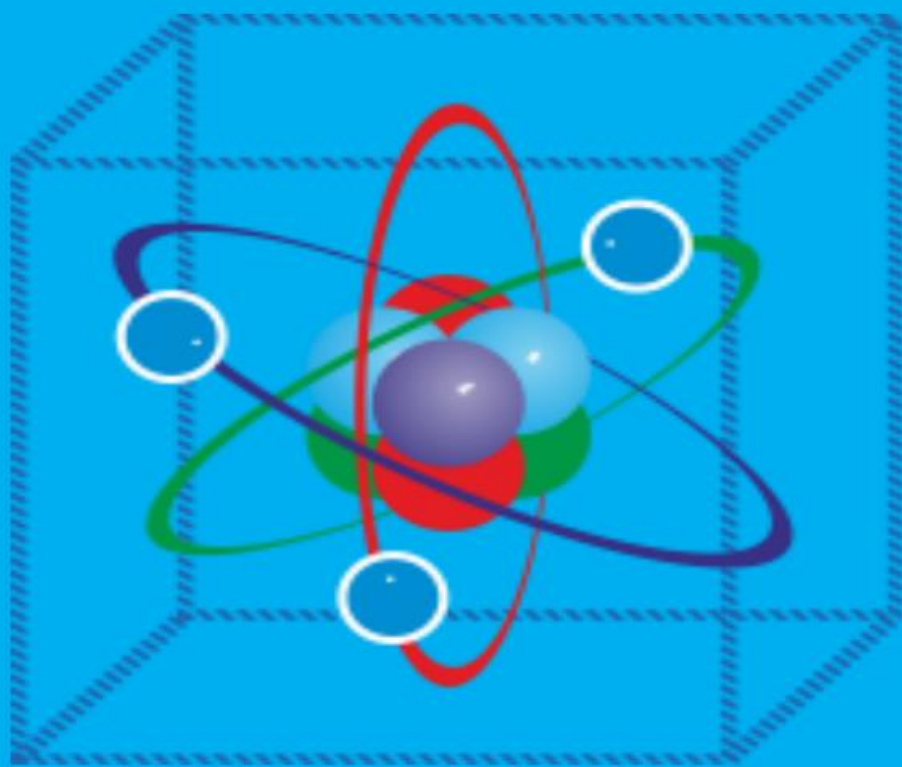


**BUXORO PSIXOLOGIYA
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**ILMIY
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№ 2,2023

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HUMAN CENTERED MOTIVES IN THE IMAGE OF MAGICAL OBJECTS IN FAIRY TALES

Abstract. Fairy tales, an ancient, traditional, popular, universal folklore genre of world folklore, emerged as a separate, independent type of artistic form of English and Uzbek folk oral poetic creativity. Their unique artistic and aesthetic traditions have been formed and passed down through the centuries. In English and Uzbek fairy tales, the image of magical objects forms a holistic system. They play an important role in strengthening the fictionality of fairy tales. Tales with magical objects in the plot are among the tales with complex plots

Key words: anthropocentric, humanocentrism, fairy tale, magical item, plot, motif, fairy tale composition, genesis, fictionality, animism, totemism, fetishism, beliefs of people.

Introduction. Anthropocentrism is the belief that human beings are the central or most important entity in the world. The term can be used interchangeably with humanocentrism, and some refer to the concept as human supremacy or human exceptionalism. From an anthropocentric perspective, humankind is seen as superior to nature.

Being one of the most notable and translated works of folklore, genre of fairy tales has an interesting and magical plot, rich in mythological notions of ancient people, animism, totemism, fetishism, magic, beliefs related to shamanism, and expressing the customs and rituals of the culture of early life in a unique artistic form. The plot covers imaginary and life events, the interpretation of moral qualities. The compositional structure is characterized by stability.

Fairy tales of each nation can serve as an important source in the study of the history, culture, way of life, customs and rituals, religious views of that nation.

In English and Uzbek fairy tales it is possible to see the eternal categories of good and evil, truth and falsehood, happiness and sorrow. The struggle between good and evil, the belief in victory, justice determines the happy ending of fairy tales, the development of the plot.

The subject of fairy tales, their plots, motifs and images has been studied in the field of folklore studies and comparative literature. Fairy tales are being studied by scientists from an anthropocentric perspective as well. Such philologists as O.I.Leshchenko, O.V.Belova, T.Volodina, N.V. Solovyova studied the subject of fairy tales on the basis of an anthropocentric paradigm. But there is a need to investigate anthropocentric features of the image of magical objects in fairy tales. The study reveals that the genesis of magical objects which goes back to the beliefs and aspirations of human being and motif-plot structure of fairy tales in terms of magical objects are purely anthropocentric. This shows the topicality of the subject.

Method and materials. Seventy English and seventy Uzbek fairy tales containing magical objects have been chosen and analysed from the comparative and comparative-historical point of view and the development of motifs connected with magical objects has been studied thoroughly.

The fairy tale is a unique, fascinating and mysterious phenomenon of spiritual culture. A fairy tale that is born as a reflection of human life experience and the product of his never-ending fantasy is anthropocentric in nature. One of its tasks is to model human life situations, as if it allows



a person to experiment with certain life situations, and at the same time imaginary, but in some cases realistic plots include tips for solving life problems. Fairy tales reflect the life of society, relationships between people, rules of etiquette, people and their dreams. It can be seen that this genre is a collection of eternal categories of good and evil, truth and falsehood, happiness and sorrow. The struggle between good and evil, the belief in victory, justice determines the happy ending of fairy tales, the development of the plot. Regardless of which nation's tale they are, the development models of anthropocentric systems are the same in their plot. Because every nation has experienced need and wealth, joys and problems, natural disasters and social hardships, good and bad rulers.

