



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

KHOREZMSCIENCE.UZ





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LITERARY FEATURES OF MYTHOLOGICAL BIRDS IN UZBEK AND GERMAN FAIRY TALES

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Annotatsiya – Xalq ogʻzaki ijodining qadimiy turlaridan biri – ertak har bir xalqning milliy madaniyati va hayotini aks ettiruvchi madaniy-adabiy merosdir. Shuni taʼkidlash kerakki, ertaklar shunchaki adabiy asar emas. Ular xalq madaniyati, turmush tarzi, odob-axloqi, anʼanalarining oʻziga xos tarixiy dalilidir. Har bir ertakning oʻz xarakteri, taqdiri bor, bizga yangi bilim va taassurotlar olib keladi.

Kalit soʻzlar: xalq ogʻzaki ijodi, ertak, milliy madaniyat, odob-axloq, urf-odat, afsona, mifologik qush, Semurgʻ, Humo, Anqo, Qaqnus, Bulbuliguyo.

Аннотация: Одна из древнейших форм фольклора - сказка - это культурное и литературное наследие, отражающее национальную культуру и быт каждого народа. Следует отметить, что сказки - это не просто литературные произведения. Они являются уникальным историческим свидетельством народной культуры, быта, нравов и традиций. Каждая сказка имеет свой характер, судьбу и приносит нам новые знания и впечатления.

Ключевые слова: фольклор, сказка, национальная культура, мораль, традиции, мифы, мифологическая птица, Семург, Хумо, Анко, Какнус, Бюльбулигуйо.

Abstract – One of the ancient forms of folklore - fairy tale is a cultural and literary heritage that reflects the national culture and life of each nation. It should be noted that fairy tales are not just literary works. They are a unique historical evidence of folk culture, way of life, morals and traditions. Each fairy tale has its own character, destiny, and brings us new knowledge and impressions.



Key words: folklore, fairy tale, national culture, morals, traditions, myths, mythological bird, Semurg, Humo, Anko, Qaqnus, Bulbuliguyo.

Introduction. Fairy tales are the genre of folklore formed over the centuries, and over the years the names of some of the epic heroes and fairy tales have been changed, at least in part, and passed down from generation to generation.

In myths and fairy tales, besides animals, birds, and sea creatures, flying carpets, magic swords, and other this kind of things are portrayed as a means of helping epic heroes to achieve their goals. In contrast, in fairy tales, the mythological bird motif plays a special role in enriching the plot of the fairy tale.

Due to their positive qualities such as wisdom, intelligence, courage, generosity, mythological birds are embodied in the image of a promoter, helping the epic heroes to go to an imaginary place, impossible to reach, to do what is actually dreamed to happen.

Imaginary mythical birds such as Semurg, Humo, Anko, Qaqnus, Bulbuliguyo can be seen not only in Uzbek but also in the mythology and fairy tales of many Asian peoples in positive images as sponsor, friend and helping epic heroes in difficult situations. Birds with such characteristics are depicted in images that evolve into human figures and are able to speak human language.

Literature review. Linguist and one of the greatest figures of medieval culture of Central Asia Mahmud Kashgari also defined mystical birds as Murgufarmon and Kuktubolgon in his masterpiece, compiling old Turkish myth, fairies, proverbs and lyrical works, "Devoni lugotit turk". Mythological bird's wings are said to be as strong as steel. [4, 474]

In the fairy tale "Rustam", Semurg was considered to be a bird that foresaw the events of the world, as well as evolved into a human figure, bringing happiness.

Folklorists Tora Mirzayev and Mamatkul Jurayev paid special attention to the motif of the bird's feathers, thinking about the legendary bird Varang and its magical properties, which are mentioned in the Avesta, a historical literary monument of the Zoroastrian holy book [5, 49-50].

The feathers, tears, and melodious voices of mythological birds are also used in fairy tales as motifs with magical properties. One of the traditional plot elements of Uzbek folk tales is the motif of changing the appearance with the help of a feather, the bird's tears, the motive of wound healing, the sound of a magic bird singing.

