

A COMPARATIVE ANALYSIS OF BODY PART PHRASEOLOGICAL
UNITS IN ENGLISH AND KARAKALPAK LANGUAGES

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Annotation: Phraseology is a branch of linguistics that studies stable combinations, phraseologisms, and set expressions, revealing the relationship between language and culture. These expressions are considered the “cream” or “core” of language because of their rich semantic content. In particular, phraseologisms related to body parts reflect people’s emotions, life experiences, and social relations. In recent years, the use of body parts in expressions has prompted numerous studies. This article examines linguistic tools related to body parts in Karakalpak and English languages, focusing on their cultural significance, usage in everyday life, and origins.

Keywords: phraseology, body-part phraseological units, English, Karakalpak, semantic meaning, similarities, differences.

Phraseological units make speech meaningful and vivid, allowing people to express their thoughts clearly and memorably. Therefore, various phraseological units in different ways. For instance, some linguists classify phraseological units according to colors, numbers, or even animals and birds. Among them, one of the most important types is phraseological units associated with body parts. These phraseological units are based on language and culture, reflecting societal values, humor, and ways of thinking. For instance, the renowned linguist Richard Spears highlighted the significance of phraseological units in language acquisition, as they convey meanings that transcend their literal interpretations [1, V]. Based on the definition provided by S. Nawrızbayeva: "A phraseological unit is a language unit that is idiomatic and expressive in character, possesses a fixed general meaning, consists of two or more words in a specific morphological form, and is stable in terms of its composition and structure." [2, 24]. Moreover, phraseological units involving body parts are widespread across languages, serving as powerful linguistic tools that express unique meanings and cultural values. This article focuses on body-part phraseological units in English and Karakalpak languages. An alternative approach to studying these phraseological units are to examine how they are used to convey emotions and feelings.

1. The phraseological unit “turn a blind eye” means deliberately ignoring something, pretending not to see it, or refusing to acknowledge it. It is often used to describe overlooking incorrect, inappropriate, or illegal actions. The Karakalpak body-part phraseological unit “kóz jumıw” (to close your eyes) carries the same meaning —

knowingly ignoring or allowing mistakes to occur. Looking at the usage of these phraseological units, both are used in similar situations. However, “kóz jumıw”(to close your eyes) can also euphemistically refer to passing away or dying.

For example: "...and I must say that for some reasons we wanted such a person very much, and find her very useful, so I turn a blind eye and a deaf ear every now and then, and we get on marvellously well." [11,197]. In this prose example, the phrase "turn a blind eye" is used alongside "turn a deaf ear" which means pretending not to hear even if one heard. The author used these expressions to overlook that girl's faults and errors. Second example: "It may have been a brave thing in Nelson to turn his blind eye to the recalling signal of his admiral. But it is not a brave thing - quite the contrary - in any man to turn a blind eye to the instinctive perceptions of his own intelligence" [15,16]. This sentence asserts that deliberately ignoring the truth, a correct decision, or the right path despite being consciously aware of them—similar to how Nelson physically saw the signal during the battle but chose to disregard it—is not a sign of bravery. To clarify this point, the author references the specific individual and the historical event that gave rise to the phraseological unit. Consequently, it can be concluded from this example that the phraseological unit 'turn a blind eye' applies not only to physical perception but also to conscious, cognitive recognition. "If we focus on its structural composition," "turn a blind eye" follows the grammatical pattern : VERB + ARTICLE + ADJECTIVE + NOUN.

In Karakalpak: "... Durıs, bazar tek baylıqtıń káni emes, ol pásliktiń, arsızlıqtıń, ótiriktiń, urlıqtıń da mákani... bul illetlerden kóz jumıw bir jaqlamalıqqa alıp keledi" [19,16] (The market is not only a source of wealth, but also a place of baseness, dishonesty, lies, and theft... to turn a blind eye to these vices leads to one-sidedness). In this context, the phraseological unit "kóz jumıw" (to close your eyes) is employed to convey the meaning of ignoring something. The author emphasizes that if people remain indifferent to the injustices as well as unpleasant occurrences in the market, it leads to negative consequences.

Another meaning: "Watandarlıq urısta biziń kóp ǵana azamatlarımız dushpan qolında kóz jumdı" [5,384] (Many of our citizens died at the hands of the enemy in the Patriotic War). In this sentence, the phraseological unit "kóz jumıw" (to close your eyes) is utilized as a euphemism to soften the delivery of the statement, rather than bluntly or harshly asserting that someone "died". An analysis of the structure reveals that it is composed of a NOUN + a VERB.

