



FUNCTIONS OF MYTHOLOGICAL CONCEPT UNITS IN FAIRY TALE DISCOURSE

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ABSTRACT

This article delves into the linguistic functions of mythological conceptual units within fairy tale discourse. It explores the mythologeme as a unit encapsulating the mythological worldview with distinct semantics inherent to the mythological system. Drawing from the perspectives of various scholars, it elucidates the rich and sacred origins of the mythological worldview, intricately intertwined with the cultural contexts in which it is articulated across diverse discourses.

KEY WORDS: *myth, mythological view, mythological concept, fairy tale, discourse, mythologeme, linguoculturology*

INTRODUCTION

In the realm of mythological perspectives, the essence of a myth is articulated through the conceptual units that embody it. Each of these units carries its own purpose, such as depicting objects and events. As our exploration pertains to the realm of language and literature, we shall examine them distinctly.

Within the discourse of fairy tales, mythological conceptual units serve several pivotal roles, facilitating the creation of a distinctive ambiance, unraveling layers of meaning, and exerting influence upon the reader or listener. Stylistic tropes, akin to symbols and metaphors, are instrumental in conveying the essence of these conceptual units. They often serve as poignant reminders, fulfilling symbolic roles while harboring deeper metaphorical significance. For instance, the motif of the "dragon" in fairy tales symbolizes the arduous challenges to be surmounted.

Numerous mythological symbols within fairy tales embody the dichotomy of good and evil, thus injecting tension and dynamism into the narrative, enabling readers to grasp the conflict and its resolution more vividly.

Mythological elements within fairy tale discourse serve a clandestine and elusive function, subtly drawing the reader's attention towards the unexplored and enigmatic facets of mythology.

The mythological framework aids in delineating the thematic elements of fairy tales; for instance, motifs of gods or heroes signify potency and supernatural prowess.

A mythological element often serves as the pivotal twist in the plot, instigating suspense and paving the path for subsequent events.

Hence, these roles can be delineated based on individual fairy tales and their mythological constituents. The alignment of these elements with the narrative is imperative for enriching the story's substance and fostering intrigue within the realm of fairy tales

LITERATURE REVIEW

Mythological concepts serve as building blocks for creating a unique world. They are magical (mythical) creatures, gods, and noble places, and they can be used only if they give a special appearance to the fairy tale. In addition, the problems of verbalization of these cultural changes were also studied in Arnold van Gennep's book "The Rites of Passage". He was a French ethnologist and folklorist who contributed to the study of mythological elements in culture. [Gennep 1999:19].

The importance of education and upbringing is one of the most discussed issues in national pedagogy. At the same time, mythological concepts are often used to introduce ethical lessons and truths of life into the fairy tale discourse. It gives the readers the necessary information to compare the good qualities or bad qualities shown by the heroes of the fairy tales and to train them, and at the same time, it is clear that they should learn to avoid experiencing these negative actions in life. In the scientific work "Morphology of the Folktales" by V. V. Propp, tasks representing educational and upbringing issues in mythological concept units are given.

Characters with mythological characters can develop the taste of the reader. Encounters with surprising creatures or events can change the character, making him stronger, smarter, or kinder. Of course, these issues belong to society. It is closely related to the clarification of social norms. Klaus Schmitt is a German scientist explores this more widely in his work "Critical Communication Studies: Essays on Communications, History, and Theory in America".

The roles of mythological concepts in the discourse of fairy tales in the linguistic analysis of linguoculturology and



structural linguistics have been studied by a number of researchers. Some of them are engaged in the tasks of mythological interpretations in literature and fairy tales. It is worth pointing that these issues were studied in English by V. V. Propp, Y. Kampferebek, K. P. Muller, A. van Gennepe, K. Schmidt, in Karakalpak J.X. Khoshniyazov, S.S. Kazaqbaev, Sh.M. Kunnazarova and G.K. Kdirbaeva.

RESULTS AND DISCUSSION

Mythological concept units in the discourse of fairy tales perform various linguistic tasks, enrich the language and add semantics to the text. Linguistic functions of such units are as follows:

Vocabulary enrichment: mythological concepts are used to add new terms and vocabulary to the text. This may include wonder, supernatural creatures, artifacts, place terms, and other terms. "The ancient forest was inhabited by mystical creatures known as Sylvanfolk, who guarded the sacred groves." (The Enchanted Woodland Quest).

