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АКАДЕМИЯСИ МИНТАҚАВИЙ БЎЛИМИ  
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

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АКАДЕМИЯСИ  
АХБОРОТНОМАСИ**

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yozma nutq o'rtasidagi farq *vosita* yoki *uslub* sifatida ifodalanadi chunki, har biri turli xil psixologik jarayonlarni taqazo qiladi[7]. Shunga qaramasdan, og'zaki tilga mo'ljallangan yozma til ko'rinishi bo'lishi ham mumkin (qaysiki dastlab og'zaki gapirilgan so'ngra yozma ko'rinishga o'tgan). Ushbu farqlar o'rtasidagi o'zaro aloqalarni quydagi jadvalda ko'rishingiz mumkin.

Jadval 1. Og'zaki savodxonlik uzluksizligi		
Soxa	Og'zaki	Yozma
<b>Savodxonlik</b>		
Notiqlik	Og'zaki suhbat	m., norasmiy xatlar, drama, she'riyat
Madaniylik (o'qimishlilik)	Maruzalar, nasixat va nutqlar	m., tasviriy insho, maqolalar

Diskurs, shuningdek, *rejalashtirilgan* yoki *rejalashtirilmagan* bo'lishi ham mumkin[8] Rejalashtirilmagan diskurs ko'pchilik og'zaki suhbat turlarini va ba'zi bir yozma matnlarni ya'ni qisqa eslatmalar va norasmiy xatlarni o'z ichiga oladi.

Rejalashtirilgan diskurs og'zaki holda oldindan tayyorlangan pand-nasihat nutqlarni va katta e'tibor bilan bajarilgan yozma matnlarni o'z ichiga oladi. Diskurs turlari haqida bildirilgan fikrlar turli xil va turli jihatlardan yondashilgandir. Bildirilayotgan fikrning nutqda namoyon bo'lishi va qanday maqsadga yo'naltirilganligi bilan diskurs turlari ham o'zgarib boshlaydi. Eng asosiy turlari sifatida uning og'zaki va yozma shakllarini oladigan bo'lsak, bu turlar ham o'z ichida maqsadi va ma'nosiga ko'ra boshqa sohalarga bo'linadi.

**Xulosa.** Ilmiy manbalarda kommunikatsiya jarayonida diskursning hosil bo'lishi va uning ushbu jarayonlarda turli xil vazifalarda kelishi atroflicha tahlil qilinib olimlar tomonidan turlicha fikrlar bildirilgan. Shundan xulosa qilishimiz mumminki, diskurs nutq jarayonida bildirilgan fikrning nutqda namoyon bo'lishi va qanday maqsadga yo'naltirilganligi bilan uning turlari ham o'zgarib boradi. Bu kabi ilmiy izlanishlar va muammoga bo'lgan turlicha qarashlar diskurs va diskurs tahlilining inson muloqotida namoyon bo'lishi borasidagi masalalar tilshunoslikda yanada chuqurroq o'rganilishi lozim bo'lgan, tadqiqotga muhtoj qirralari mavjud ekanligidan dalolat beradi.

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#### THE NATURE OF MYTHOLOGY IN LITERATURE

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**Annotatsiya.** Maqolada o'zbek tilida mif va afsonaning umumiy va farqli tomonlar, mifologik afsonalardagi badiiylik va ularning o'ziga xos xususiyatlari, miflarning badiiy sathdagi holati va O'zbek mifologik tasavvurlar tizimida "alpomish" dostonidagi mifologik qarashlar haqida qarashlar aks ettirilgan.

**Kalit so'zlar:** mif, afsona, doston, "Alpomish" dostoni, personaj, epos, motiv, totemistik e'tiqod.

**Аннотация.** В статье рассматриваются общие и различные аспекты мифов и легенд в узбекском языке, художественность мифологических сказаний и их специфические черты,

статус мифов на художественном уровне, а также мифологические взгляды эпоса «Алпамыш» в системе узбекского языка. отражены мифологические представления.

**Ключевые слова:** миф, легенда, эпос «Алпамыш», персонаж, эпос, мотив, тотемистическое поверье.

**Abstract.** Common and different aspects of myths and legends in the Uzbek language, artistry in mythological legends and their specific features, the status of myths at the artistic level, and the mythological views of the epic "Alpomish" in the system of Uzbek mythological imaginations are reflected in the article

**Keywords:** myth, legend, epic, "Alpomish" epic, character, epos, motive, totemistic belief.

**Introduction.** I believe that it is permissible for everyone to understand their past and at the same time to study them in a way that is not indifferent to the myths and legends of the past. In this article, the mythical views of the Alpomish saga of the Uzbeks and their features, similarities and differences of myths and legends are studied, common features of all mythological characters are briefly studied and explained. At the same time, the relationship of mythological images with fetishism and totemism views are linked to myths and introduced. Information about the system of mythological images in the epic "Alpomish" was given.

