a stick becomes a bridegroom; You don't eat a drop of melon - you don't come into the world. Damachi is the name of a village in the presentday Zangi ota district near Tashkent. Damachi is famous for its sweet melons and so on. Among the phraseological units with a national-cultural toponym component, the simplicity of the people is lightly ridiculed, the wisdom of the people is encouraged to draw the right conclusions from life experiences. For example, what is the way to the fool Toytepa !, to the fool Kuva - a stone (a stone - eight miles away); If you are brave, bray in Eskijova; if talking he is the best, if working find in Samarkand / Find in Alatag / Find in Karatag / Find in Kohi Qof. (very far places, unreachable places). These phrases enhance the stylistic coloring of the text of the work of art. For example, in Ghafur Ghulam's story "Shum bola" the phraseological units with the following toponymic components, which are widely used in live speech, in some cases showed cases of occasionality: We went farther, turned into a ravine, and walked along the water.

Analyzing the phraseological units of the toponymic component in terms of cultural type, the following conclusions can be drawn:

- In both languages the process of phraseology of toponyms is the same and is based on common cultural types.
- The interdependence of the elements that make up a culture depends not only on the unique cultural principle of the anthroponym and the language that provides information about the general thinking of mankind.
- There are types of toponyms in French: forest massifs and caves, artificial caves, phraseological units associated with the name of underground structures. The absence of these toponyms in the Uzbek language is due to its natural and geographical structure.

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