ХОРАЗМ МАЪМУН АКАДЕМИЯСИ АХБОРОТНОМАСИ

МУНДАРИЖА
ФИЛОЛОГИЯ ФАНЛАРИ

verbs and functional forms of the verb, which is explained by the complexities of the cognitive mechanism of their implementation.

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RELIGIOUS PICTURE OF THE WORLD AS AN IMPORTANT COMPONENT OF LINGUISTIC PICTURE OF THE WORLD

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Annotatsiya. Ushbu maqola dunyoning diniy manzarasi haqida ma'lumotlarni hamda bilimlarni o'z ichiga oladi. Unda turli tillarning diniy, madaniy jihatdan bog'liqligi hamda din va madaniyat bir-biriga chambarchas bog'liq ekanligi aytib o'tilgan. Maqolada diniy atamalar va ularning boshqa tillardagi o'rindoshi, ma'nosi hamda ekvivalenti keltirib o'tilgan.

Kalit so'zlar: Din, animism, fetishizm, miflar, hinduizm, budizm, xudolar, shumer-akkadlar, teliolingvistika, lingvokulturologiya, lingvokulturema.

Аннотация. Эта статья посвящается анализу религиозной картины мира. В нем сказано, что разные языки связаны религиозно и культурно, а религия и культура тесно связаны друг с другом. В статье упоминаются религиозные термины и их заменители, значения и эквиваленты в других языках.

Ключевые слова: Религия, анимизм, фетишизм, мифы, индуизм, буддизм, боги, шумеро-аккадцы, телиолингвистика, лингвокультурология, лингвокультурема.

Abstract. This article deals with the religious picture of the world which is important in linguistic picture of the world. It states that different languages are religiously and culturally related, and that religion and culture are closely related to each other. The article mentions religious terms and their substitutes, meanings and equivalents in other languages.

Key words: Religion, animism, fetishism, myths, Hinduism, Buddhism, gods, Sumero-Akkadians, theolinguistics, language and culture, linguocultureme.

Religion as a separate form of worldview and worldview is one of the integral components of culture. This is explained by the fact that religion occupies a special place in the system of spiritual values as a part of culture. Religion has always had a great impact on culture, covering all its fields: architecture, art, painting, music, science, literature, ethics, manners, aesthetics, etc. Thus, the emergence of primitive religions (animism, fetishism, totemism) contributed to the appearance of the first cave paintings, sculptures created with the magical purpose of influencing the image. The first rites and rituals were also related to mythological and religious ideas (calling for rain, asking for God's mercy, burying the dead with things that help to appease the spirits). As noted in the theoretical literature on the history of religions, religion has been a source of creative inspiration for art throughout human history. Any religion led to the flourishing of architecture (Egyptian pyramids, mosques, churches, monasteries, Buddhist stupas, synagogues, etc.). The style of each religious building is strictly subject to religious requirements. For example, a stupa, a shrine in Buddhism,

consists of five parts, the five elements: earth, water, fire, air, and ether, which means emptiness, which means nirvana, and half, which represents Mount Meru, has a spherical axis - the center of the universe [1].

A number of religions (mainly Hinduism, Buddhism and Greco-Roman) influenced the formation of sculpture (Buddha statues, Olympian gods). Sculpture achieved its most important results in Greece and Rome, where every plot or character found its projection in sculpture (Zeus, Athena, Mars, Aphrodite, etc.). Painting, mosaics and frescoes developed during the Renaissance. Stories from Christian legends and ancient mythology became the basis for many works of famous artists such as Michelangelo, Rembrandt, Caravaggio, Raphael, Leonardo da Vinci. Religion also influenced the development of music and dance. Christian motifs are included in the works of famous classical music composers (Mozart's "Requiem", Schubert's "Ave Maria", Beethoven's "Miss Solemnis", Bach's "Magnificat", etc.). Hinduism influenced the emergence of spiritual melody (raga) and special musical rhythm (tala). In African voodoo, it is customary to tap to dance in a trance state. The dance invokes the gods and causes them to inhabit the believer during a trance. In Hinduism, dance is generally seen as a divine act and expresses the emotions of the gods. Thus, Shiva, one of the main deities of Hinduism, is called the king of dance (Nataraja), which symbolizes the movement of the universe in dance.

