

The Expression Of National Features In The Image Of Magical Objects In English And Uzbek Fairy Tales

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ABSTRACT:

Magical objects in folklore usually serve to express the national character, aspirations of the people. In the folklore of many peoples you can find a number of magical objects such as magic rings, magic swords, magic mirrors, magic wands, open tablecloths, hot cups, magic harps, flying carpets, magic lamps, magic combs, magic coats, magic caps and so on. The article deals with the comparison of magical objects in English and Uzbek fairy tales analysing their specific features from the national and cultural point of view. The impact of history, traditions, customs, ceremonies, nationality and culture is emphasized. While English and Uzbek fairy tales are compared, Western and Eastern culture and traditions are observed as well.

KEY WORDS: folklore, fairy tale, magic, magical objects, national, culture, traditions, ceremonies, magic wand, magical johnny cake, wee bannock, flying carpet, magic box (sandik), magic supra, magical paranja.

INTRODUCTION

It is noteworthy that despite the fact that the peoples of the world live in different places and times and speak different systematic languages, there are similar images and motifs in the folklore works created by them in very ancient times. The study of the image of magical objects in fairy tales, their vivid and mythological, historical and social bases, genesis, the extent to which they express nationality, is vital in determining the evolution of human thinking in the context of world folklore.

Samples of Uzbek folklore are also being translated for study in foreign countries. Particular attention is paid to the study of the characteristics of the units that represent various national ceremonies, weddings, and related rituals. In recent years, more than ever in the field of folklore, translation studies, comparative linguistics and comparative literature, cultural studies, sociology, the scope of scientific research on the texts of ceremonial folklore, which has a special place in the system of spiritual values.¹

¹ Namozova K.B. Classification Of Lexicon Of Wedding Ceremonies In Uzbek Culture. Web of scientist:International scientific research journal, November 16, 2021. P.211-218.

S. Akhmedova states that in English and Uzbek folk tales, similar topics are studied as a separate section. Similarities are found even in countries with distant territories, and in the folklore of two nations with radically different cultures.²

In world literature, the study of the similarities and divergencies of the poetic phenomena of the West and the East, their interaction from the point of view of comparative literature, the identification of typological and specific features have always been topics of interest for scholars. In this regard, the depiction of various magical objects in English and Uzbek fairy tales on the basis of Western and Eastern traditions is also noteworthy. Although there are similarities in the types and poetic functions of magical objects in the English and Uzbek fairy tales, the image of some magical objects is expressed on the basis of nationality and have specific features in a comparative aspect. The aim of the research is to determine the difference of the image of magical objects in English and Uzbek fairy tales in terms of national features and culture.

LITERATURE REVIEW

The dissertations of M.Juraeva, R.Shirinova, R.Fayzullaeva, Y.Nurmurodov, H.Yusupova, O.Fayzullaev³ deserve special attention in terms of their direct focus on the theme of fairy tales. The problems of translation of Uzbek folk tales into German, French and English have been the subject of research. The problems of translation of Uzbek folk tales into German, French and English have been the subject of research.

In world folklore O.A. Plakhova (2007) focused on the study of specific aspects of the spiritual culture of the people in the lexical structure of the English folk tale. In the dissertation of L.V. Epoeva (2007) the linguocultural features of the language of magical fairy tales in English and Russian were studied. M.V.⁴ Ivchenko (2010) conducted research on the peculiarities of the functional-semantic and lingvocultural verbalization of the concept of "magician" in fairy tales and advertisements in languages of different systems. The Russian scientist V.Y. Propp's "Historical Foundations of Magic Tales" also puts forward valuable ideas about magical objects and their roots.

Anna Scholey's thesis "Magical Rings in Middle English Romance" argues that studying medieval literature is rarely undertaken with an interdisciplinary approach, and that this lack of contextual understanding has led to interpretations that do not take into account the importance of medieval

² Akhmedova, S.H. (2020). Analysis of general characteristics of the most studied fairy tale genre in English and Uzbek folklore. *Theoretical & Applied Science*, (6), 134-136.

