



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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Conclusion. To sum up, it is obvious that the communicative implicature is close to the phenomenon of presupposition in this example. But these phenomena are different. The implicature is an element of meaning, content that is not permanent, changes rapidly in the text, can even disappear. Presupposition, on the other hand, is a semantic phenomenon that does not disappear in the text, but has a permanent character. Another difference between the two phenomena is that presupposition is often associated with a linguistic form, implicature is completely within the scope of meaning, and changes in the linguistic form have almost no effect on it.

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THE GENESIS OF THE IMAGE OF MAGICAL OBJECTS IN ENGLISH AND UZBEK FAIRY TALES

Nozima Djumaeva
Senior lecturer of English
Linguistics department
Bukhara state university,
norimadjumaeva@gmail.com

Annotatsiya: Sehrli-fantastik ertaklardagi tilsim predmetlar ertaklarni yanada qiziqarli va ifodali qilishga xizmat qiladi. Ularning har biri tarixiy ildizlari, genezisiga ega bo'lib, aksariyati animizm, totemizm, fetishizm, shomonlik kabi qadimgi diniy e'tiqodlarga borib taqaladi. Mazkur maqolada ingliz va o'zbek xalq ertaklaridagi sehrli predmetlarning kelib chiqishi, tarixiy ildizlari haqida so'z yuritilib, ularning kelib chiqishi ertaklar muallifi bo'lmish xalqning e'tiqodlari, orzu-istaklari bilan chambarchas bog'liqligi ochib berilgan.

Kalit so'zlar: ingliz va o'zbek xalq ertaklari, fetishizm, totemizm, animizm, din, etnograf

Аннотация: Волшебные предметы делают сказки выразительными и интересными. Каждый из этих магических предметов имеет свое происхождение, корни. Большинство из них восходит к таким верованиям, как анимизм, фетишизм, тотемизм и шаманизм. В статье рассматривается генезис, исторические корни волшебных предметов, используемых в английских и



узбекских сказках, и вытекает, что они тесно связаны с древними верованиями, мечтами и чаяниями народов, создававших сказки.

Ключевые слова: английские и узбекские народные сказки, фетишизм, тотемизм, анимизм, религия, этнограф.

Abstract: Magical objects make fairy tales expressive and interesting. Each of these magical objects have their genesis, roots. Most of them go back to such beliefs as animism, fetishism, totemism and shamanism. The article discusses the genesis, historical roots of the magical items used in English and Uzbek fairy tales and reveals that they are closely connected with ancient beliefs, dreams and aspirations of the people who created fairy tales.

Keywords: English and Uzbek folk tales, fetishism, totemism, animism, religion, ethnographer

Introduction. Primitive people deified various things and phenomena in nature without understanding how and why they came to existence. As a result, interpretations of supernatural, mysterious, magical things have emerged. They depict the worship of man. Different view points of primitive people, religious beliefs, such as, animism, fetishism, totemism rituals influenced the appearance of magical objects in the fairy tales. Fairy tales of different nations have different magical objects, though there exist similar objects as well. And to investigate and analyse their genesis is of great importance nowadays.

Literature review and methodology. Russian philologist, one of the founders of the structural typological approach in folklore, Vladimir Propp, wrote a book "Historical roots of fairy tales" (Исторические корни волшебной сказки), which deals with the origin of magical tales, the scientist addresses ancient mythology and rituals, as well as folk culture. The author emphasizes that the magic fairy tale is closely connected with myth, religion, rituals, primitive thinking and history.

J. Frazer in his work "Golden bough" was a great attempt to define the shared elements of religious belief and scientific thought, discussing fertility rites, human sacrifice, the dying god and many other symbols and practices whose influences had extended into 20th-century culture. He thinks that old religions were fertility cults that revolved around the worship and periodic sacrifice of a sacred king. Frazer proposed that mankind progresses from magic through religious belief to scientific thought.

V. Propp, D. Fang, A. Scholey, R. Bottigheimer conducted research on fairy tales and magical objects in them, but the genesis of magical objects in English and Uzbek fairy tales, their similarities and differences have not been investigated yet and more investigation in this field is needed. Though living in different parts of the world, English and Uzbek people have similar magical objects and similar roots and genesis. In this article we are going to reveal the genesis of magical objects in fairy tales of both nations.

While conducting the research, we used comparative-typological and comparative-historical methods. The main materials for our research were "English fairy tales and more English fairy tales" by Joseph Jacobs, "English fairy tales" by Flora Annie Steel, 3 volumes of Uzbek fairy tales collected by M. Afzalov, "Magical objects in Victorian literature" by Dan Fang, "Historical roots of fairy tales"



(Исторические корни волшебной сказки) by Vladimir Propp, "Golden Bough" by J. Frazer.