All of the above shows that religion and culture are closely related. Religion simultaneously affects culture and is an integral part of it, entering almost all areas of human life: everyday, social, socio-political, cultural, psychological, etc. Although language and religion, by definition of N.B.Mechkovskaya, "polar opposites", they have always had a close relationship. The topic of language, more precisely, glottogenesis (the origin of language and speech), the causes of linguistic differences, many early religions and myths put forward a divine theory about the origin of language. So, for example, in Egyptian mythology, the creation of language and writing belongs to Thoth - the god of wisdom, in the Hindus - the goddess Vach, in the Sumerian-Akkadians - Nabu, in Scandinavia - Odin, in the Philippines - Lumavig, etc. According to the biblical legend, man received the gift of speech from God himself, which is the highest gift that distinguishes him from other creatures, including angels who did not perform the task of naming [2].

According to many researchers, the emergence of grammar, or rather, the science of linguistics, was first of all required by religious needs to strengthen, preserve and transmit the language of canonized sacred texts, religious knowledge, and over time, linguistics acquired a secular character. Realization of the close relationship of the triad of language - culture - religion led to the emergence of a relatively new linguistic direction - theolinguistics, a science that "emerged at the intersection of language and religion and studies its manifestations and religion reflected in language" [3]. Currently, linguistics has developed several approaches to studying the problem of interaction between language and religion.

In the description of the linguistic picture of the world, units with religious symbols and their conceptual significance are considered based on the material of various texts. This direction is less developed. This is, in our opinion, firstly related to the complexity of the object being studied, and secondly, many linguists studying the problem of interaction between language and religion consider this problem an independent branch of linguistics. It is related to the fact that they do not define it and limit the scope of influence in this regard. It is aimed at studying it within such directions as vocabulary, phraseology, stylistics, comparative linguistics, communicative linguistics, linguoculturalism, linguoconceptology. However, in our opinion, these studies should be carried out in harmony with an independent interdisciplinary linguistic science - theolinguistics. As mentioned above, religion forms a unique image of perception, the moral consciousness of a certain nation, its spiritual and national perspective on the surrounding reality, which adds a unique religious picture of the world. The religious view of the world, expressed verbally through language, becomes the cultural heritage of the people and is reflected in the linguistic image of the world.

In this regard, as mentioned above, it becomes especially relevant to study the reflection of religious consciousness in the linguistic picture of the world. Theolinguistics as an independent branch of linguistics can include the above-mentioned approaches to the study of religious language

or focus on the study of the problem of language and religion using the achievements of a number of related linguistic sciences: text linguistics, cognitive linguistics, sociolinguistics, communicative linguistics, linguoculturology, etc.

The study of verbalization of religiously defined language phenomena at the mutual level is one of the directions of theology. The analysis of the linguistic material showed that the linguistic means of verbally expressing the religious view of the world are represented by multi-level linguistic units.

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SOME CHARACTERISTICS OF FAIRY-TALE DISCOURSE

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Annotatsiya. Ertak diskursi tarixiy sivilizatsiya jarayonining dinamik qismi bo'lib, har bir ramziy harakat ijtimoiy sohada, sotsializatsiyada aralashuv sifatida qaraladi. Ertakni nashr etish jamoatchilikning ramziy e'loniga, o'zi, bolalari, sivilizatsiyasi nomidan vositachilikka o'xshaydi. Bu tarixiy bayonot. Bu yerda tarix xronologiya sifatida emas, balki matnni talab qiladigan yo'qlik va bo'shliq sifatida qabul qilinadi. Ertak yozish yoki ertak tayyorlashning spektakl yoki film sifatidagi ramziy harakati ertakni jamiyat va siyosiy ongsizligimiz bilan bog'laydigan masalalar bilan muammoli bo'ladi.

Kalit so'zlar: folklor, xurofot, ruhiy, axloqiy, rag'batlantirish, artefaktlar

Аннотация. Сказочный дискурс является динамической частью исторического цивилизованного процесса, при этом каждый символический акт рассматривается как вмешательство в социализацию в общественной сфере. Опубликовать сказку - это как символическое объявление общественности, посредничество от имени себя, детей, цивилизации. Это историческое заявление. История здесь воспринимается не как хронология, а скорее как отсутствие и разрыв, требующий текста. Символический акт написания сказки или изготовления сказки в качестве пьесы или фильма проблематизируется вопросами, которые связывают сказку с обществом и нашим политическим бессознательным.

Ключевые слова: фольклор, суеверные, моральные, этические, стимулы, артефакты

Abstract. The discourse surrounding fairy tales is a dynamic component of the historical process of civilization, wherein each symbolic action is perceived as an intervention in the socialization within the public realm. The act of having a fairy tale published can be likened to a