³ Файзуллаева Р. К проблеме передачи национального колорита в художественном переводе: Дисс. ... канд. филол. наук. – Т.: ИЯЛ АНРУз, 1972. – 225 с.; Нурмуродов Й. История изучения и проблемы научно-литературного перевода узбекского фольклора на немецкий язык: Дисс. ... канд. филол. наук. – Т.: ИЯЛ АНРУз, 1983. – 192 с.; Юсупова Х.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши (эртақлар, латифалар мисолида): Филол. фан. номз. ... дисс. – Т., 2011. – 149 б.; Жўраева М. Француз ва ўзбек эртақларида модаллик категориясининг лингвокогнитив, миллий-маданий хуссиятлари: Филол. фан. док. ...дисс. автореф. – Т.: Академия ноширлик маркази, 2017. – 87 б.;Файзуллоев О.М. Ўзбек фольклоридаги лингвокультуремаларнинг инглизча таржимада берилиши (болалар фольклори ва эртақлар мисолида): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси. – Т., 2019. – 162 б.

⁴ Эпоева Л.В. Лингвокультурологические и когнитивные аспекты изучения языка волшебной сказки (на материале английского и русского языков): Автореф. канд. дисс. филол. наук. – Краснодар, 2007.

belief and practice in literary manifestations. The focus of study to illustrate this point is the tradition of magical rings and stones in Middle English romance. This thesis argues that these objects cannot be thoroughly understood in their literary context without taking into account the complex and widespread beliefs and practices that accompany such objects in the historical record. Through understanding the way these objects were used in the medieval period, their roles in the romances take on a far deeper meaning with manifold interpretations.⁵

The dissertation of Dan Fang “**Magical Objects in Victorian Literature: Enchantment, Narrative Imagination, and the Power of Things**” examines how magical objects exerted a similar enchantment in the Victorian period by flourishing in the world of writing.⁶

Ruth Bottigheimer’s book “*Magic Tales and Fairy Tale Magic: from Ancient Egypt to Italian Renaissance*” examines magic's generally malificent effect on humans from ancient Egypt through the Middle Ages, including tales from classical mythology, Jewish, Christian, and Muslim cultures. It shows that certain magical motifs lived on from age to age, but that it took until the Italian Renaissance for magic tales to become fairy tales.⁷

Z.Rasulov analysed the translation of the fairy tale “Wonderful Wizard of Oz” in his article and mentioned some challenges in the process of translation.⁸

The corresponding variants of the image of magical objects in English and Uzbek folk tales, their function, the expression of nationality in them have not been studied yet.

ANALYSIS

Magical objects in folklore usually serve to express the national character, aspirations of the people. The transfer of images and motifs specific to one folk tale to another folk tale, and the consequent emergence of several fairy tales with similar plots, proved its worth. In folklore, such tales are called "fairy tales with a mobile plot." Although fairy tales with a mobile plot are often similar in content, but differ in the depiction of national spirit, national traditions, national worldview, means of expression specific to the national language, objects of life. As a result, each fairy tale lives as an independent folklore work.

The image of magical objects of national character is created on a certain material basis and manifests itself as an artistic reflection of certain living conditions. Their national nature is depicted on the basis of the life, history, cultural and literary traditions of that nation.

Life, geographical environment, cultural life are among the features that fully express the national identity. As H. Yusupova noted: "The most accurate reflectors of nationality are folk tales."⁹ In our

⁵ Scholey A. *Magical Rings in Middle English Romance .An Interdisciplinary Study in Medieval Literature and Material Culture.* Department of English The University of Birmingham 2009.

⁶ Fang D. *Magical Objects in Victorian Literature:Enchantment, Narrative Imagination, and the Power of Things,* Nashville, Tennessee, 2015.

⁷ Bottigheimer R.B. *Magic Tales and Fairy Tale Magic.* – UK, Palgrave Macmillan, 2014.p.3-5.

