

OF CERTAIN COMPOUNDS WITH ONOMASTIC COMPONENTS IN UZBEK AND ENGLISH COMPARATIVE ANALYSIS

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Annotation: this article provides a linguistically comparative analysis of onomastic component consonants in Uzbek and English. The existing similarities and differences between onomastic component compounds in Uzbek and English are highlighted on the basis of comparative analysis, showing the influence of National thinking, historical experience and Culture on the naming process.

Keywords: formula, image, dramatic struggle, component, linguistics.

Annotatsiya: Mazkur maqolada o'zbek va ingliz tillaridagi onomastik komponentli birikmalar lingvistik jihatdan qiyosiy tahlil qilinadi. O'zbek va ingliz tillaridagi onomastik komponentli birikmalar o'rtasida mavjud o'xshashlik va farqlar solishtirma tahlil asosida yoritilib, milliy tafakkur, tarixiy tajriba hamda madaniyatning nomlash jarayoniga tasiri ko'rsatiladi.

Kalit so'zlar: formula, obraz, dramatik kurash, komponent, lingvomadaniyat.

Introduction. In English, the phrase *Pile Pelion on Ossa* literally means "to organize (Place) Mount Pelion over Mount Ossa, to aggravate a difficult situation, to add trouble to the problem, to increase the load on the heavy load again. The roots of the phrase go back to ancient Greek mythology, in particular, The Legend of the Alloads – Otus and Ephialtes. The brothers Otus and Ephialtes were the Sons of Poseidon, the God of the sea, and were pahlavons of immense jussali and unlimited power. They were so strong and proud that even the Gods of Olympus dared to declare battle. Their main goal was to invade Mount Olympus and usurp the authority of the gods, as well as to take the goddesses Hera and Artemida as their wives. To reach Olympus, they decide to build a ladder to heaven by placing one of the giant mountains on top of the other. They first set up Mount Ossa and Mount Pelion on top of it to climb Olympus peak. The gods are furious at their act. Apollo kills them with a ruse. According to one version of the legend, The Goddess Artemida turns into a white deer and runs through the middle of the brothers. They aim at the deer, simultaneously throwing spears and inadvertently killing each other. Thus, placing Pelion on Ossa in its original sense means a vain, useless, but enormous labor-intensive, Mannerist endeavor. This action ultimately led to disaster.[1, 135-138]

Literature Review and Methodology. From the modern meaning of the phrase to aggravate a difficult situation, a very close and bright alternative to this in Uzbek is *chipqan (exit)on dard*. This phrase is used in Uzbek precisely to express the state of "the addition of another new and severe anxiety over an existing problem or grief." Both phrases are based on the formula "the addition of another additional, heavier object (*chipqon*, Mount Pelion) over an existing object (*dard*, Mount Ossa)". In both, a sharp change in the situation to the negative, aggravating is expressed.

Pile Pelion on Ossa is a product of mythological thought. His images are epic, huge and on the scale of the universe (mountains, gods, Titans). This phrase also carries in itself the ideas of manmanism, opposition to divine forces and punishment for this. [2, 30-34]

Chipkan on Dard is a product of vital, folk observation. His images are based on physical, human and perceptual experience (pain, illness, wound). This phrase expresses not the struggle on the scale of the universe, but the physical and mental suffering of a person, his inner experiences.

Discussion. In the widespread popularity and centuries of the expression Pile Pelion on Ossa in English, its artistic appeal and active use in high literature were decisive. The phrase embodies the movement on a huge scale (mountain laying on a mountain) and the dramatic struggle (rebellion against the gods). Such a strong and epic image was very attractive to poets and playwrights, providing them with a ready and vivid metaphor to describe in their works huge but vain efforts or further exacerbation of problems. One of the creators who made the greatest contribution to the deep absorption of the phrase into the English lexicon is William Shakespeare. He uses the phrase in his famous tragedy "Hamlet". Laert laments this in grief over the grave of his sister Ophelia:

"Now pile your dust upon the quick and dead,

Till of this flat a mountain you have made,

To O'er-top old Pelion, or the skyish head of blue Olympus". (Hamlet, curtain 5, Scene 1

"Also on the dead with alive

The same flat Earth is a mountain, ancient Pelion,

Or from the sky-kissed head of the Blue Olympus

Play the soil until it also exceeds! (Chulpan translation

Results of the Analysis. The use of the phrase by a playwright as great as Shakespeare at one of the highest dramatic points of the work was a major impetus for his entry into literary circulation and subsequent establishment into the vernacular.[3, 70-84]

For many centuries, the study of Greek and Roman mythology and literature has been central to Western education. Every literate person who read the works of Vergilius and Homer was aware of the narrative of Pelion and Ossa. This ensured the continued use of the phrase among intellectuals and writers. In the popularization of the phrase Pile Pelion on Ossa, its tonality, that is, its artistic-phonetic properties, also played a huge role. Pile Pelion... – here the repetition of the explosive [p] consonant gives the phrase a strong, percussive tone. The repetition of this sound evokes the illusion of a giant rock crashing together and nesting. This makes it easier for the phrase to be remembered. ...on Ossa-here the repetition of the broad and open [ɒ] vowel gives the phrase a sense of solemnity and breadth, as if describing the latitudes of a huge mountain. Alliteration and assonance give the phrase its own musicality and tonality. Melodious consonants, on the other hand, acquire faster in the language and are more firmly preserved in memory [4, 72]. Saying Pile Pelion on Ossa sounds much more attractive and memorable than saying put a mountain on another mountain. For poets and writers (like Shakespeare), such melodic phrases are very valuable. They make the most of such artistic means to enhance the work's poignancy, enhance speech, and express the characters' emotions more vividly.

Conclusion. Thus, it can be concluded that the following three supports of the term pile Pelion on Ossa were responsible for its survival in the language: 1. Strong mythological basis (Legend of Otus and Ephialtes). 2. High literary heritage (application in Shakespeare's work). 3. Bright phonetic charm (alliteration and assonance). When these three factors merged, the phrase did not become a mere vocabulary, but became a cultural code and an integral wealth of language.

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