

**МЕЖДУНАРОДНЫЙ ЦЕНТР НАУЧНОГО СОТРУДНИЧЕСТВА  
«НАУКА И ПРОСВЕЩЕНИЕ»**



**ФИЛОЛОГИЯ,  
ЛИНГВИСТИКА,  
ЖУРНАЛИСТИКА:  
АКТУАЛЬНЫЕ ВОПРОСЫ И СОВРЕМЕННЫЕ АСПЕКТЫ**

**СБОРНИК СТАТЕЙ МЕЖДУНАРОДНОЙ НАУЧНО-ПРАКТИЧЕСКОЙ КОНФЕРЕНЦИИ,  
СОСТОЯВШЕЙСЯ 15 АВГУСТА 2020 Г. В Г. ПЕНЗА**

**ПЕНЗА  
МЦНС «НАУКА И ПРОСВЕЩЕНИЕ»  
2020**

УДК 001.1

ББК 60

Ф51

Ответственный редактор:

Гуляев Герман Юрьевич, кандидат экономических наук

Ф51

**ФИЛОЛОГИЯ, ЛИНГВИСТИКА, ЖУРНАЛИСТИКА: АКТУАЛЬНЫЕ ВОПРОСЫ И СОВРЕМЕННЫЕ АСПЕКТЫ:** сборник статей Международной научно-практической конференции. – Пенза: МЦНС «Наука и Просвещение». – 2020. – 88 с.

ISBN 978-5-00159-516-8

Настоящий сборник составлен по материалам Международной научно-практической конференции **«ФИЛОЛОГИЯ, ЛИНГВИСТИКА, ЖУРНАЛИСТИКА: АКТУАЛЬНЫЕ ВОПРОСЫ И СОВРЕМЕННЫЕ АСПЕКТЫ»**, состоявшейся 15 августа 2020 г. в г. Пенза. В сборнике научных трудов рассматриваются современные проблемы науки и практики применения результатов научных исследований.

Сборник предназначен для научных работников, преподавателей, аспирантов, магистрантов, студентов с целью использования в научной работе и учебной деятельности.

Ответственность за аутентичность и точность цитат, имен, названий и иных сведений, а также за соблюдение законодательства об интеллектуальной собственности несут авторы публикуемых материалов.

Полные тексты статей в открытом доступе размещены в Научной электронной библиотеке **Elibrary.ru** в соответствии с Договором №1096-04/2016К от 26.04.2016 г.

УДК 001.1

ББК 60

© МЦНС «Наука и Просвещение» (ИП Гуляев Г.Ю.), 2020

© Коллектив авторов, 2020

ISBN 978-5-00159-516-8

# СОДЕРЖАНИЕ

<b>АКТУАЛЬНЫЕ ВОПРОСЫ ФИЛОЛОГИИ</b> .....	8
PROSE TALES AND THE INFLUENCE OF FOLK TALES ON THEIR WORK РАДЖАБОВА РАЪНО ЗАРИПОВНА .....	9
ИДИОСТИЛЬ ПОЛИТИЧЕСКОГО ДИСКУРСА Д. ТРАМПА РЕПКО СЕРГЕЙ ИВАНОВИЧ .....	12
СПОСОБЫ ОККАЗИОНАЛЬНОГО СЛОВООБРАЗОВАНИЯ В СТИХОТВОРЕНИЯХ Н. Т. БУШЕНЕВА ИВАНОВА ВАЛЕРИЯ ДМИТРИЕВНА .....	25
ФУНКЦИИ КЛЮЧЕВЫХ СЛОВ В ПОЭТИЧЕСКОМ ЦИКЛЕ Н.А. ЗАБОЛОЦКОГО «ГОРОДСКИЕ СТОЛБЦЫ» ВОРОБЬЕВА ТАТЬЯНА АЛЕКСЕЕВНА, СУХОВА ТАТЬЯНА ОЛЕГОВНА .....	28
<b>ЯЗЫКОЗНАНИЕ</b> .....	31
ГЛАГОЛЫ СО ЗНАЧЕНИЕМ ТЕМПОРАЛЬНОСТИ В ХУДОЖЕСТВЕННОМ ПРОИЗВЕДЕНИИ МАГОМЕДОВА САИДА ОМАРОВНА .....	32
К ВОПРОСУ ОБ АРХАИЗАЦИИ ЛЕКСИКИ ЗАБАВИНА ИРИНА АРКАДЬЕВНА .....	35
РЕЧЕВЫЕ ТРУДНОСТИ ИСПОЛЬЗОВАНИЯ НЕМЕЦКОГО АРТИКЛЯ РОМАНЕНКО ОЛЕСЯ ВИКТОРОВНА .....	39
КАТЕГОРИАЛЬНЫЕ ПРИЗНАКИ ПОЭТИЧЕСКОГО ТЕКСТА: ЦЕЛЬНОСТЬ, СВЯЗНОСТЬ, НЕАДДИТИВНОСТЬ СЕРГОДЕЕВ ИЛЬЯ ВИТАЛЬЕВИЧ .....	42
ТЕРМИНЫ МЕТАЛЛУРГИЧЕСКОГО ПРОИЗВОДСТВА И КУЗНЕЧНОГО ремесла ЯКУТОВ СЛЕПЦОВА ЕВДОКИЯ ПАВЛОВНА .....	45
СЕМАНТИКА ИМЕН ПРИЛАГАТЕЛЬНЫХ С СУФФИКСОМ =ӘН/=АН/=ӨН/=ЕН В ХАНТЫЙСКОМ ЯЗЫКЕ ШИЯНОВА АНАСТАСИЯ АНТОНОВНА .....	53
<b>ЛИТЕРАТУРОВЕДЕНИЕ</b> .....	57
К ВОПРОСУ О ФОРМИРОВАНИИ НОВОГО ТИПА ГЕРОЯ В ОТЕЧЕСТВЕННОЙ САТИРИЧЕСКОЙ ДРАМАТУРГИИ 60-70-Х ГГ. XIX ВЕКА БАБЕНКО ИРИНА АНДРЕЕВНА, АЛЕКСЕНКО АНАСТАСИЯ ДМИТРИЕВНА, КРАВЧЕНКО ЮЛИЯ НИКОЛАЕВНА .....	58
ЧЕЛОВЕК И ЯЗЫК В БУДУЩЕМ БАЛАКЛЕЕЦ ДАРЬЯ АЛЕКСЕЕВНА .....	62