⁸ РасуловЗ.И.(2017).Семантические трансформации в ракурсе психолингвистического анализа при переводе. *научные школы. молодежь в науке и культуре XXI в.: материалы междунар. науч.-творч. форума. 31 окт.–3 нояб. 2017 г./челяб. гос. ин-т культуры; сост. ев швачко.–челябинск: чгик, 2017.–394 с. isbn 978-5-94839-629-3.*

opinion, folk tales are, firstly, one of the important sources that preserve the national spirit of the nation to which it belongs, and secondly, the features of the national language. That is why they have a bright national identity.

Prince Prigio, one of the fairy tales by Andrew Lang, where he uses magical objects for a nationalistic purpose. Lang was a writer who consciously bridged the gap between anthropology and fairy tales. Known best for his colored fairy tale book series, in which he collected the most popular fairy tales from around the world, Lang also composed anthropological texts in which he described various cultures and their religious and mythological practices.¹⁰

Andrew Lang created his own fairy tales as well as collecting fairy tales from people all over the world. One of them is the fairy tale "Prince Prigio" written by him, which uses the image of various magical objects. The magical objects in the fairy tale were used to show more nationalism. The tale of Andrew Lang, both a writer and a folklorist, was written under the influence of English, Greek, Roman, and African mythology. The most important aspect of this work is that it contains much to do with the history of England.

When the prince, the protagonist of the fairy tale "Prince Priggio", is baptized, he is presented with several magical objects by fairies. But the prince's mother does not believe in magical objects at all. These were magical items: a magic purse that never emptied, shoes, a hat that made you invisible when you wore it, a hat that fulfilled wishes, a rug to take to the husband you wanted, binoculars made of ivory that could help you find a dragon, and a sword that cut everything.

In the tale of Prince Ricardo of Pantouflia, the protagonist Ricardo also uses magical items such as magic rugs, magic swords, magic shoes to achieve his noble goals. In the fairy tale, Prince Ricardo presents a magic ring to Prince Charles. The magical feature of the ring is that everyone stays faithful to the person who wears it.

In the story of each nation, local, regional conditions will be taken into account. For example, in the English fairy tale "Kate crackernuts" **Greenhill** is the name of the hill that opens when you open it. "Open, open, green hill, and let the young prince in with his horse and his hound," and Kate added, "and his lady behind him." Immediately the green hill opened and they passed in".¹¹

The fairy tale "Weardale fairies" tells the story of a **magical hill** belonging to fairies. As you step there, you hear the melancholy music played on the flute, drum and violin. The protagonist of the fairy tale who comes to the hill is afraid of the influence of music. This melody, which was deafeningly effective and had a very bad effect on the brain, caused fear. In addition to the music, the

⁹ Юсупова Х.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши (эртақлар, латифалар мисолида): Филол. фан. номз... дисс. автореф. – Т., 2011. – 26 б.

¹⁰ Fang D. *Magical Objects in Victorian Literature: Enchantment, Narrative Imagination, and the Power of Things*, Nashville, Tennessee, 2015. P.45.

¹¹ Jacobs J. *English fairy tales and more English fairy tales*. – London, 2002. P.142.

sound of the wind and the chirping of a bird could also be heard. In this tale, the **chestnut tree** has the property of protecting the hero from witchcraft.

In the tale of King Arthur and the Hideous Hag, the image of a magical forest is encountered. It is called "Great forest" and the ancient trees, plants, wells, caves, houses that continue to the horizon in it are described as mysterious. As Sir Pellinor rode through the woods, the sound of mournful music played on the trumpet and drum could be heard. Also, the dancers who were dancing to this murky music would disappear into the snow.

The tale of "The Dead Moon" depicts a swamp with magical and mysterious properties. This place, which has supernatural creatures like goblins, witches, ghosts, is said to lead to death.

In the fairy tale "Dragon castle" you can find the image of magical liquids. In the fairy tale, the king marries again after the death of his wife. His second wife, who is a witch, gives him a **love potion** every day, and as a result, her husband's love for her grows stronger. The daughter of the king's first wife is very beautiful and clever, and the stepmother is very jealous of the princess for her beauty. The princess is forced to drink **black liquid** and she turns into a dragon.

It is known that the image of the Younger Son has a special place in the tales of the peoples of the world. He is always embodied among the three brothers in a victorious and successful, successful and happy image. This is due to the fact that the youngest son is the heir to the Uzbek people, the successor of the seed tradition. This custom is common to many peoples. Therefore, magical objects are also described as belonging to him. He is sometimes helped by Hizr and sometimes by Semurg.

It is observed that the traditions, customs, traditions and views that have been developing over the centuries are reflected in the folklore of each nation in a unique way. In particular, in fairy tales and legends, the history, culture, lifestyle, rituals, beliefs of each nation are reflected. In this way they can serve as an important resource in the study of the mental characteristics of that nation. It is observed that the plot of any folk tale is formed by the artistic image and expression of this or that ceremony. This indicates that in fairy tales the national image of the people, the life of the past is embodied.

In the fairy tale "Zumrad and Qimmat" there is an image of a magic box. The box (sandik) is a household item belonging to Uzbek life and is not observed in British life. Usually, when girls get married, they are given a box as a family symbol. She will be adorned with a bridal dowry. In the fairy tale "Zumrad and Qimmat", the magician gives a red box which is full of precious stones and jewels to the hard-working, kind-hearted Zumrad. A white snake comes out of the white box given to Lazy Kimmat and swallows her and her mother.

In the tale of "The carpenter and the tailor" the carpenter makes a box (sandik). The carpenter tells the tailor to enter the box, and as soon as the tailor enters it, the carpenter locks the box. The box begins to rise into the air. The seamstress, not knowing what to do, twists one of her ears and the box rises higher. As he turned the third ear of the box, it began to descend. The image of a flying box was used in this tale. The tailor also uses this flying box to see the princess and watches the princess from above.

The image of some magical objects serves to further exaggeration of the national character of the fairy tale. The magic sandal is one of the images that reflects such a national feature. For example, in the fairy tale "Magic Sandal", an old woman has sandal. It's a magic sandal. There was a special word to say to the sandal. When the word was said, the sandal went up and turned around. This motif, which is found in Uzbek folk tales, is in common with the traditional "flying oven" image in Russian

folk tales, flying broom and slippers in English fairy tale, which can be described as intertype motifs due to this similar function. They differ only in the fact that each nation has its own national way of life.

The image of magical objects of national character is created on a certain material basis and manifests itself as an artistic reflection of certain living conditions. Their national nature is depicted on the basis of the life, history, cultural and literary traditions of that nation.

In Uzbek fairy tale “Orzijon and Qambarjon” another national object **magic paranja** is used. is a traditional Central Asian robe for women and girls that covers the head and body. In the 1800s, women of the Tajiks and Uzbek Muslims were obliged to wear paranja when outside the home.

In the fairy tale "Flying Carpet", an old man and an old woman, who have not had children for many years and have a son in old age, are sent to school by very good teachers. When a child reaches the age of twenty, he will have a good knowledge. One day an old man presents him with a rug as a souvenir. The secret of this rug was that he would sit on it and say, "O rug, old man, take me somewhere!" he said, and in the blink of an eye he found himself there. The hero took the rug in his hand and said, "O rug, be a little handkerchief in honor of the old man! If you touch the carpet, it will be a small handkerchief." Here we can see two functions of the magic carpet.

Another magical object that embodies a national identity is the **supra**. In the fairy tale "Elzod and Gulkhumor" the image of the magic supra understands the words like a human being and instantly satisfies any desire of the hero. It returns hero's mother to life.

In English folk tales, the image of a magic wand is interpreted as a function of helping the protagonist in different situations, leading him to his goals, dreams and aspirations. This includes a number of English fairy tales, such as "Red Ettin", "Kate Crackernuts", "Three heads of the well", "Saint George of Merry England". for example. In fairy tales, a magic wand is mainly presented to the main hero by an old magician or fairy, serving to make hardships easier, easily overcome various obstacles, and solve problems quickly.