In the tales of every nation dreams and aspirations of the people about prosperous, comfortable and happy life, the ease of labor, the solution of problems, the lofty aspirations for victory over the enemy led to the emergence of the image of magical objects in the form of clothing, ornaments and jewelry, household goods, food and drink, war weapons and musical instruments.

Analysis. Magical objects add mystery to the details of events in fairy tales and enhance their artistic impact. At the same time, it contributes to the development of plot events in them, serves to reveal the character of the heroes of the fairy tale. Magical objects are very essential in the composition of fairy tales, in the plot-motif structure of them. The objects in the fairy tales are personified and are closely connected with different motifs.

In V. Propp's "Morphology of the Fairy Tales" the motif of the protagonist's possession of a magical object is given as one of the main components of the fairy tale, and it plays an important role in the composition of the fairy tale[3].

The plot of most fairy tales involves some misfortune or sending the protagonist out of the house. In order to overcome this misfortune, a certain magic tool falls into the hands of the hero and determines the outcome. There are many ways to convey a magical tool to a hero in a fairytale repertoire. Usually in this case a new character is added to the plot and through this character the protagonist acquires a strange object. The protagonists of fairy tales often acquire strange objects as a donation made by patrons, i.e. a magician old man or an old woman. They will receive such a gift in return for some good work they have done. For example, in the fairy tale *Red Ettin*, the youngest son gets a magic wand for his good deed and uses it to fight beasts, defeat them and achieve his goal. This motif can also be seen in English folk tales *Jack the Giant Killer*, *Three Heads of the Well*, and *Princess of Colchester*.

Heroes are rewarded with a talismanic object for rescuing an animal from death or misfortune. The motive of rewarding with a magical object is found in the plot of the Uzbek fairy tales "Toti labba oti", "Ur tokmoq".

In some fairy tales, the protagonist himself gets magical objects from mythological antagonist. In the English fairy tale *Molly Whuppie*, the motive of snatching a magic wallet, sword and ring from a giant by the hero is an example of this.

In fairy tales, the magic ability of the protagonist is associated with the mysterious object in it. In ancient times, women and children were believed to have magical objects in their ceremonies. Another belief is that items have a spirit and that there are rituals to have a guardian spirit. Beliefs and thoughts of people emerged into different motifs in the fairy tales and every motif serves for the sake of human being, which shows anthropocentric feature of folk and fairy tales.

While V. Propp divides the functions of images in fairy tales into groups, he pays great attention to the participation of magical objects in them. It can be seen that the negative protagonist inflicts damage through a magical object in the task of harming his victim, in which case the protagonist is exposed to a strange object. For example, drinking a magic drink and falling asleep, or eating a magical food can be an example of this. In the task of harming the positive hero's family



members by the negative hero, the seizing magic item is given as one of the ways of harm. The function of one of the family members in need of something includes the need for a strange object, such as a magic sword, an apple, an egg. The protagonist is said to have a magical item as a result of passing a test, asking, or attacking. The fact that the protagonist has a magical tool is also included in the tasks, and several ways to do this are shown.

The participation of mysterious objects also plays an important role in the task of the hero to reach a certain distant place in order to achieve his goal. In many fairy tales this thing is done through images like magic rugs, magic slippers, magic brooms. In the task of the loss of misfortune or poverty, the enrichment of the protagonist by a wonderful object is given as a tool. Examples of such magical items in world fairy tales are rings, golden eggs, plums, pears, khumcha, achildasturkhan.

Animism is one of the ancient worldviews and is the belief in spirits and souls. The English ethnographer and culturologist Edward Taylor introduced the concept of animism to science, describing it as the first stage in the development of religion in general. He also tried to observe the further development of animistic ideas in the worldview of highly civilized peoples.

“I purpose here, under the name of Animism, to investigate the deep-lying doctrine of Spiritual Beings, which embodies the very essence of Spiritualistic as opposed to Materialistic philosophy. Animism is not a new technical term, though now seldom used. From its special relation to the doctrine of the soul, it will be seen to have a peculiar appropriateness to the view here taken of the mode in which theological ideas have been developed among mankind. The word Spiritualism, though it may be, and sometimes is, used in a general sense, has this obvious defect to us, that it has become the designation of a particular modern sect, who indeed hold extreme spiritualistic views, but cannot be taken as typical representatives of these views in the world at large”[4].

The genre of fairy tales is one of the oldest such beliefs of people, a type of artistic form that embodies the realities of life. They are a unique artistic reflection of the mythological notions of ancient people, the traditions formed on the basis of the culture of life. Of particular interest is the depiction of objects used in ancient people's magical rituals as "magical objects" in fairy tales.

CONCLUSION. A fairy tale that is born as a reflection of human life experience and the product of his never-ending fantasy is anthropocentric in nature. One of its functions is to model human life situations, allowing a person to try out certain life situations, and at the same time imaginary but in some cases realistic plots include tips for solving life problems. This shows that the human factor is a major factor in fairy tales.

Regardless of which nation's tale they are, the development models of anthropocentric systems are the same in their plot. Because every nation has experienced need and wealth, joys and problems, natural disasters and social hardships, good and bad rulers.

The Plot-Motive Structure of Fairy Tales Related to the Etiology of the World and man, as well as some natural and cultural realities, allows us to conclude that, according to popular ideas, the world was arranged for God's most valuable creation - the man, and by the standards of man not only nature, but also culture was created.

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