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ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

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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 обществу, 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

symbolic declaration made publicly, thereby making it a statement with historical significance. In this context, history is not understood as mere chronology but rather as a state of absence and rupture, necessitating the existence of a written text. The act of writing a fairy tale or creating a fairy tale in the form of a play or film is problematized through the posing of questions that establish a connection between the fairy tale and society, as well as our unconscious political beliefs.

Keywords: *folklore, superstitious, moral, ethical, incentives, artifacts*

Fairy tales continue to permeate, if not intrude upon, our lives on a global scale. They play a complex role in the process of cultural assimilation, that is, in shaping and reflecting the preferences, behaviors, and beliefs of individuals within a specific society. They exert a significant influence on the conduct and interactions of both young and old individuals in their daily endeavors. Although appearing to be universally applicable, fairy tales serve a particular purpose in conveying the values and concerns of distinct nations. The exact origins of fairy tales in ancient oral cultures, thousands of years ago, are not known to us with certainty. However, we are aware that they were symbolic narratives that arose from fundamental human experiences and contained crucial knowledge that fortified the communal ties of individuals living in close-knit clans and tribes. Salient elements of this knowledge gradually formed the foundation of stories that allowed humans to gain insights about themselves and the environments in which they dwelled. These informative narratives were not provided with titles. They were simply narrated to commemorate an event, to provide an exemplar, to caution against danger, to obtain sustenance, and to explicate what appeared inexplicable. Individuals shared stories in social settings to impart knowledge and share personal encounters. Although numerous ancient narratives may appear magical, extraordinary, imaginative, superstitious, or unreal to us, they were fervently believed by people, much like individuals today who place faith in religions, miracles, cults, nations, and concepts like "free" democracies that lack substantial grounding in reality. In actuality, religious and patriotic narratives bear more resemblance to fairy tales than we recognize, with the exception that fairy tales tend to be secular and do not stem from a prescriptive belief system or religious doctrines[1].

Fairy tales are founded upon the inherent inclination of humans towards social action - the endeavor to reshape the world to better suit human requirements while simultaneously endeavoring to adapt ourselves to the world. Nearly all fairy tales encompass a pursuit. Hence, whether conveyed orally, in written form, or through the medium of film, their primary focus has perpetually revolved around the endeavor to procure enchanted artifacts, extraordinary technologies, or benevolent individuals and creatures that can facilitate the protagonists in their transformative journey, enabling them to alter both their own existence and their surroundings, thereby rendering the world more conducive to peaceful and contented living. Fairy tales commence with conflict as we all embark upon our lives in a state of conflict. We are all inherently ill-suited to this world, and thus, we must somehow find our place, harmonizing with our environment and fellow beings. Consequently, we must devise or discover means of communication to appease and resolve conflicting desires and instincts.

Every society has devised a means of promoting cooperation and peaceful coexistence among its members, known as the civilizing process. Stories have been utilized as incentives within this process, being recounted and passed down through the ages, becoming embedded in the fabric of society and taking on various forms to fulfill social objectives that define their genre. Fairy tales, commonly referred to as wonder or magic tales in oral traditions, served as a medium of communication, allowing storytellers and listeners to envision and contemplate worlds that were more just and ideal than their own realities. These tales provided moral and ethical satisfaction without explicitly advocating or dictating specific actions.

Fairy tales, as previously mentioned, have their origins in oral traditions and were not bestowed with titles nor did they exist in their current forms which are communicated through print, paintings, recordings, performances, and films. These tales developed within traditions by means of imitation, memorization, replication, and re-creation. Scholars of folklore generally differentiate between wonder folk tales, which arose from oral traditions across the globe and are still in existence, and

literary fairy tales, which emerged from oral traditions through the intervention of manuscripts and print and are still being produced today in various mediated formats worldwide. In both the oral and literary traditions, the story types influenced by cultural patterns are so vast and varied that it is nearly impossible to define the typical plot of a wonder folk tale or a fairy tale, or to elucidate the connection between these two modes of communication. What is fascinating to study is how the oral and literary forms of the wonder/ fairy tale blended together once printing began to be developed in the fifteenth century in western civilization. The blend has been enhanced by other technologies such as audio-visual inventions of the late nineteenth century.