Let's pay attention to the mythological image of a bird in the fairy tale "The young man with a golden hair". When the fairy-tale protagonist opens the houses one by one with forty keys on the neck of a cat that suddenly enters the old woman's house, the old man in the houses frees the imprisoned children, three merciful giants, three stallions, and three birds in golden cages. In return for this kindness, the giants give one ring, the horses' tails, and the birds one feather, and say, "If you have a problem, throw a ring, a feather, and a hair in the fire, and we will come to your aid." [2, 114] Giants, horses, and birds are present when the child burns the rings, feathers, and hair in order to fulfill the king's condition, making his plight easier. The fact that the bird, one of the patrons of this fairy tale, is also included in the list of magical creatures in the fairy tale, can be a sufficient basis for the fact that its feathers have magical properties.

Analysis. One of the mythological birds, Semurg is embodied in many Uzbek fairy tales as a patron bird. In the Islamic tradition, the legendary Anko bird is identified with Semurg. It is also likened to the bird Humo in legends and fairy tales.

In the story "Qurandoz", the bird Humo and its characteristics are considered, and the Qurandoz describes the bird as follows. - There is a bird called Humo, which comes from the East to the West once a year. Whoever falls under the shadow of Humo bird, his offspring will be king. If anyone hears the sound of that bird, his seven generation will live happily ever" he said [9, 292]. In the tale, the fate of the king's son on the west is predicted to fall on the queen of the land of the East. The fact that the queen of the East was taken away by the bird Humo and fed for many years, that the queen will be the king of her children in the future, and that the inhabitants of the kingdom of the West will live happily ever after.

The nest of the bird Semurg is told in fairy tales as a place where no human foot can reach, or on a tree on top of a mountain near the sky, or on top of a maple tree in the underworld. In the Uzbek folk tales "Kahramon", "Gulqahqah", "Zorliq bilan Mungliq", Semurg's place is said to be on the top of a high mountain, and his nest is on a maple tree on the top of this mountain. In the tale of the "Kenja Batyr" [9, 238-239], unlike other tales, it is said that Semurg's nest is on a maple tree in the underworld. Apparently, in folk tales, Semurg is also used in the image of a bird of the reverse world (beyond). In the fairy tale, Kenja Batyr, who lost the head of a creature who stole the food of his brothers who went hunting, fell into a trap where the head of the creature fell and, due to the greed of his brothers, descended into the underworld and came out with the help of Semurg. In this tale, the bird's nest is said to be on top of a plane tree, too, and the epic hero is brought out of the underworld in exchange for protecting his children from the dragon's attack.

Fairy tales tell about the existence of fairies and giants from other worlds. Semurg, on the other hand, is interpreted as an imaginary bird that can communicate with representatives of both worlds and can appear in both worlds, sponsoring people to achieve their dreams. If we see that the savior the was brought out of the underworld in the fairy tale "Kenja botir", we can see the semurg in the fairy tale "Kahramon" in the form of a bird that can fly through the land of darkness.

The Qur'anics reported that Akwan the giant had crossed a city called Qaws on the other side of the seven rivers of darkness. From the protagonist:

"How can you cross these seven rivers of darkness?" He asked. One of the Qur'anists:

"It's impossible to cross the Seven Rivers of Darkness, but there's a bird called Semurg, and only he can cross it." But no one can persuade Semurg to do this. " [9, 27]

The fact that an old man, an old man or an old man often knows where Semurg's nest is, leads to the assumption that Semurg may have once helped this old man for his courage and honesty. Because over time, the heroes of each era are embodied in folk tales in different guises.

The fact that in one of the tales the bird is on the earth and in the other in the underworld shows that this bird can appear in the mortal and under worlds, and that the peoples lived in the belief that there is a living and a spirit world.



Although some Uzbek fairy tales have the same name, the events are not the same.

The story "Kenja botir" in Volume 2 of the 3-volume book of Uzbek folk tales, published in 2007, differs in content from the fairy tale of the same name in the fairy tale book "Golden Cradle" published in 1985, but both contain a mythological bird image.

Discussion. Fairy tales are also interesting in that they fulfill the unimaginable dreams of the people, achieve their unattainable desires, and the heroes of fairy tales achieve their goals by surviving the inevitable conditions that end in death. One such condition is to find an imaginary magical object mirror world (in some fairy tales it is called a mirror worldview). In fulfilling this condition, the Semurg bird is used in fairy tales, and the fairy tale ends well.

