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Annotasiya: *Maqola Ingliz afsonalarida sehr motivini o'rganilishiga va mazmun-mohiyatini chuqurroq talqin qilishga bag'ishlangan. Ingliz afsonalaridan "Jeck va loviya poyasi", "Robin Hood" va bir nechta hikoyalar yoritib berilgan. Sharq mifolo'giyasining qiyoslanishi, shakillanishi va sehrning qo'llanilish tahlili berilgan. Xulosa, keltirilgan afsonalarda sehr va uning ta'riflarini tizimlashtirishni o'z ichiga oladi*

Kalit so'zlar: *afsona, mifolo'giya, sehr, ta'rif, G'arb, hikoya, tizimlashtirish, tahlil, element.*

Abstract: *This article provides information on the motive of magic in English works and legends and a deep disclosure of their meaning and significance. Elements of magic are revealed from legends: "Jack and the Beanstalk", "Robin Hood" and the meanings of several other stories are also given as examples. Analysis of similes, formations and the usage of magic are defined in the mythology of the West. The conclusion contains a systematization of the usage of magic and its definition.*

Keywords: *legend, mythology, magic, significance, West, story, analyzation, formation.*

Аннотация: *Статья посвящена изучению мотивов волшебства в английских легендах и глубокому раскрытию их смысла и значений. Из английских легенд раскрыты элементы волшебства, в легенде "Джек и бобовый стебель", "Робин Гуд" а также приведены примеры нескольких дополнительных рассказов. В мифологии Запада анализируется сравнение, формация и использование волшебства. Заключение содержит систематизацию использования магии и ее определение*

Ключевые слова: *легенда, мифология, волшебство, определение, анализ, Запад, рассказ, формация, элемент*

Introduction. In our reality, there is nothing magical, as we found in fiction literature. Card-playing and salon tricks, legerdemain and illusions: these are tricks created with human logic and ingenuity. And we hold our breath, even if we know that it is false. Fantastic is the hesitation experienced by a person who knows only the laws of nature, who is faced with a supernatural phenomenon.

There is a natural boundary between the real and fantastic worlds. One of them is placed in the world we know, and the other takes up an unrealistic place. The reader's hesitation between the real and the unreal helps to define the boundary between these worlds, as well as suggest a path from one to the next; their ambiguity helps to pass between each world. Without the participation of the reader, without them crossing

uncertainty and worlds, the purpose of the fantastic story disappears. That is, the reader does not hesitate and therefore does not see the fiction of the story.

Many fictional stories, even those that take place within our reality, have elements and worlds that are completely removed from everyday life. Therefore, fantasy authors need to create a tool to bridge the paraxial gap between real and unreal. This filling of space not only acknowledges the relationship between reality and fantasy, but also creates a means to break the barrier between these two; various instruments of fantasy exist as a means of revealing reality.

Magical motives are also common in English literature, and they have already become world famous. One of them is *The Legend of Jack and the Beanstalk*. Jack and The Beanstalk is an immersive myth that immerses readers in a magical environment. At the center of the events is contractor Jack, who dreams of turning a medieval castle in a startling Valley into a casino with the inscription "Magic Castle". For this, he has every chance, but the ancient family secret can negatively affect Jack's plans. The hero must break the Curse of his ancestors and make up for his sin before his family dies. Only then will Jack be able to realize his dream and save future generations.

In ancient times, when most of the world was young and people did what they liked because everything was fine, a boy named Jack lived. Her father lay in bed, and her mother, with a loving spirit, early morning and late eyes, was busy planning and placing her sick husband and young son to buy milk and butter and buy a beautiful cow. gave them unlimited. Because it was summer. But winter has come; the field grass took shelter from the cold of the hot ground, and although his mother sent Jack to pick up fodder that could be obtained from the fences, he returned frequently with a very loose bag; because Jack's eyes were so full of admiration from what he often saw that sometimes he would forget to work!...

This is how the beginning of the story begins and begins to infuse the reader and bring him into a magical land.