Fairy tales are not fictitious; they metaphorically convey the idea that life is challenging or that life is akin to a dream. The narrative structures of fairy tales, which take the form of quests, present alternative choices that we can pursue in order to fulfill our idealistic desire for self-improvement and societal transformation. The metaphors employed in fairy tales are deeply rooted in tangible reality. These tales examine the connection between actual social practices and the imaginative possibilities that, although feasible, are hindered in our everyday interactions. Fairy tales explore the absence of alignment between real-world practices and ethical ideals. Consequently, even the sentimental and seemingly contradictory happy endings in traditional fairy-tale romances and Hollywood films possess a subversive quality, compelling us to reflect on the deficiencies in our lives that prevent us from attaining our dreams and utopian aspirations. Undoubtedly, the contrived happy endings in standardized fairy tales are illusory and deceptive. Nevertheless, we must always question what impediments exist in reality that prevent us from achieving the same level of success in terms of finding love, wealth, and contentment as the protagonists do in fairy-tale melodramas.

As long as there exists dissatisfaction with the process of civilization, fairy tales will continue to emerge, either presenting alternative possibilities to the existing state of affairs or reconciling us with our societal norms and religious convictions. In the twenty-first century, there is no indication that the cultural production of fairy tales in all areas of life has diminished. The mass media relies on fairy tales to disseminate commercial and public messages worldwide. On a personal level, we encounter, narrate, and consume fairy tales on a daily basis, often without realizing our dependence on them to navigate through the day. I do not wish to prioritize the fairy tale above other significant forms of concise and impactful narratives, such as myth, fable, tall tale, proverb, legend, joke, and so forth. These genres are interconnected and serve as guides in our lives. We create patterns and draw parallels to navigate the complex and inexplicable challenges that define human existence. Fairy tales, as symbolic acts within society, allow us to intervene in the civilizing processes that hinder the moral fulfillment of our humanity. They speak out against passivity and exploitation, constructing worlds of contestation in which the art of subversion ultimately unveils profound truths that we often try to evade. However, fairy tales persist and linger, and as I stated at the beginning of this introduction, they continue to captivate us. They permeate and infiltrate our lives, revealing truths without dictating how we should live by those truths.

Critics and scholars have neglected to investigate the historical development of fairy tales, despite their significance in the lives of children. While there are numerous resources on the subject, including chapters in literature histories, essays, and books for adults, as well as psychological and structuralist studies, there is a distinct absence of social history, leaving a noticeable gap. This absence implies that brief descriptions and timelines are accepted as historical accounts, but in reality, they do not provide a comprehensive history. Interestingly, the studies that do exist give the impression that these tales are timeless[2].

Fairy tales targeting children possess characteristics that are universally appealing, timeless, therapeutic, wondrous, and aesthetically pleasing. The manner in which these tales have been transmitted throughout history is the following. From childhood and onwards into adulthood, the impact of fairy tales on our consciousness is such that it seems unimportant to be acquainted with their enigmatic origins, as long as they continue to exist and be produced. The past remains shrouded in mystery, particularly when it comes to the historical development of fairy tales for children. According to Fredric Jameson, history cannot be grasped as a tangible entity or a definitive narrative, but rather as an elusive force that can only be accessed through textual representation.

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 symbolic declaration made publicly, thereby making it a statement with historical significance. In this context, history is not understood as mere chronology but rather as a state of absence and rupture, necessitating the existence of a written text. The act of writing a fairy tale or creating a fairy tale in the form of a play or film is problematized through the posing of questions that establish a connection between the fairy tale and society, as well as our unconscious political beliefs. The fairy tales that we have come to regard as classical are not timeless, universally applicable, or inherently beautiful, nor are they the ultimate form of therapy for children. Instead, they are historical prescriptions that have been internalized and possess a potent and explosive nature. We acknowledge the influence that these fairy tales exert over our lives by imbuing them with a sense of mystique.

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DISKURS LINGVOKULTUROLOGIYANING ASOSIY TADQIQOT OBYEKTI SIFATIDA N.Djumaeva, katta o'qituvchi, Buxoro davlat universiteti, Buxoro M.Murodova, magistrant, Buxoro davlat universiteti, Buxoro

Annotatsiya. Ushbu maqolada diskursning tilshunoslikdagi o'rni, kognitiv lingvistikaning bir yo'nalishi hisoblangan lingvokulturologiya yo'nalishida tahlil qilinishi va uning obyektiga ekanligiga turli olimlarning nazariya va qarashlari orqali sabablar ko'rsatilgan.

Kalit so'zlar: lingvokulturologiya, diskurs, millat, madaniyat, konsept, tafakkur, kontekst, matn, paradigma.

Аннотация. В данной статье место дискурса в лингвистике, его анализ в направлении лингвокультурологии, являющейся направлением когнитивной лингвистики, и его объект показаны через теории и взгляды различных ученых.

Ключевые слова: лингвокультурология, дискурс, нация, культура, концепт, мышление, контекст, текст, парадигма.

Abstract. in this article, the place of discourse in linguistics, its analysis in the direction of linguoculturology, which is a direction of cognitive linguistics, and its object are shown through the theories and views of various scientists.