

CULTURAL SPECIFICITY OF MYTHOLOGICAL PHRASEOLOGICAL
UNITS IN ENGLISH AND UZBEK LANGUAGES.

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Abstract: *This comprehensive scholarly study explores the ethno-cultural foundations of mythological phraseological units in English and Uzbek linguistic cultures. By analyzing the transition of ancient myths into modern idioms, the paper identifies the Greco-Roman and Biblical roots of English phraseology alongside the Islamic, Turkic, and Persian-Tajik influences in the Uzbek language. The research delves into the cognitive mechanisms of "mythological coding," demonstrating how these linguistic units serve as the primary vessels of national-cultural identity and moral philosophy.*

Keywords: *Mythological phraseology, cultural specificity, linguaculturology, English idioms, Uzbek phraseological fund, cognitive linguistics, national identity, etymology.*

In the contemporary landscape of cognitive linguistics, phraseology is regarded as the most "culturally charged" layer of the lexicon, acting as a living archive of a nation's historical consciousness. Mythological phraseological units, in particular, represent a unique intersection between ancient metaphysical belief systems and modern social communication. These units are not merely stylistic ornaments but are coded cultural messages that encapsulate centuries of human experience. When we compare English and Uzbek mythological idioms, we are witnessing a dialogue between two fundamentally different worldviews: one rooted in the Mediterranean classical and Christian tradition, and the other in the nomadic Turkic, Persian poetic, and Islamic spiritual heritage.

The bedrock of English mythological phraseology is undeniably the legacy of Classical Antiquity. The myths of Ancient Greece and Rome have provided English with a sophisticated symbolic vocabulary to describe human flaws and social dynamics. Phrases such as "Achilles' heel" (a fatal weakness) or "Pandora's box" (a source of unforeseen trouble) are part of the daily cognitive toolkit of an English speaker. These idioms reflect a Western focus on the individual hero's struggle against an indifferent or hostile fate. This theme is further expanded by the concept of "Hubris," seen in the idiom "to fly too close to the sun" (the myth of Icarus), which serves as a moral warning against intellectual or professional overreach. Beyond the pagan past, the English language is deeply saturated with Biblical mythology. Idioms like "the salt of the earth," "the writing on the wall," or "the forbidden fruit" carry the ethical weight of the Judeo-Christian tradition, often serving as moral anchors that emphasize individual accountability and the pursuit of truth.

In sharp contrast, Uzbek mythological phraseology flourishes in a cultural soil characterized by a synthesis of pre-Islamic Turkic shamanism, Sufi mysticism, and Eastern hagiography. Instead of the gods of Olympus, the Uzbek "linguistic world-picture" is populated by figures of prophecy and ancestral wisdom. The figure of "Xizr" (Khidr) is central to Uzbek phraseology, representing divine intervention and spiritual guidance. To "meet Khidr" (Xizrni yo'qlash) is a culturally specific way to express the arrival of sudden, immense fortune. While English idioms often highlight the tragic hero, Uzbek units like those referring to "Luqmoni Hakim" (the wise Luqman) or "Rustami Doston" (the legendary Rustam) focus on enduring wisdom and physical strength dedicated to the service of the community. This reflects a communal and destiny-oriented worldview where the individual is inseparable from their spiritual and social lineage.

The cultural specificity is also vividly reflected in the symbolic interpretation of supernatural entities. In English, a "Fairy" or "Sprite" is often a whimsical, nature-bound creature, whereas in Uzbek culture, the "Pari" is a celestial being of divine beauty, used to describe perfection or heavenly grace. Similarly, the "Dev" (giant/demon) in Uzbek phraseology represents a raw, immense, but often clumsy power, which differs from the Western "Demon"—a purely malevolent or fallen entity. These nuances extend to the animal kingdom; while English utilizes the "Phoenix" to represent individual rebirth, the Uzbek "Humo" bird represents a communal blessing and the granting of divine sovereignty. The English "Siren song" emphasizes temptation and danger, while the Uzbek "Simurg" represents the collective search for the spiritual self.

The concept of "Time" also reveals a significant divergence. English mythological idioms often view time through the lens of Chronos—linear, finite, and measured, as seen in "the sands of time" or "Father Time." Uzbek mythological units, however, perceive time as cyclical or predestined ("bitilgan"). The belief in the "Lauh" (the Preserved Tablet) leads to a linguistic culture that is more patient and fatalistic, where the future is already etched by a divine pen. Furthermore, numerical mythology plays a role; English prioritizes "seven" (seven deadly sins) or "thirteen," while Uzbek places immense mythological weight on "qirq" (forty), seen in concepts like the "Qirq chilten" (forty invisible protectors), which govern spiritual and physical health.

In conclusion, the comparative study of English and Uzbek mythological phraseological units reveals that language is a living museum of a people's spiritual journey. English phraseology stands as a synthesis of Classical reason and Biblical morality, emphasizing individual struggle and logical solutions. Uzbek phraseology remains a vibrant mosaic of Turkic courage, Islamic mysticism, and Eastern poetic wisdom, emphasizing communal integrity and spiritual patience. To master these languages at an academic level is to understand these hidden narratives, for they are the silent architects of our thoughts and the echoes of our ancestors in a globalized modern world.

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