УДК 8

# PROSE TALES AND THE INFLUENCE OF FOLK TALES ON THEIR WORK

**РАДЖАБОВА РА'НО ЗАРИПОВНА**

Независимый исследователь  
КУЛ «Бухарский государственный университет»

**Аннотация:** В статье рассматривается стилизация прозаических сказок в узбекской детской литературе и влияния народных сказок на появления их.

**Ключевые слова:** литература, детская литература, узбекская литература, сказка, стихотворная сказка, литературная сказка, прозаическая сказка, драматическая сказка, стилизация.

## ПРОЗАИЧЕСКИЕ СКАЗКИ И ВЛИЯНИЕ НАРОДНЫХ СКАЗОК НА ИХ ТВОРЧЕСТВО

Rajabova Ra'no Zaripovna

**Abstract.** The article deals with the stylization of prose fairy tales in Uzbek children's literature and the influence of folk tales on their appearance.

**Key words:** Literature, uzbek literature, a story, a poetic tale, a literary tale, a prose tale, the dramatic tale pastiche.

Fairy tale is the most ancient, popular, large-scale genre of folk oral art, which is equally interesting for adults and children. They appeared in the very distant past on the basis of the mythological worldview, ancient customs and rituals of our primitive ancestors. In fairy tales, the dreams of the people about everyday life and the most noble human qualities are usually expressed through imaginary and vital fictions.

In Uzbek literature, literary (written) fairy tales are created in three types: poetic, prose and dramatic. Each of these three types of literary tales differs from each other by its distinctive features.

Literary fairy tales created in verse were an important stage in the formation of a new genre - poetry. In them, the reality is expressed in poetic form, in the weight of a finger, has a colorful system of rhyme, rhyme, various poetic forms, poetic arts serve to convey the ideological content of the work. In poetic literary tales, reality is reflected through the emotions, the spiritual experiences of the lyrical protagonist or creator.

In prose literary tales, reality is narrated in a narrative way, and is described and portrayed against an epic background within the framework of the creative views. They have endless possibilities to reflect reality, to illuminate the human spiritual world deeply.

Dramatic literary tales are distinguished by their stage design and performance on stage. In it, each image reveals its own character traits through speech and behavior. In fairy-tale dramas, reality is narrated in a dialogic manner and is dramatically reflected based on the behavior of the protagonists.

Prose literary tales begin with a traditional introduction, like folk tales. So often they are close to folk tales. But they differ from folk tales in the following features:

**First**, according to the name. For example, in the naming of literary tales it is observed that terms and words such as robot, car, tram are used to express the realities of the new era. In particular, Turgunboy Goyipov's tales "Deft Robot", "Man from Mars", "Lost Robot", "Dev and Technology", "Flying Car", Rauf Talib's "Tram and Car" can be cited as examples.

**Second**, according to the composition of the images. In addition to the traditional mythological characters (giant, fairy, magician) and real-life characters (king, minister, weaver, blacksmith, merchant,

farmer, shepherd) in literary fairy tales, modern: driver, teacher, student, scientist, cook, aunt, characters such as robots are also involved.

**Third**, literary tales differ in that they focus on a contemporary theme. It shows that the technical miracles created by human intelligence, the desire to conquer the universe, are more interpreted. Examples of such fairy tales are Turgunboy Goyipov's "Man from Mars", "Dilrabakhan's cosmic friend", "The Talking Lamp", Malika Rahmonbekova's "New Island".

**Fourth**, it is distinguished by its special focus on the discovery of any moral idea. It is noteworthy that most of the literary tales created for children seem to have been created in order to instill in children this or that moral concept. For example, Turgunboy Goyipov's tales such as "Everyone reaps what they sow", "Chalavoy", "Corn grain" can serve as evidence of our opinion in this regard.