Enriching imagery: the use of mythological images gives the text subtlety and an attractive visual appearance. Characteristics of gods, sacred places, and events can create visual images. "The dragon's scales glittered like a thousand jewels as it soared through the starlit sky." (Starlight Serenade of the Crystal Dragon).

V. V. Propp was the first to interpret the structure of fairy tales in terms of structural technique in his study "Morphology of fairy tales". In this case, the emphasis is on the structural and functional field, and it is possible to define certain functional elements and discuss the structure.

Metaphorization and symbolization: mythological concepts are mostly used as metaphors, symbols or allegories. They can give deeper meaning to the text and express abstract ideas: "The phoenix, rising from the ashes, symbolized the eternal cycle of renewal and rebirth." (The Phoenix's Lament: A Tale of Renewal).

Identify the theme and ideas: mythological concept units clarify the theme and ideas of the tale. For example, the themes of good and evil, struggle and victory can be embodied with the help of mythological characters: "The phoenix, rising from the ashes, symbolized the eternal cycle of renewal and rebirth." (The Oracle's Prophecy: Unraveling Destiny).

Forms linguistic style: the use of mythological concepts can give a story a unique style. For example, depending on the chosen myth, the text may be archaic, familiar, or vice versa, this language may be close to the vernacular: "With a voice as ancient as the hills, the sorcerer chanted the incantation that would unlock the portal to another realm." (The Sorcerer's Chant: Echoes of Another Realm).

Mystery and devotion: the introduction of mythological elements into the text of the fairy tale gives mystery to the content of the text and creates dramatic action. Readers or

listeners can be introduced to the undiscovered side of mythology with great interest: "As the night descended, the eerie howls of the werewolves echoed through the haunted castle, sending shivers down the spine." (Moonlit Howls: Secrets of the Haunted Castle).

Plot structuring: it is possible to use mythological concepts in plot construction and development. A set of challenges that contains elements of surprise can also advance the story: "To obtain the Golden Fleece, the hero faced a series of trials, each more perilous than the last, guided by the advice of the wise old centaur." (The Hero's Odyssey for the Golden Fleece)

Enrichment of the speech of the characters: it is possible to use a special language to enrich the speech of the heroes who have mythological characters. This includes archaic word phrases, invocations of gods, prayers, etc.: "The elfin princess spoke in a language infused with archaic beauty, her words carrying the grace of ancient poetry" (The Elfin Princess's Enchanted Dialogue).

Creation of phrases: some mythological concepts can be the basis for idioms and phrases that are recognized in a certain tale, affecting the linguistic richness of the text: "Facing the monstrous challenge, the knight remembered the sage advice of his mentor: 'To conquer the Hydra, strike at its heart.'" (Hydra's Heart: Wisdom of the Knight's Mentor).

Imparting emotional cues: mythological elements can enhance emotional cues in a story. This can be achieved by using mythological creatures or events that evoke feelings of excitement, pleasure or unease: "As the god of thunder unleashed his wrath, the heavens themselves trembled, emphasizing the cataclysmic power he wielded." (Thunder God's Wrath: Tremors in the Heavens).

William Hogarth points out a number of peculiarities of the study of mythological concepts in literature, folklore and culture in his work "The Analysis of Beauty: Written and Illustrated by William Hogarth". It is also possible to analyze the functional aspects of mythological concepts. In addition to studying questions about the impact of mythological concepts on language and culture in this literature, it also mentions researchers in the field of linguoculturology. [Hogarth 1987:54].

These linguistic functions of mythological concepts together help to form a rich, multi-faceted language in fairy tales. These discussed examples are used in place of various linguistic tasks of mythological concepts in fairy tales, adding clarity and depth to the texts. In these examples, it was revealed that some linguistic tasks of mythological concepts in the terms of fairy tales are gathered into mythologemes, in which it was shown that book lovers have the possibility of creating new content from the images of the mystery.

S.A. Kosharnaya pays more attention to the term mythoconcept, and defines it as a creative element of the composition of the mythological view of the universe. The



uniqueness of the mythological concept is explained by its mythological nature: "Mythological concepts are presented as archaeological evidence, and it is clear that the semantic reconstruction of the ancient cognitive paradigm of the ethnos will not be complete without them". [Kosharnaya 2002: 86].