Myth is an expression of the unconscious emotional attitude of ancient people to events, and is the oldest series of imaginations that explain the essence of various aspects of nature and social life

Myths are included in the list of examples of oral prose because they are intended for oral storytelling, telling. According to L.M. Zemlyanova, stories told by American scientists to explain the essence of natural phenomena are myths, events that happened in the lives of certain people or in a specific place. Prose works consisting of narration are considered to be myths [5]. Folklorist B. Sarimsakov considers the development of Uzbek mythology to be divided into three stages - archaic, classical and medieval myths. animistic and totemistic imaginations play a decisive role. and there is no element of religious views in three stages. In classic myths, the scale of the struggle between chaos and space is somewhat narrowed. Polytheistic religious views prevail. Zoroastrian mythology is an example of this. The semantic basis of the myths of the Middle Ages is monotheistic religious views.

The science of folklore studies is related to linguistics, including onomastics, in which the names, concepts and terms of mythical characters that appeared on the basis of primitive, mythological ideas and beliefs of ancient people, "mythology" and its meaning the names of Buddhas, "theonyms" (such as Mira, Hormuz), demonological characters, "demonyms" (such as Satan, fairy, giant, demon), legendary heroes, "mythoanthronyms" (such as Khizr, Jamshid, Kayumars, Adam Od), based on a word related to myth Mythological creatures in the form of "myphotoponyms" (such as Ko' Qaf, Bogi Eram), mythological creatures in the form of animals "myfozoonyms" such as dragons, mythological creatures in the form of birds "myphoomitonyms" (Semurg, Anqo, Jestimoq, Samandar) as,) the names of mythical plants are combined under the terms "myphophytonyms" (like mehrijiyo) and so on.

All mythological characters have common features. These are:

- Sign of happiness (semurg, humo, Khizr);
- Signs of old age (alvasti, wrinkles, yalmogiz, ayamajuz);
- Burning sign (samandar, qaqnus);
- Sign of damage (giant, demon, flower, wrinkle, alvasti);
- Goat image (devil, demon);
- A sign of banishment (yalmogyz, the devil);
- Swallow without eating (dragon, yalmogiz);
- Symbol of beauty (angel, angel, fairy, heaven).

Then each of them is divided into separate signs. Mythonyms are not neglected in linguistics and linguoculturalism. Because each nation has its own mythonyms. Mythonyms (lexical units formed under the influence of myths) that arise in the process of human thinking and linguistic activity have their own structure and content. Although it has different names in different languages, it is similar in terms of function. For example, in Uzbek folk tales, Yalmogiz is a character who steals

children. In Russians, Baba Yaga is interpreted in the same way. As an example of the epic genre, the genre of the legend directly takes its function from the myth, that is, this genre is directly related to the myth. A legend is a description of an event in life from the side of both the teller and the listener aims to convey information about information.

Myths and legends have the following general characteristics:

1) Created in order to explain the life of certain concepts related to nature and community life;  
2) They are the product of fantastic interpretations formed in the mind of ancient people, and this expression of social consciousness is manifested in myths in the form of fictional fictions that support various beliefs about natural phenomena, cults and gods, and in myths, based on certain moral and ethical views.

3) In myths, as in myth, this or that thing provides information about the specific situation of the event, that is, an etiological conclusion.

4) The popularization and gradual development of mythological imaginations created in the Middle Ages shows that myths lived only in the form of legends, that is, in live folklore performance through an aesthetic code. Therefore, another common feature of myths and legends is their manifestation in a narrative way.

in the formation and development of the myth genre, the myth served as the first semantic basis, core. The sources and gradual development of Uzbek folk legends consist of the stages of "life reality-myth-legend" [6].

Since myths and legends are folklore genres belonging to different stages of the development of artistic thinking, they also have distinctive features:

1) A myth is a pre-folkloric phenomenon belonging to the system of ancient beliefs and imaginations. A legend is a genre that arose as a negation of myths during the formation of artistic thinking;

2) According to historical principles, myths and legends are products of two different economic and social formations, that is, two different systems of thought. If the myth was created by the worldview of a primitive community, the process of formation of myths as a genre began at the last stage of the primitive community system and the early period of slave society.

3) Folklore has proven that the genre of myth arose as a negation of a myth based on the laws of a certain historical-folkloric process, but the phenomenon of the origin of a myth from a myth has not been observed.