- The usual and most common magical objects are:
- The wishing wand or ring that fulfills any desire in an instant.
- The flying carpet that swiftly transports us.
- The bottomless purse that never runs out of money.
- The super spyglass through which we can see thousands of miles.
- Magic boots that enable us to walk miles in one stride.
- The horn or whistle with which we can summon help.
- The crystal ball that enables us to know the future.
- The invisibility cloak or shield that hides us from danger.
- The endless table that feeds hundreds with a bountiful feast.

And each of them has its own genesis, history which may be religious beliefs, primitive thinking and views of people, dreams and aspirations of people.

Analysis and results. Most of the objects go back to such beliefs as animism, totemism, fetishism and shamanism. The immortality of the soul of the ancients, the animistic and manistic views associated with the cult of ancestors, gave rise to the depiction of magic bones in folk tales. It also reflects people's religious beliefs. Based on this, in some fairy tales, the skull is depicted in a magic, mysterious way.

For example, in the Uzbek folk tale "Mysterious Carpet" (Sirli gilamcha), a girl gets pregnant after eating the powder of skull. The interpretation of the epic motif associated with such a strange feature of the skull has its own historical basis. Because in ancient times, the cult of the skull was worshiped. The fact that the remnants of this belief are still preserved can be justified by the example of some homeowners who hung a ram's skull over the gate.

For example, the ancient Uighurs and Eskimos, who lived on the banks of the river, also believed that the fourth soul of man, that is, his name, lived in the skull. Therefore, the Ugaris made a puppet in the sense that if someone died, his soul would be resurrected, and put it on his head from the hair of the deceased.

It is known that the motif of rolling the head without a body is also found in the plot of many toponymic legends. Examples of such toponymic Uzbek legends are "Quvkalla", "Minorai kalon".

The motive of the mythological hero's head rolling is one of the traditional epic motifs common in Uzbek folk magic tales and toponymic legends. Ethnographer V.N Basilov writes that "the historical basis of the motive of a hero carrying his severed head in his hand or the rolling of his severed head is a connection of the cult of ancestors and ancient notions of the resurrected gods."

Signs of bone-related animism are also found in English folk tales. For example, in the English folk tale "Three cows", a cow was resurrected when the bones of a dead cow were collected and placed with its skin and beaten with a stick. In the fairy tale "Binnorie," a harper makes a harp from the bones of a dead girl, and this harp speaks out and tells how he was killed.

English ethnographer J. Fraser, on the other hand, reports that the ancients were afraid to cut their hair and throw it into the fire, believing that the spirit of the head was



embodied in the hair. In fact, according to the peoples of Western Europe, each person has three spirits, the first of which is called "Olon". It is located in the human head. This spirit always protects a person from calamities, protects him, gives him useful advice.

The religious beliefs of the ancients regarding the head also led to the formation of beliefs related to hair. This was also mentioned by A.M. Cherkiev in his article on the use of strange hair motifs in Dagestani mythology.

Hair magic can be seen in the fairy tale Rapunzel, one of the most popular fairy tales included in Grimm's fairy tales.

We also see the magical properties of hair in the English fairy tale "Yallery Brown". The fairy tale depicts a small creature with long hair and a beard, whose hair is all over the place and it is a bright golden color. As she sings and dances to her song, her golden hair wraps around her, lifts her into the air, and ascends and disappears.

The activation of magic through the hair goes back to the beliefs associated with hair. The beard of the magical creature in this fairy tale is also very long.

In Uzbek folk tales, the images of a golden-haired child, a long-haired fairy or a licker, an old man with a white beard, a bald man without hair, and a beardless man are often used in connection with hair. In particular, it is common for a wizard to spread its long hair on a girl or a boy, to lose its magical power when it is tied to their hair, to be weakened, and for a bald person to be the smartest and smartest of all. In particular, in Uzbek and English fairy tales, the image of an evil old man with a long beard is very common. One can defeat this old man only if the hero grabs him by the beard and cuts him off.

It can be said that since the family is tied to fertility cults, hair is also interpreted as tied to the idea of fertility due to its growth feature.

Among the Uzbek people, the baby's belly hair is cut into a special "hair wedding", the girls' hair is braided twice after the engagement, forty on the wedding day, and when the mother dies, the eldest daughter cuts a bunch of hair inside her head, burying it and other rituals. the expression of confidence in the hair cult can be seen in the content of the secrets.

Yu.P. Frantsev thinks about the attitude to the things that are used in religious ceremonies and revered and underestimated at the fetish level, while J. Eshonkulov says that in epic works, actions related to ancient ceremonies are often interpreted in the heart of epic works as motives. These views can be fully endorsed. Indeed, the artistic interpretation of some rituals formed based on the views of ancient people related to the cult of hair is found in fairy tales. Evidence of this can be seen in the example of images such as magic hair, golden hair, magic hair, magic fiber, in particular, in fairy tales.

Conclusion and recommendations. This indicates that the magic of hair has been actively used in black magic since ancient times, the belief that a person can magically influence himself through the hair fiber.

The advent of the animal's way as a healer was also observed in fairy tales. In the fairy tale "Generous and stingy", with the help of a goat's path, a generous princess



is cured of a serious illness. In the fairy tale "Erkajon", when a horse's mane is burned, you can immediately see the motive for the appearance of that horse.

The Uzbek fairy tale "Erkenja" is one of the fairy tales with many magical objects, in which we observed that the creatures gave him magical objects as a gratitude for helping several animals.

An English folk tale called "Three feathers" depicts a magical bird feather, which a husband who has become a bird gives to his wife and tells her to ask for whatever she wants.

Totemism is the belief that a person is related to an animal or plant species, according to which an animal or tree, flower, or plant species is sanctified and interpreted as a relative of a human being. Most importantly, they are portrayed as the protector, the helper of man. Based on similar totemistic concepts, in some fairy tales the image of a magic plant, a magic flower, a magic wand occurs.

For example, the story of the Princess of Colchester tells the story of a princess who endured torture by her stepmother, and was deprived of her father's love. The girl, who has left home, meets an old man on the road and gives him some of her food. In return, the old man presents the girl with a magic wand and tells her that a thick barrier will appear in front of her, and if she hits it three times with this stick, the barrier will open. The magic wand helps the girl to overcome her difficulties and achieve her goal.

The story of Cinderella (Jacobs' version of Cindermaid) tells of the magic wand, which helps the protagonist through its evolutionary feature. It is known that the plot of this fairy tale is similar to the plot of the fairy tale "Zumrad and Kimmat", which is popular among the Uzbek people. But in "Zumrad and Kimmat" there is no image of a magic wand. In "Cinderella", a hard-working girl achieves happiness and luck with the help of a magic wand. With the help of the magic wand a pumpkin transfers into the chariot, four white mice into horses to join the chariot, three lizards into three servants,

The "magic wand" is widely used in English folk tales. For example, in "Three Heads of the Well", the princess is loved by the old man for giving her food to the old man, and she gets a magic wand and removes the barriers she meets along the way with her.

In the tale of the Three Cows, a cow is resurrected when a magic stick hits the bones and skin of a dead cow. The function of resurrecting of the stick was not observed in Uzbek folk tales.

The depiction of herbs and plants also goes back to totemism. You can see the image of tulips singing in the fairy tale "Tulip bed". To a beautiful tulip garden near the place where the elves lived, the elves often brought their children to the tulip garden at night. As night fell, the tulip bed was filled with strange music that no human child could play, and a mysterious song that no one could sing. This song was sung by the tulips in the tulip bed. Under this tune the elf children fell asleep. By the magic power of the elves, the tulips gave off a very pleasant scent and never faded.

In the Uzbek folk tale "Orzijon and Kambarjon" there is an image of a magic herb that opens the blind eye.

Thus, fairy tales, which were created in connection with the ancient worldview, ideas, beliefs and labor, way of life of primitive people, first of all, served as an



expression of the views of the ancients, and were mainly of educational importance. And the genesis of magical objects in English and Uzbek fairy tales are almost similar.

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THE ROLE OF MILITARY TERMINOLOGY IN ASPECTS OF SYSTEM FORMATION

**Abdurazakova Shohruza Valievna,
Lecturer, Department
of English Linguistics,
Faculty of Foreign Philology
National University of Uzbekistan
named after Mirzo Ulugbek
abdurazakovashohruza@gmail.com**

Annotation: This work is devoted to a comprehensive study of the military-terminological system. As part of the work, we are attempting to analyse the structural and semantic features of the military terminology, which are still at the stage of its formation that is, during term formation, and are fixed in the process of functioning in the language.

Key words: term, terminology, military terminology, a comprehensive study, terminological system, structural and semantic features, term formation.

Аннотация: Данная работа посвящена всестороннему изучению военно-терминологической системы. В рамках работы мы пытаемся проанализировать структурно-семантические особенности военной терминологии, которые выявляются еще на этапе ее формирования, то есть при терминообразовании, и закрепляются в процессе функционирования в языке.