Regarding the origin of the phraseological units, "Turn a blind eye" possesses a long-standing historical background. Its popularization is attributed to Lord Horatio Nelson, the second-in-command of the British Navy. He had lost one eye in battle. In a subsequent battle, he deliberately ignored a retreat signal from the flagship. After the war, he humorously remarked that since he had only one eye, he had the right to lose

his vision. In Karakalpak language culture, there is an ethical concept that elders should forgive minor mistakes of the younger or gently cover up their errors. Based on this, the phraseological unit “kóz jumıw” was formed.

2. The phraseological unit “cross your fingers” means hoping for the success of something or wishing good luck. The meaning of the phraseological unit “awzın'a may”(butter in your mouth) is also to respond to someone’s good words or joyful news with phrases like “aytqanın kelsin”(may what you said come true) ,“niyetin' orınlansın”(may your intention/aim be fulfilled).

As an example: "A charm is a technique which produces good luck through the use of words or gestures. The "star bright" rhyme and the Abracadabra cure are charms. So are crossing your fingers and spitting in your hat"[12,135]. In this example from the book, "spitting in your hat" means turning away evil or changing an unlucky situation[12,136] .So, the writer explained that both of phraseological units can be a charm which brings a luck.

"...Cross your fingers that any escapees aren't one of the 5%. We already have genetically modified plants growing in nature all over the US that have escaped from farms and no one knows what is going to happen with them.[16,228]. In this context, the phraseological unit is used to convey that the plants have spread throughout nature, no one knows what my fate will be, the last resort is only crossing fingers and hoping that everything will be good, there is no other solution. A grammatical analysis of this “cross your fingers” reveals its underlying structural composition: VERB + POSSESSIVE PRONOUN + NOUN.

In Karakalpak language: "- Qutqaradı, jası ullı... - Awziña may, ilayım! Sizler jassız-ğoy, miñ aytqan menen de jassız"[21,49](— He will save us, he is an elder...— May your mouth be filled with honey (bless you)! You are young, after all; no matter how much is said, you are still young)." In the example mentioned above, the phraseological unit 'awziña may' is used in the Karakalpak language as an etiquette word to support someone’s opinion, news, or good intentions by expressing solidarity.

"– Sadağan keteyin, awziña may, – dep aldına jıgılıp, kiyiminiñ eteginen súydi"[22,147](May I be your sacrifice, and may your words be blessed with sweetness,' she cried, falling at his feet and kissing the hem of his robe in a gesture of profound devotion). In this case, the person used the phraseological unit "awziña may"(butter to your mouth) to mean that the news would come true or be fulfilled when he/she first heard favorable news or a positive update. If we focus on its structural, "awzin' may"(butter to your mouth) follows the grammatical pattern: NOUN + NOUN.

Furthermore, regarding the “cross your fingers” phraseological unit, there is a childhood belief that if a child crosses their fingers behind their back while lying, the bad consequences of the lie will not harm them. The origins of these two

phraseological units are interesting: one is based on a religious belief, and the other stems from a national custom. "Cross your fingers" in Christian traditions is a simplified form of the cross sign drawn with the hand and wrist. Devotees used this gesture to seek help, protection, and luck from the divine. The expression "awziña may"(butter in your mouth) in Karakalpak culture comes from the custom of offering oil (clarified butter) to a guest as the highest form of respect. In the Karakalpak language, when expressing solidarity with someone's opinion, news, or good intentions, the phraseological unit 'awziña may' (butter in your mouth) is used as an etiquette word to provide support. However, these two phraseological units cannot be fully equivalent to each other. The reason is that "cross your fingers" is used to hope that something will happen before it happens, while "awziña may" is employed to say "yes" when hearing good news that something has happened. In general, the usage of the expression "cross your fingers" is associated with some kind of religious belief, whereas the use of the expression "awziña may" is based on cultural customs and traditions.

3. The phraseological unit "pull someone's leg" means to deceive someone playfully, to tell something untrue to trick them. In short, it is to tease or trick someone in jest. "*You can't pull my leg with an old sophism with whiskers*"[14,211]. In this sentence, the idiom is used in the sense that one person is attempting to deceive another with an old sophism, but the latter realizes it and uses the expression to mean: 'Do not try to fool me; I know everything'. Second example: "*Lorenzo could not really pull Mrs Del Signore's leg, because she was setting at her desk*"[17,50]. In this context, Lorenzo meant that she couldn't fool around with Mrs Del Signore because she was engaged in her work. The phraseological unit "pull someone's leg" can be analyzed academically in terms of its structure: VERB + POSSESSIVE PRONOUN + NOUN.

