THE EXPRESSION OF THE NATIONAL TRADITIONS AND BELIEFS IN UZBEK PHRASEOLOGICAL UNITS

Abstract: 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.

Key words: phraseological units, language phenomena, logical integrity, expression, phrase, term, synonymous, homonymous.

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Introduction
1. Phraseological units
Phraseological units draw attention to the use of national-linguistic features, language norms and general laws. The language of all peoples of the world contains phraseological units reflecting its identity, worldview, history, culture, material and spiritual way of life, traditions and customs. Phraseological units draw attention to the use of national-linguistic features, language norms and general laws.

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.

2. 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 qiz tovoq qilmoq” (make 9 plates with food), “salom solmoq” (making greetings) and other expressions have their 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), "fotih 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). If unmarried, is not married girl, the expression "boshi ochiq” or "boshi bo’sh’” is used. There are some cases where the engagement was facilitated this process. In English, the phrase “oydan tushgan” (must have come of the Ark) 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 tushganisman” (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 qilmog is used for dry and false promises of unfulfilled work, “set the Thames on fire” – osmondagi oyni olimog, 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 qilmog 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 yetinchiqismida kezmog of happiness is used for a person who has a great dream and is very happy.

“Bring smb. back (down) to earth – baxtning yetinchigi osmonida kezmog 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 dunyoq eltuvcchi eshik (the grave is the gate to the next world). For example, "San the Ethiopian change feel skin" – bukrinti go‘r tuzatadi, "ride for a fall” – o‘z-o‘ziga choh qazimog, "dig one’s own grave – o‘ziga-o‘zi go‘r qazimog, "with one foot in the grave "- bir oyog I bilan go‘rda, "come out of the grave” – go‘rdan chiqimog.

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. Therefore, it is made in the form of a door and a hole to destroy, "qitmirlik bilan ma`naviy zarar combination of the word "tagiga suv quymog" (subterfuge) as a direct word, and in later verses he used it as a synonym.

In the nation, the word "tagiga suv quymog" (submerge) means a single meaning, "yo‘q qilmog" (to destroy), "qitmirlik bilan ma`naviy zarar combination of the word "tagiga suv quymog" (subterfuge) as a direct word, and in later verses he used it as a synonym.

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Philadelphia, USA
The phrase "suv boshidan loyqa" (muddy from the beginning) refers to the actions of the ruling class. Oldka oqkan suvning qadri yo‘q, derlar, G‘o rilikda noshukur huksi deb yurdim. Mana, qancha suvlar oqib o‘tdilar, Birovnvi suvga zor, birni ser ko‘rdim (Mamatov A. 1991).

It is said, there is no value to the water flowing in front of you.

I thought I was ungrateful. How much waters flowed I have seen someone who is trying to screw the water (Mamatov A. 1991).

The expression "oldda oqkan suvning qadri yo‘q" (water is not precious in the foreground) is usually applied to the ungrateful and neglectful people.

There is a belief that “kishi suv ichayotganda uni hatto ilon chaqmaydi” (even the snake doesn’t bite people when people drink water). It is also popular among people “Ўт балосидан, сув балосидан, бевақт қазодан, тухматдан ўзи сакласин” (that they should keep themselves safe from grass, water, premature death and slander).

The expression "suvday serob bo‘ling" (Be Like a Water) applause signifies a prosperous and prosperous life.

In general, mythological notions about water and fire are expressed in phrases by modern phraseology in modern poetry

3. 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.

References: