

Shukurova Nigina Oripovna¹

Avezova Nigora Safarovna²

^{1,2}Teachers of ESP for Humanitarian Subjects

Foreign Languages Faculty

Bukhara State University

E-mail: shukurova-nigina@mail.ru

***Abstract** – It is well known from the past that during their centuries-long history, the Turkic peoples have managed to create a multi-layered cultural heritage. One of them is the mythology of the Uzbek and English peoples, which is the product of primitive thinking. Mythology is one of the first examples of artistic thinking of our ancestors. It is the immortal memory of nations, the encyclopedia of knowledge, and the inexhaustible spiritual wealth.*

***Key words:** cultural heritage, mythology, mythological images, folklore, folk customs, folklore genres, fairy tales.*

I. Introduction

Myths, the enormous importance of mythological thinking in human history are no secret. "Science is not born of myth," wrote the famous philosopher A. F. Losev, "but it cannot live without myth." Science has always been a myth. "The artistic expression of mythological observations has survived to the present day in the form of oral creations and the essence of some mythological images. It should be noted that the mythological images that play an important role in the oral tradition of the people are a phenomenon associated with the primitive worldviews of our ancestors. Indeed, the various horrors of nature - fires, storms, hurricanes, earthquakes, glaciers and heat - were considered by our distant ancestors to be related to the movement of divine forces in zoomorphic and anthropomorphic forms. That is why in the ancient fairy tales, legends and epics of our people; mythological images are depicted as symbols of good and evil, light and darkness.

II. Literature review

"Mythological thinking is thinking that comes from the domination of the imagination," say Y. Golosovker said, "Imagination is not the result of ordinary activity, but a form of higher thought, a form of both creativity and knowledge." This phenomenon is also characteristic of the tabloid of mythological images. At the same time, in the imagination of our people there are a number of traditions, ceremonies associated with mythological images (giant, demon, lizard, fairy, humo, squirrel, semurg, etc.) and an important archeological page in the history of our people. There are findings, ethnographic data, which show that these images are not only a product of art, but also have their own historical basis. Accordingly, it is appropriate to study the historical roots of mythological images, to make a comparative analysis of their mythological and historical features on the basis of folklore and written sources. M. Afzalov, N.Y. Bichurin, M. Bois, A.N. Veselovskiy, Y.E. Golosovker, F. Jalolov, K. Imomov, D.S. Lixachev, A.F. Losov, B. Y. Folklorists, ethnographers and historians such as Pronn, B. Sarimsakov, E. B. Taylor, K. M. Meletinsky, G. P. Snesarev, M. Murodov, N. Rakhmonov, B. Tokhliyev have studied folklore works in mass publications and various sources.

III. Analysis

Historians study how historical events are reflected in the folklore. Ethnographers are interested in folk customs, while art historians are interested in folk music, dance, games, and more. Linguists examine the dialects and dialects of the language of folk art, while literary critics examine the relationship of folklore works with written literature. Folklore works reflect the life of the people; embody the people's understanding of the world, their taste, and socio-historical, political, philosophical and artistic aesthetics. Folklore is an artistic memory of the people about themselves. Preserving this memory and passing it on to future generations in a perfect state is, in a broad sense, an integral part of traditional folklore and its present state. Logically, as long as the people live, so does their oral art. This is an undeniable fact. But both the people themselves and the works they create are historical concepts. This means that over time, the material condition and spiritual image of the people will change. From this point of view, it is natural that the spiritual wealth created by the artistic genius of the people - the oral tradition of the people - will give way to new creations. Traditional folklore is preserved only in the memory of the people. Folklore genres differ from each other in the level of activity, the scale of their distribution among the masses. Some genres are performed by specially trained individuals, while others are performed in large numbers. For example, while epics are performed by professional bakhshis, fairy tales are also performed mainly through the badi of storytellers. Folklore has always been a source of creativity. After all, since the time of the first primitive society, mankind has expressed its lofty dreams, pleasures and struggles in gods, songs, legends, fairy tales and epics. Folklore is characterized by its thematic diversity, high optimism, and high ideals of life, aspirations and labor, as well as the interconnectedness of people's lives in all respects, is noteworthy.

From the great civilizations of ancient history (4th-3rd centuries BC) —the Sumerians, the Assyrians, the Egyptians, the ancient Jews, and the Persians — the great works that have come down to us have now become rare masterpieces of human culture. English folklore is based on German, Celtic and Christian sources. That is why only a few traditions are spread throughout England, while others are limited to certain regions. British children's literature has never been personally children's literature and has always been used as a treasure trove of metaphors and images for adult literature. It should be noted that there is an unusual tradition in the deep history of the district Albion: children read the book "Adults" with interest, and adults eagerly take the works written for children. Such "adult" children's literature includes the old English poem "Beowulf" and the legends of the Ristars around the Round Table. It is worth noting that Britain, like other countries, has gone through difficult historical periods.

The hero of R. Kipling's tale In Pak's words, the gods came and went to the foggy Albion, and they did along with the cultures of different peoples. Old the history of the land is fraught with hardships: it has been occupied several times and looted. First the Romans, led by Caesar, then the Pictures, and the Scots, and later the Anglo-Saxons, led by Genget and Gorz started In the ninth century, the seven counties (states) of the Anglo-Saxons were ruled by King Egbert merged and became commonly known as England. After Egbert's death The Anglo-Saxons were the Normans, the people of the north who shook the whole of Western Europe or had to fight the Vikings. The first data to England invaded and established their own state - the region of data rights. Alfred the Great saved England from their invasion (880-893). But this victory was short-lived, and the Vikings often disrupted the peace of England were standing. Only a few years later, Data and the King of England after Knut's death, England got rid of the data and became the commander of the Normans Jahangir lived under the occupation of troops under William. From now on the influence of French rule in England continued for several centuries from the beginning arrived. As an example of a single Anglo-Saxon heroic poetry the epic Beowulf, which has preserved the reality of folk traditions, has come down to us Thousands of stories and songs for children are spread around the world. Based on the epic, feature films and cartoons were made. The plot of the epic divided into two, the image of the protagonist and his heroism: in the first part about the Beowulf swamp creature Grendel and his fight with his fierce and ugly mother, in the second part - for fifty years ruled the state happily, prosperously, and then fought and wounded by a fiery dragon the end of his life. Originated in the folklore of the work, there is a reason to say. Many researchers believe that the protagonist of the epic is a bear very similar to the protagonist of the fairy tale, as evidenced by his name beowulf "bee wolf", derived from Old English, because that is, a bear. With the ancient Icelandic sagas in the first part of the central episodes parallelism is observed. If this indicates that the work is very ancient the second part is in sync with universal tales. Most scientists Beowulf says it was created before Britain converted to Christianity. The work of modern scholars by Christian clerics in the VIII or IX centuries they claim that it was written. This is an obstacle to the integrity of the work making, the bringing of large volumes of passages from the Old Torah testifies. Beowulf is written in the form of alliteration poems. In modern English Beowulf has been translated several times, but by William Morris and Archibald Strong's translation is recognized as the best.

IV. Discussion

An "anthropological school" built on the achievements of English comparative ethnography (E. Taylor, E. Lang, G. Spencer, J. Fraser); the "ritualistic school" of Cambridge mythologists who studied myths and rituals in relation to each other (D. Harrison, F. Mythology Cornford, A. B. Cook, G. Marry); the "social school" of French ethnologists who studied the spiritual foundations of primitive culture (E. Durkheim, L. Levi-Brule); the "symbolic school" that illuminated the specificity of mythological thinking as an intellectual phenomenon (E. Cassier, W. Wundt, K. G. Jung — Germany); In the works of the representatives of the "structural school" (K. Levi-Strauss-France), myths are interpreted from different points of view. Uzbek mythology is G. Akramov, B. Sarimsakov, T. Haydarov, T. Rakhmonov (myth and epic), mythologist Jorayev, Sh. Turdimov (series of images and genetic basis of Uzbek mythology), It has been studied by scholars such as Sh. Shomusarov (a comparative analysis of Uzbek and Arabic mythology).

The term mythology can mean both the study of myths and a collection of myths. In folklore, myth is a sacred narrative that tells the story of the origin and history of the universe and mankind. Typical myths tell of supernatural heroes and are supported by rulers or priests. They are formed as an exaggeration of historical events, the personalization of natural phenomena, or the interpretation of a ritual. They are distributed to convey a religious or idealized experience, to establish or teach patterns of behavior.