A distinctive feature of the mythological bird in the fairy tale "Olmos batyr" is that its singing voice is recognized as healing. In the fairy tale, the minister, who said that the chirping of a bird called Bulbuliguyo in the eyes of a dizzy king would be healed, describes his place of residence and his magical chirping as follows.

My king, after passing through the land of so-and-so fairies, there is an old woman behind a mountain called Kohiqof, and in the garden of this old woman there is a bird called Bulbuliguyo, and if you hear this bird singing, your eyes will immediately light up [2, 14]. His address is also an imaginary place called "Borsa kelmas".

As in other nations of the world, we can see images of various mythological birds in German folk tales. Although German folk tales were published by a definite author, they were also compiled from the vernacular into a book and published under the name of a known author. The Grimm brothers, for example, have compiled German folk tales into a collection, giving the people of the world the happiness of reading and enjoying German folk tales. In his book *Kinder und Hausmärchen*, published in 1812, Vogel Phönix tells the story of the legendary bird Qaqnus. This tale has not been included in the collections published in later years.

In the fairy tale, the motif of the feather was the solution, causing the fairy-tale hero to survive and be happy. In the fairy tale, a rich man is walking along the river when he sees a box floating in the river. When he opened the box, he found a child. The rich man takes the child home and raises him. But his servant dislikes the child and seeks to get rid of him. One day he gets into a boat with the boy and gets off the boat himself as the boat floats in the middle of the river. Then the boat sails towards the mill. The miller takes pity on the boy in the boat and saves him.

One day, when the servant of the rich man came to the sides of the mill, he recognized the boy he had left in the boat and took him. After a while, the servant of the rich man sent a letter to his wife through this young man, saying, "Kill the man who took the letter." On the way, a young man in the woods meets an old man and asks for the letter in his hand. The letter will then change to "Marry your daughter to the person who took the letter" and the servant's wife will marry the daughter to that child. Upon hearing this, the servant's anger boiled over, and he set a condition for the young man to bring three feather of the nightingale before marrying his daughter. This is how the sentence is written in the fairy tale. "Hey, so geschwind gehts nicht, eh ich dir meine



Tochter lasse, sollst du mir erst drei Federn vom Vogel Phönix bringen". This condition is also one of the ways that inevitably leads to death. In this way the servant tries to get rid of this young man.

In this tale the old man teaches the hero of the fairy tale how to find the address the phoenix, and for this he assigns the young man to come under a tree at night. At night, when two pigeons on a tree hear each other telling where the magic nightingale lives and how to get there, they learn how to get to the place where the nightingale lives.

The conversation of the pigeons is as follows:

"Die eine Taube sprach: wer da zum Vogel Phönix will, muß gehen den ganzen Tag, so wird er Abends an ein Thor kommen, das ist zugeschlossen. The other Taube sprach: inside this Baum lies a Schlüssel von Gold, from the Thor auf." (The meaning is as following. If one of the pigeons says that he has to walk all day to get to the hawk, so that he can get out in front of a gate with a locked door, the other pigeon says that there is a golden key under that tree that unlocks that gate.)

Listening to the old man's advice, listening to the conversation of the pigeons, he went to the palace on the top of the high mountain where the phoenix lived, took three feathers of the phoenix with the help of the squirrel's servant, and returned to his destination. The motif of the feather is not emphasized in the tale in vain. First of all, phoenix feather is a rare thing. There is no way to find it. This fairy tale also reflects the people's ideas about magical birds, the desire to achieve their unattainable dreams with the help of mythological birds, as well as pat motifs, letter motifs, conditions and other motifs contributed to the enrichment of the fairy tale content.

Es war einmal ein König und der war krank und alle Ärzte kamen darin überein, dass er nicht zu retten sei, als wenn er den Vogel Phönix singen hörte. (Meaning: There was a king in ancient times. He became ill. All the doctors agreed that he could be cured only if he heard the king singing a poenix). In the tale of der Vogel Phönix, written by the German writer Johann Wilhelm Wolf, the author begins by emphasizing the healing properties of the bird's voice and saying that the sound of the bird singing will cure the sick king's. In the play, the poenix is described as follows: When different sounds and melodies are uttered and moaned from every hole, all birds, not only birds, but all animals, even fish in the water, become unstable from it. All the wild mammals are silent and fall into a different state from this sound. Philosophers joined him and created the science of music based on his voice.