It is possible that wands were used by pre-historic peoples. It is mentioned that 'rods' (as well as rings) were found with Red Lady of Paviland in Britain. It is mentioned by the author in 'Gower - A Guide to Ancient and Historic Monuments on the Gower Peninsula that these might have been wands and are depicted as such in a reconstruction drawing of the burial of the 'Red Lady'.

The information shows that wands were used by British people (Europeans) and the reason of the absence of magic wands in Uzbek fairy tales is cultural issue.

Moreover, magic musical instruments, such as harp, trumpet, pipe are observed in a number of English fairy tales.

In the fairy tale “Binnorie” **magic harp** made of the bones and hair of the dead princess killed by her own sister tells the whole story about the death of the princess.¹² In “Jack and the beanstalk” the magic harp played by itself makes the magic hen lay golden eggs.¹³

¹² Jacobs J. English fairy tales and more English fairy tales. – London, 2002. P.44.

¹³ Jacobs J. English fairy tales and more English fairy tales. – London, 2002. P.54.

In “Tattercoats” and “Pied piper” magical pipe is observed. In “Tattercoats” with the help of magical pipe clothes of the girl turn to new, beautiful clothes.¹⁴

The English fairy tale “Wee Bannock” depicts a bannock - a magical loaf of thinly baked cereal. His strange feature is that he speaks and walks like a man.¹⁵ The plot of this fairy tale is similar to the plot of the Russian folk tale "Kolobok". In the end, the fox eats it. The English fairy tale Johny Cake also uses the image of **Magical johny cake**.

The word "bannock" comes from Northern and Scots dialects. Its historic use was primarily in Ireland, Scotland and Northern England. **Johnnycake** (also called **journey cake**, **johnny bread**, **hoecake**, **shawnee cake** or **spider cornbread**) is a cornmeal flatbread.

DISCUSSIONS

The choice of the image of magical objects is related to the traditional motifs of the fairy tale. The protagonist of a fairy tale can capture a magical object in a variety of situations. For example, a hero who aspires to the expanses of the universe, during a journey or journey, accidentally falls into a depth or a well, enters a cave, and from there takes out a magical object. They help the hero to alleviate his sufferings and difficulties.

In the same way, as the protagonist travels to distant and unfamiliar lands in search of his happiness, he brings magical things from there as well. Or you will be able to bring strange objects from mysterious and dangerous places in order to achieve a beautiful boat. Sometimes the protagonist overtakes and takes away magical objects from a magician, a witch, a dragon or a giant.

Like other genres of folklore, fairy tales embody nationalism. Fairy tales become national in terms of the history, ceremonies and customs, beliefs, spiritual values, culture, way of life, objects of life, in a word, different aspects of the people to whom they belong. In particular, the ability to fully preserve the national spirit of the people is distinguished by its breadth in fairy tales.

CONCLUSION

Most of the English and Uzbek folk tales are fairy-tale tales, in which the objects used in folk ceremonies are depicted as "strange objects". Through them, the national characteristics, thoughts, aspirations, religious views of the people related to everyday life are expressed.

Each of the images of magical objects is distinguished by its tradition, antiquity, unique artistic and aesthetic function, national character. Accordingly, it is necessary to make a comparative study of their ordinary-aesthetic function.

The historical roots of Uzbek folk magic tales are very deep and go back to the system of beliefs, mythological beliefs, lifestyles, customs and rituals of our ancestors who lived in ancient times. In their artistic expression, strange objects serve as an important artistic tool.

¹⁴ Jacobs J. English fairy tales and more English fairy tales. – London, 2002. P.235.

¹⁵ Jacobs J. English fairy tales and more English fairy tales. – London, 2002. P.239.

It is observed that the plot of any fairy tale is formed by the artistic image and expression of this or that ceremony. This indicates that in fairy tales the national image of the people, the life of the past is embodied. Therefore, not only folklorists, but also historians, linguists are interested in fairy tales.

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