4) Myths and legends differ depending on when the depicted reality took place, that is, according to the modern character of the epic text. For example, according to the findings of V.G. Bogoraz, who studied the folklore of people and people living in the Far East, among the Chukchi, there is a special type of folk prose although the terms did not exist, they differentiated the narrative texts from each other according to the contemporary scope of the depicted reality. Accordingly, genres of Chukchi folk prose, other than fairy tales, are divided into "*messages of the primitive age*" (myth), "*messages of the period of conflict*" (narrative), "*true messages*" (oral story) [1].

Mythological legends are distinguished by the fact that they are created based on mythological motifs, with the participation of mythological characters. They often contain the interpretation of views about the appearance of heavenly bodies [3].

"In the ancient epic of heroism, the fantastic appears as an element of the folk belief of the mythology..." [2].

The epic "Alpomish" has come down to us as a vivid example of it. Its Uzbek, Karakalpak, Kazakh, Altai versions are popular in the form of epics, Tajik, Tatar, Bashkir, Central Asian Arab versions are popular in the form of fairy tales and narratives. So far, the theme of mythology in the epic "Alpomish" has not been scientifically researched. However, in the studies of H.Zarifov, V.M.Zhirmunsky, I.Mirzayev, scientific views on the mythological essence of some motifs in the epic plot of this epic are expressed, in the articles of scientists such as I.Yormatov, M.Zhorayev, the mythological characters in the image system of the epic "Alpomish" the issue of the history of origin and artistic interpretation is covered. Mythological images in the epic can be classified according to their genetic roots, that is, according to the sources that are the basis for their occurrence:

1) Names related to the totemistic beliefs of the ancient Turks: *Boybori* (the name of Alpomish's father), *Boysari* (the name of Barchi's father), *Boysun* (the name of a legendary-epic place described in the epic);

2) Mythological images associated with the cult of ancestors; *Khizr* (myth of eternal life because he drank the water of life = logical patron), *chilton* (forty invisible good spirits who do good to people);

3) Mythological images and cults that originated in the tradition of animal empowerment: *Boychibor* (the strange horse of the epic hero Alpomish). Goose, crane, camel, dog;

4) Images from the epic text under the influence of "Avesta" mythology; dragon;

5) Mythological characters formed on the basis of dualistic views about the struggle between good and evil: Ko'kaldosh, Surkhayil old woman, Pattigul momo, Ko'kaman, Kokkashakha, Boykashakha, Sarmon the giant, Aahramon the giant, Omid the giant. indeed, the legendary patron who helps the heroes of Uzbek folk tales is often depicted as a white-bearded enlightened moisafid, qalandar, dervish. In the epic, Boybori and Boysari become childless and go out into the desert and catch a deer. They let him go without batting an eye at killing him, and then have a baby. Khizr gives them a horse. It seems that releasing a stag in the desert is a totemistic belief, while Khizr's participation in the naming ceremony is an artistic interpretation of mythological images of legendary ancestors who patronize the epic hero. is a symbol of immortal nature and water. In fairy tales and epics, this mythical patron is one of the important images that fills the hero's character, guiding the heroes who are lost or taking on a difficult task, the owner of the desert who takes refuge in time of need one" [4].

**Conclusion.** The history of the Uzbek nation is rich from time immemorial, and we have come to the following conclusions about the mythological views of the Uzbek people in the epic "Alpomish" and the similarities and differences between myths and legends:

- The Historical roots of the origins of Uzbek folk legends go back to myths, and their formation in the post-myth stage;

- During the creation of the mythology in the epic, it has a syncretic character because it incorporates many multi-layered and diverse religious views;

- Khizr is depicted not only as a predictor of the unusual birth of an epic hero, but also as his constant companion and patron;

- Although the mythological theme in the epic "Alpomish" has not been specially researched, H. Zarifov, V.M. The origin of mythological characters is noted in the articles of scientists such as Zhirmunsky and M. Jorayev;

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#### CLOSER VIEW TO TASK-BASED LANGUAGE TEACHING

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*Annotatsiya. Til o'rgatish faoliyatini olib borishda muvaffaqiyatga erishishning asosiy elementlaridan biri, bu o'quvchilarga o'qitilayotgan tilning nafaqat grammatik tuzilishi, yangi so'zlari va qoidalarini o'zlashtirishlari uchun, balki ularni amalda qo'llay olishlari mumkin bo'lgan muhitning yaratilishidir. Vazifaga asoslangan tilni o'qitish - bu talabalarga chet tilida o'rganilgan bilim va ko'nikmalarini amalda qo'llash va o'z o'rinda o'zaro muloqot qilish imkonini beradigan*