Although the author does not specify exactly where the phoenix lives, in the fairy tale he embodies the cult of the magic bear, who can speak to the epic hero Ferdinand for his honesty. Naturally, the question arises as to how a talking bear can know where a phoenix lives. The bear in the Der Vogel Phönix fairy tale is also an enchanted prince. So he knew where and in whose palace the phoenix lived before he had yet become a bear. Being aware of his magical abilities, the bear, which helped Ferdinand get out of all the situations and achieve his goal in finding the bird during the events, knew that with Ferdinand's help he would return to his original appearance. One of the similarities in the fairy tales of the brothers Grimm's Vogel Phönix and in Uzbek fairy tales is that in both works the old man knows where the bird lives. The logical continuation of these similarities can also be seen in Johann Wilhelm Wolf's tale Der



Vogel Phönix, where the bird lives, how it can be captured, and the bear, who knows the hardships along the way, is in fact a hero. As in all fairy tales, this fairy tale also ends happily. The sick king is cured by the singing of phoenix, the epic hero builds a happy family with his beloved, and the enchanted bear returns to his human appearance, and if the goods are rewarded, the bad characters are punished.

The mythological bird Griffin, quoted in the Brothers Grimm's tale *Der Vogel Greif* [10, 161-169], is also pointed out to be aware of some mysteries that may seem simple to people. The main idea of this fairy tale is to cultivate human characters such as love, loyalty, trust, honesty and courage.

If we pay attention to the content and character of fairy tales, mythological birds such as phoenix and griffins in German folk tales are depicted as Semurg birds in Uzbek folk tales. From these similarities we can conclude that the views and perceptions of peoples about mythological birds are at least partially close to each other.

Conclusion. In conclusion, we can say that although fairy tales are the product of folk creation, people have expressed their dreams, fantasies and imaginations through these tales. In particular, the ability of birds to fly, their beautiful singing, and the variety of their feathers have led humans to conclude that birds have supernatural abilities, not only in life on earth, but in other worlds as well. The heroes of these fairy tales and their noble and good deeds were one of the main means of educating people in the formation of diligence, generosity, honesty, courage, and a number of other positive characters.

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SEMANTIC AND LINGVOCULTUROLOGICAL FEATURES OF WEDDING CEREMONY TERMS

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Annotatsiya – maqolada nikoh to'yi marosimi atamalarining umumiy tasnifi haqida ma'lumotlar keltirilgan. Shu bilan birga ularning semantik xususiyatlari tahlil qilingan, lingvokulturologik xususiyatlari misollar yordamida keng yoritilgan.

Kalit so'zlar: nikoh to'yi, marosim, semantik xususiyatlar, lingvokulturologik xususiyatlar, sahna, rol ishtirokchilari, to'y marosimi, to'yga tayyorgarlik, to'y ziyofati, atributlar

Аннотация: В статье представлена общая классификация сроков свадьбы. При этом были проанализированы их семантические особенности и на примерах проработаны их лингвокультурологические особенности.

Ключевые слова: свадьба, церемония, смысловые признаки, лингвокультурные особенности, сцена, ролевые участники, свадебная церемония, подготовка свадьбы, свадебный прием, атрибуты.

Abstract - The article provides information on the general classification of wedding terms. At the same time, their semantic features were analyzed, and their lingvoculturological features were elaborated using examples.

Key words: wedding, ceremony, semantic features, linguocultural features, scene, role participants, wedding ceremony, wedding preparation, wedding reception, attributes.

Introduction The "wedding" frame is a clearly organized, hierarchically ordered structure of the scenario type. It consists of sub frames: Pre-event and Post-event in Uzbek linguistic culture and sub-frames Pre-event, Post-event, Church wedding and Registrar wedding in English linguistic culture, as well as slots (Place of action, Role participants, etc.), which in turn include a number of sub-slots.