In addition, another high-profile work, "Robin Hood", counted. Robin Hood is a famous hero of medieval English folk ballads, a noble leader of forest Pirates. According to legend, he acted with his gang in Sherwood Forest, near Nottingham - he plundered the rich, gave the loot to the poor.

The identity of the prototype of these ballads and Legends has not been established. It is assumed that he lived in the early 14th century, during or after the reign of King Edward II: one of the ballads depicts Queen Catherine, who is sometimes identified with Catherine of Aragon (1485-1536). However, the most famous at the moment is the artistic version of Walter Scott, according to which Robin lived in the second half of the 12th century (that is, he was a contemporary of Richard Lionheart. A number of historical details speak in favor of the first version and against the Scott version: for example, competitions in archery began to be held in England before the 13th century.

Ballads about Robin Hood were written in the 14th century, which led to relatively little variability in plots. One of the most complete collections of English ballads published by Francis Child in the 19th century includes 40 works on Robin Hood.

According to one version, Robin was a yeoman, i.e. a free farmer; in other versions, he appears as an unfairly disadvantaged nobleman, often the Earl of Huntington.

Robin Hood's homeland is called Loxley village, after which Robin himself is sometimes referred to as Robin Loxley. His forest army includes several dozen free shooters. All of them are excellent archers, brave, inventive and original noble people.

Notable characters from this saga are Robin Hood as well as his assistants: Little John (also: Little John, Little John, Little John), Brother Tuck - the monk, Will Scarlet (also: Scurlock, Scadlock, Scatlock), Much, the Miller's son, Hollow Alan (Alan-A-Dale), and Robin's wife (friend) - the Maid Marian. The Pirates' main rivals are the sheriff of Nottingham and Sir Guy of Gisborne.

Results. Fiction literature is able to use the reader's hesitation to its advantage. Their ambiguity of reality allows fantasy literature to emphasize the world in which they live. But since this is a separate world, the reviewer of another world, the review comes from a safe and untrue place. In this, fantasy literature can reveal reality in its own way, remaining a separate entity; fantasy literature has an external perspective and is able to reveal realities of reality using various tools.

We can also see the magic motif in the following English stories. The arrival of the serpent-woman by Olive Senior "he was enchanted when I took the Atlas I had received from Parsons and showed him first our little island and the world where India is so far apart, and then a map of India like our red-painted island" this story is full of subtle irony and all sorts of surprising spells. It's fun to watch Islanders treat missionaries diplomatically on education, health, and food parcels, but "to no avail" when it comes to spiritual ills. And the help of these income earners is very conditional.

"The fisherman and his soul" by Oscar Wilde is a much greater assessment of the soul, albeit for a variety of reasons. Inspired by Andersen's novels "The Little Mermaid" and "The Shadow", this strange and metaphysical story I liked as a child (I had a beautiful edition illustrated by Harold Jones). I could not fully understand it, but I loved it for its language and image and for its true fearlessness. Cutting the immortal part in the moonlight, in wet sand with a green-handled knife, especially the trembling is arrested like the last paragraph. And then we have such sentences: "the other continued to eat fragrant pastilles, taking them with an affected gesture from an oval box with Lily enamel"

Hans Christian Andersen's red shoe. As in many of Andersen's fairy tales, there is almost nothing here - a few pages and even simple to tell. How is it so strong? This is partly psychological tension - Karen's passion for Red Shoes is drawn in a multifaceted and convincing way - and partly images: a shoe store, various shoes themselves, coffins, a cemetery, an angry and possibly jealous old soldier (angry and jealous old). the world,

even). Not being able to stop - spinning faster and faster - these are really nightmares and touch our sympathy. Even without its famous adaptation, the story has its own charm with its beauty, the repeated visual accent of red (which in life stands out more than any other color, I also think in literature), dance, wealth and value. objects, and even by possession / obsession - everything is exciting for Karen.

Conclusion: Magic represents nation's psychology, patience, heroism that helps us to feel the oldest time atmosphere. Magic shouldn't be seen as a dying concept because it keeps being immortal thanks to the myths and legends. Both myths have meaning for all ages. Miracle in them contains visions, values and memories that are an essential part of human culture. There are universal life lessons that we can identify with, lessons that can motivate and inspire us.

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