Literary tales can be read or told at any time, regardless of their character. It is known that the performance of magic-fantasy fairy tales is based on a certain taboo. But this feature is not unique to fairy tales of a literary nature.

Literary tales are an important tool in polishing folk tales and passing them on to future generations. Some traditional motifs and images are used in their plot. The plot motifs typical of folk tales are found in the plot of literary fairy tales. In this respect, folk tales and literary tales remain similar. Although such tales are similar in content, but they exist as independent literary-oral phenomena, characterized by the participation of the author's emotions, the product of individual creativity.

It is well known that in the beginning of folk tales, a special place is usually given to the description of the epic space. It is often pointed out that the epic space is a vague area. Similarly, in prose literary tales, the region in which the event takes place is not always clearly stated. For example, Rauf Talib's fairy tale "Liar Hakka" begins with "Once upon a time, once upon a time, there lived an Ola Hakka in the forest", and Turgunboy Goyipov's fairy tale "Everybody reaps what he sows". There was a farmer named Khudoiberdi ota in the far corner. " So, the name of the place is kept secret. Sometimes it can be said. For example, T. Gayipov's fairy tale "The Gift of the Peacock", "In ancient times, on the side of Margilan", clearly shows the place of the described event.

The space that came at the beginning of the fairy tale is distinguished by its unique shape and character. "Whether it's there or not, whether it's hungry or full. There is a country called the North. " The description of the epic time in the example is combined with elements such as "once upon a time, once upon a time" that preceded it. This created uncertainty. Such an interpretation of space is not found in other genres, only in fairy tales. The phrase "In the time of times, on the side of Andijan", which is the main part of the beginning, describes the existence of an epic space. In doing so, the epic space came with elements of clarity.

The peculiarity of the epic space is seen in the fact that it carries the name of a geographical place. This kind of epic space depicted in fairy tales does not usually correspond to real places geographically. The use of place names in fairy tales is conditional. The use of the name place does not mean that these tales originated there.

In literary prose tales, one can come across the names of macromacons such as planets, the universe, underground or underwater, as well as micromacons such as castles, deserts, mountains, hills, deserts, and so on. For example, in T. Goyipov's fairy tale "About a flying horse" the names of such fantastic planets as Oveta, New Star are mentioned.

The protagonist's transition from the same space to the second epic space is associated with specific reasons, namely, the goal of finding medicine for the patient or rescuing a girl who has been abducted or left alone, and finally bringing magical objects.

The epic spaces depicted in fairy tales are distinguished by their unnatural appearance and richness of unnatural things. The proximity of epic spaces is characterized by distinctive epic dimensions. For example, fairy-tale-like expressions such as "He walks the road, walks the road, walks the road" express the distance of the epic space, the details of the difficulty of reaching it.

Prose literary tales include place names typical of folk tales such as the Magic Mountain, the Mysterious Cave, the Land of the Blessed, the New World, and the Alien. Each of them is described in its own way. For example, the land of the Blessed is surrounded by flowers, and the sound of music is coming from afar. It is

described as spring, a flower, a land of joy, a place where the happy live.

In prose literary tales, as in traditional folk tales, the timing of events is also vaguely expressed. In it, the concept of time is expressed through epic sentences such as "in ancient times", "once upon a time" [1].

Often in magic-fantasy tales, the units of measurement of epic time associated with the numbers three, four, six, seven, nine, forty are used. The connection of these figures with the fairy-tale content, magic, mythology has been specially studied by the well-known folklorist Mamatkul Juraev [2].

Literary tales also differ from folk tales in terms of language. In them you can often come across words that express the realities of the new era. In particular, Russian-international words are common in them. For example, boots, minister, electric train, power station, tram, car.

The reason why new words have a special place in the language of literary fairy tales is that although they are based on the plot of traditional fairy tales, they have a modern spirit. In literary tales, the term modern events is used in the name of various technical means to reveal the modern spirit.

T. Goyipov's fairy tale "The Peacock's Gift" also resembles a legend in content and form. Because in this tale the origin of the atlas and the labor of jumping weaving is revealed through imaginary fiction. Moreover, its beginnings are not typical of folk tales.

Thus, prose literary tales differ from literary tales created in a poetic and dramatic form, along with other literary genres, by their distinctive features.

## References

1. Qodirov K. Interpretation of time and space in Uzbek fairy tales: Philol.Ph.d... autoref. - T., 2004. - 24 p.
2. Jo'raev M. "Magic" numbers in Uzbek folk tales. - T.: Fan, 1991. - 152 p.
3. Jumaboev M. Children's literature and folklore. Textbook. - T.: Publishing House of the Literary Fund of the Writers' Union of Uzbekistan, 2006. - 216 p.
4. Goyibov T. Tales of the time. - T.: Young Guard, 1969. - P.17-18.
5. G'oyipov T. The magician's mistake. Fairy tales. - T.: Uzbekistan, 1992. - 239 p.