There are several indicators representing mythological concepts, which describe the cognitive consciousness, knowledge and experience of a certain ethnic group in the mythological worldview. S.A. Kosharnaya used them as an "archaeological" source-mythological concept, later Lévi-Strauss, N.S. Popov, O.I. Bikova and O.N. Rakinina called them miphemas as a denotative component with the displacement of semas, T.V. Tritenko defines this concept as a mythologeme (a unit related to language). According to this researcher, "mythological concept is one of the structural divisions of the general field of understanding of mythology, and it is an intellectual picture determined by how things are connected with each other and how they are grouped." According to the author, the verbalizers of mythological concepts are mythologemes. We, in turn, agree with V. Tritenko's opinion and use the terms mythological concept (mythoconcept) and mythologeme in the following places of our research.

From the special terminological dictionaries and scientific works of researchers, we quote the several definitions of mythologeme that are similar to a certain degree, some of them consist of contradictory opinions. In other words, mythologeme - (ancient Latin *μῦθος* - narrative, legend, and ancient Greek *λόγος* - thought, reason) is a term used to describe a mythological plot, scene, image, universal character and a unit that is widely used by the nations of the world.

[<https://www.textologia.ru/slovari/literaturovedcheskieterminy/mifologema/?q=458&n=348>];

According to K.G. Yung's definition: mythologeme "... permanent and popular constructions that are repeated in social fantasy, which generally represent reality in the form of concrete-sensory symbols and various creatures that are accepted as very real by the archaic consciousness". [Yung 1991: 31];

According to A.K. Bayburin: mythologeme "... is a term with variable content, used to define a unit of mythological concept. <...> Considered separately from the motif of folklore, mythologeme is a fractional unit with a high taxonomic level. [Bayburin 1991:78];

According to G. I. Isina, a mythologeme is "... a meaningful unit of linguistic consciousness, a product unit of an unconscious society, stored in the national memory of a special ethnic group, and based on the evolution of a specific national culture, it is described separately in the form of its linguistic nature". [Isina 2015: 65];

G.K.Kdirbaeva suggests that the mythologeme is "... an independent unit of the mythological system, on the basis of

which sacral, cognitive, symbolic signs are a lexical unit that illuminates the full content". [Kdirbaeva 2022:940].

Verbalization of mythological concepts is carried out by mythologemes, and determining the exact definition of the term "mythologeme" is one of the actual issues in the field of philology, because, as we have seen, there are still ambiguous definitions. The formation of this scientific question is related to the need to form the "mythological worldview of Karakalpak", and on this basis it is clear that national characteristics are defined in cultural type dictionaries.

CONCLUSION

Thus, the discourse surrounding the mythological worldview, mythological cognition, national-cultural concepts, and mythologies' role in shaping linguistic consciousness presents a multifaceted exploration of the intricate interplay between culture and language. We concur with the notion of adopting modern approaches and employing systematic methodologies in research, recognizing the reciprocal influence between them. Consequently, the linguistic consciousness of individuals possessing distinct linguistic backgrounds perceives the world through diverse lenses, thereby revealing both shared commonalities and unique nuances in apprehending the world through language.

To conclude, culture is a complex phenomenon, and it is not only a phenomenon that belongs to society, but also an evaluation system of an individual who owns a special culture. In this, any culture finds its own unique meaning in the language. Mastering only the form of the language, not taking into account the cultural content of the language, causes students to deviate from the norms of the culture they are learning, and as a result, it causes mutual disagreements between the speakers of both languages.

In summary, culture embodies a complex phenomenon, serving not merely as a societal construct but also as an evaluative framework for individuals within a particular cultural milieu. Within this framework, language assumes a pivotal role, imbuing each culture with its distinctive essence. Neglecting the cultural content of language acquisition leads to a divergence from the norms inherent in the culture being studied, potentially fostering discord between speakers of different languages.

In the context of languages originating from disparate cultural contexts, students must cultivate intercultural communication skills sensitively attuned to linguistic and psychological intricacies. Such proficiency entails a nuanced understanding that extends beyond the surface-level attributes of diverse cultures, encompassing their interrelations. Intercultural communication, therefore, necessitates the ability of individuals to transcend their cultural confines and engage in communicative interactions without compromising their cultural identities. The cultivation of such competence hinges upon a profound comprehension of various academic disciplines and the intricacies of cultural-linguistic constructs



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