It is no exaggeration to say that the legends of King Arthur's ristars did not leave any teenager indifferent. The late fifth-century works about King Arthur are mentioned in works from the early sixth century, and he is mentioned as the historical genius of the legendary Celtic hero, who was at the forefront of the struggle against the Anglo-Saxons. In some works, Arthur's image is slightly altered, and he is portrayed as the wise son of King Uterus Pentragor, while in other works he is portrayed as a symbol of Ristarism. The Ristarian tradition originated in Provence, southern France, and served as a model for other nations. In the Ristarian environment, certain courtesy rules emerged - very gentle, polite - including the fact that the Ristars were very polite, loved their beautiful lady, respected their countrymen, and were poor; to be generous, to be courageous, to serve the holy church impartially and faithfully. These ideas are reflected in rhyming songs and epics. The first Ristary novels in English appeared in the XIII century. In the 14th century, the poem "Death of Arthur" was written in northern England. There are several versions of the epics about King Arthur, all of

which contain elements of fairy tales. The plot of the novels is full of religious and mystical motifs about St. Greale. The fourteenth and fifteenth centuries were the heyday of English and Scottish folk poetry. Songs and ballads are the most common forms.

The heights of social consciousness are animism, totemism, fetishism. Forms are closely related to mythology. Mythology, formed as a system of primitive worldviews, the first buds of religious beliefs, philosophical, moral and social views of our ancestors, the simplest scientific interpretations of the universe and human life, symbolic-metaphorical images based on unconscious-emotional understanding of reality, as well as word art, ritual systems and mythology encompassing various forms of thinking. It served as the leading idea of primitive ideology as a coherent system that incorporated the ideas and views of ancient man into the perception of the universe. Mythology is a syncretic phenomenon that combines the scientific, religious, philosophical, and artistic views of primitive man. Mythology, therefore, served as the first ground for the formation of folklore, written literature, art, and spiritual values; the science that studies myths, mythology.

V. Conclusion

Mythology is seen as the beginning of human artistic thinking. It is, as a system of views, the most general, the most common way in which our ancient ancestors looked at reality; If the main task of mythology in human life had not been to interpret various events, happenings and things, it would not have been able to subdue mythology even in its imagination; Although myth is created orally and has variation and anonymity, it cannot be a folklore genre. Because it does not reflect reality artistically; Myths created opportunities for the enrichment and development of folklore genres, and in part they became part of folklore genres.

References:

1. Avdiyev V. I. History of the Ancient East. - Tashkent: Uzbekistan. 1964.841-p.
2. Afzalov MI About Uzbek folk tales. Tashkent "Fan" 1964.120-p.
3. "Avesto" / Translated by Askar Mahkam // "Art". 1991. №5.16-20-p.
4. Imamov K. Uzbek folk prose.- Tashkent: "Science" .1981.224-p.
5. Jorayev U. Saidjanov I. History of world religions. -Tashkent: Sharq, 1998.153-p.
6. Muradova F.R. Using multimedia and communication technologies as a means to implement active learning methods. XV International scientific and practical conference. European research: Innovation in science, education and technology. - London. United Kingdom. 2020, p. 30-32.
7. Мурадова Ф.Р., Кадилов Р.Ж. Игровые технологии один из эффективных способов обучения учащихся на уроках информатики. Вестник магистратуры. Йошкар-Ола, 2019. – С. 60-62.
8. Muradova F.R. Methods of development of educational electronic resources. Eurasian Journal of Science and Technology. Vol. 1(2). UK, 2019. P. 13-15.
9. Muradova F.R., Muradova Z.R., Ataullaev Sh.N., Kadirova Sh.M., Yodgorova M.O. Psychological aspects of computer virtual reality perception. Journal of critical reviews. 2020. Vol 7 Issue 18, p. 840-844.
10. Muradova F.R., Kadirova Sh.M. The use of innovative methods in education. Проблемы и перспективы развития образования. Краснодар, 2019. - С. 62-63.
11. Muradova F.R. Game Technology for Science Lessons. Eastern European Scientific Journal. Germany, 2017.
12. Muradova F.R. Using multimedia and communication technologies as a means to implement active learning methods. XV International scientific and practical conference. European research: Innovation in science, education and technology. - London. United Kingdom. 2020, p. 30-32.
13. Muradova F.R. Educational laboratory as a modern form of educational activity organization. XXII International scientific and practical conference "International scientific review of the problems and prospects of modern science and education". - USA, Boston. 2020, p. 41-43.
14. Khudayberganova, G. N. (2019). АНАЛИЗ ФЕНОМЕНА АСКЕТИЗМА В УЧЕНИЯХ МИРОВЫХ РЕЛИГИЙ. *Theoretical & Applied Science*, (12), 579-582.
15. KHUDAYBERGANOVA, G. (2018). ASCETICISM IN WORLD RELIGIOUS TRADITIONS. *The Light of Islam*, 2018(4), 23-28.