A similar phraseological unit in Karakalpak language is "tal shaynaw"(to chew a willow branch) signifies deception, telling lies, and going back on one's word." For example: "*Talıńdı basqa jaqta shayna, qaraǵım. Assalawma áleykum dese asıla ketedi bul jurt.*"[20,6](Go play your games elsewhere, kid. You give these people an inch, and they'll try to take a mile the moment you say hello). "*Istıń anıq pitiwajalıqqa keleyin dep turǵanında tal shaynaǵanları da boldı, birazları urıwınıń ishinde aytqanǵa júrmeytuǵın toń moyınlar barlıǵına shaǵındı*"[23,104](Just as the matter seemed to be reaching a definitive resolution, there were those who chewed their words in bitter hesitation, while others lamented the presence of the stubborn-necked among their kin who refused to heed any counsel). "Tal shaynaw"(to chew a willow branch) is a phraseological unit that describes someone who promises to fulfill a task when it is almost complete, but then fails to fulfill their promise. If "tal shaynaw" is analyzed, it consists of NOUN + VERB.

Although both phraseological units convey a similar meaning, their usage differs.

“Pull someone’s leg” is usually in a humorous context, whereas “tal shaynaw”(to chew a willow branch)often involves deception for personal gain. Regarding their origins, “pull someone’s leg” may have roots in dark history; some sources suggest it was used by thieves in the 19th century, though this is not confirmed.

4. The phraseological unit “butterflies in your stomach” is used to describe feeling very nervous or excited about something. In Karakalpak language,these feelings are expressed with the phraseological unit "júregi alıp ushıw"(my heart is racing).For example:"*Súygen yarım Jálinbet bunday halğa qalay ushıradı eken*"*dep júregim alıp ushti*"[4,83](My heart leaped as I wondered how my beloved Jalinbet found himself in this situation).If we focus solely on the structural analysis of “ butterflies in your stomach” and “ ju’regi alıp ushıw’(my heart is racing),the former NOUN + PREPOSITION + POSSESSIVE ADJECTIVE + NOUN and the latter NOUN + VERB. Both phraseological units are utilized during states of excitement,anxiety and restlessness.However,the phraseological unit "júrek alıp ushıw" also signifies a state of intense human joy and exhilaration.The phraseological unit “butterflies in your stomach” has been used since 1930, though its exact origin is unclear.Phraseological units featuring the 'heart' component function as linguistic markers of human sensory and emotional perception. Beyond its physiological role, the heart in the Karakalpak linguistic worldview serves as a core locus for not only general emotions but also complex cognitive and psychological states, including reflection, suffering, the awakening of romantic affection, and the ethical sense of honor.

5. The phraseological unit “put one’s foot down” means to firmly demand someone to do something, to stop an action, or to stick to a decision without compromise."*Fact,I fancy she wanted to ask Mr Goyles to Denver.But,...my brother put his foot down*"[13,143]. "This was a case in which one must put one's foot down,and all opposition "must be a stop to at once".[18,258-259].It is evident that in both cases ,this phraseological unit is employed to mean a firm demand for either the performance or the omission of a specific action.The phraseological unit “ put one’s foot down can be analyzed in terms of its structural property:VERB + POSSESSIVE PRONOUN +NOUN+ADVERB/PARTICLE.

Karakalpaks use the phraseological unit “taban tirew”(to get a footing)for this meaning. For instance:"*Taba almay hesh ilajın,Tamara qız taban tirep,Jıydı boyğa kúsh-quwatın*.[6,255](Finding no way, no remedy at all,Maiden Tamara, finding her footing (standing firm),Gained her strength and power by the riverbank).Both phraseological units are used to express almost the same action, and even their origins show similarities.The phraseological unit ‘put one’s foot down’ comes from the action of firmly placing the foot on the ground, standing in one spot without moving."Taban tirew"(to get a footing)is based on ethnographic and physical actions."Taban tirew"(to get a footing) in ancient times referred to bracing the foot on the ground during

wrestling or lifting heavy objects to remain steadfast.”TABA TIREW” : NOUN + VERB.

In conclusion, comparing phraseological units in English and Karakalpak not only allows us to understand the meanings, similarities and differences, but also provides insights into the culture, customs and practices of the people. The study shows that somatic phraseological units in both English and Karakalpak share common functions and are used for similar purposes, although their origins are rooted in different historical events, customs, and cultural contexts.

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