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Magical Object in Fairy Tales as an Expression of Culture of a Nation (based on the materials of English and Uzbek fairy tales)

Abstract. Fairy tales are the source for learning the history, culture, nationalism, traditions and customs of a nation. The article discusses cultural and national features expressed by magical objects in English and Uzbek fairy tales. Magical objects denoting nationality, culture and mentality of two nations are analyzed and compared.

Keywords: folklore, folk tradition, fairy tales, magical objects, national, culture, cultural, motif, plot, image, universal, special features

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Волшебство в сказках как выражение народной культуры (на материалах английских и узбекских волшебных сказок)

Аннотация. Сказки являются источником познания истории, культуры, национализма, традиций и обычаев народа. В статье рассматриваются культурно-национальные особенности, выраженные магическими предметами в английских и узбекских сказках. Анализируются и сравниваются магические предметы, обозначающие национальность, культуру и менталитет двух народов.

Ключевые слова: фольклор, народная традиция, волшебные сказки, волшебные предметы, национальный, культура, культурный, мотив, сюжет, образ, универсальный, особенные черты

Traditions, customs, rituals and views that have developed 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, religious views of each nation are obviously expressed. Fairy tales can serve as an important source in the study of the mentality and cultural characteristics of that nation.

E. B Tylor describes culture as the complex of belief, custom, knowledge, art, morals and laws.

“Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. The condition of culture among the various societies of mankind, in so far as it is capable of being investigated on general principles, is a subject apt for the study of laws of human thought and action” [3, p. 18].

Similar plots, motifs and images in fairy tales trace back to the origin and development of mankind, dreams and aspirations of primitive people. Images and motifs typical of one folk tale moved to another folk tale, and as a result, several fairy tales with similar plots emerged. 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, the depiction of objects of life. As a result, each lives as an independent oral work.

Magical objects in folk oral art usually serve to express the culture, national character, dreams and aspirations of the people. In the folklore of many nations you can find a number of magical objects such as magic rings, magic swords, magic mirrors, magic wands, open tablecloths, magic musical instruments, flying carpets, magic lamps, magic combs etc.

It is noteworthy, that English and Uzbek fairy tales produced by the people living in different parts of the world, speaking different languages and having different cultural values have similar magical objects and motifs. Though they have universal features, their special national and cultural features cannot be ignored as well.

In world literature A. Lang, R. Bottigheimer, D. Fang, E. Plakhova investigated linguo-cultural features of fairy tales [1].

It is known that in the plot of magical fairy tales magical objects have a special place and are interpreted in certain artistic tasks. M. Afzalov, G. Jalolov, K. Imamov, H. Egamov, M. Juraev, J. Yusupov, Sh. Shomusarov, N. Dustkhodjaeva, Z. Rasulova commented on this in Uzbek folklore [6].

Most studies in this field focused only on the materials of one nation-English or Uzbek, rather than comparative analysis. This indicates a need to investigate the expression of English and Uzbek culture in magical objects of fairy tales in comparative aspect.

In our research we analyzed several magical objects in English and Uzbek fairy tales which show culture and national features of both nations.

English culture is defined by the cultural norms of England and the English people. Due to influential position of England within the United Kingdom it can sometimes be difficult to differentiate English culture from the culture of the United Kingdom as a whole. However, since Anglo-Saxon times, England has had its own unique culture, apart from Welsh, Scottish or Northern Irish culture. The folklore of the English people, who have their own nationality and culture, also reflects the symbols of nationality and culture, history, art and traditions.

Uzbek folk tales depict the views of our people on the past and future, moral norms, spiritual world, thoughts, dreams, as well as the natural climate, geographical environment, flora and fauna of our native land. Fairy tales of each nation serve as an important source in the study of the history of that nation, its spiritual and cultural life, inner world, faith, social relations with other peoples, customs, climate and natural conditions of residence.

While working on magical objects in English fairy tales, we came across such objects as magic wand, sword Excalibur, mantle, English national food-Johny cake, wee bannock, English pudding, magic musical instruments typical for English and European culture – harp, trumpet, pipe, violin, drum. Culture and nationality are expressed explicitly and implicitly in magical objects. While some of the items obviously show the English or European culture, some of them implicitly refer to cultural values of English people by being connected with traditions, religion and history of the nation.

English folklorist Andrew Lang, a scholar who made an important contribution to English fairy tales, created his own fairy tales along with collecting the tales of peoples from all over the world. One of them is the fairy tale “Prince Prigio” written by him, which uses the image of various magical objects. Andrew Lang’s *Prince Prigio* (1889) constructs an England-adjacent Fairyland in which the status of things like flying carpets and wishing caps are the main

bones of contention. The magical objects in the fairy tale were used to show more nationalism. Lang was a writer who consciously bridged the gap between anthropology and fairy tales. Lang traced not only the mythological origins of diverse cultures, but the history of the anthropological field itself. *Prince Prigio* (1889) was not only intensely domestic but consciously interested in the role of magical objects in the construction of a nation. The tales of Andrew Lang, both a writer and a folklorist, were 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 Prigio was christened, he was gifted with numerous magical objects by fairies his mother neglected to invite because she did not believe in them: One offered a purse which could never be empty; and one a pair of seven-leagued boots; and another a cap of darkness, that nobody might see the prince when he put it on; and another a wishing-cap; and another a carpet, on which, when he sat, he was carried wherever he wished to find himself. All these and more – including a sword of sharpness that could cut through anything – the Queen promptly locked into a dark lumber-room, “for, of course, she thought that they were all nonsense, and merely old rubbish out of books, or pantomime ‘properties. In the plot of the story, however, these magical objects are anything but incidental; they play a crucial role in the rescuing and ruling of the land of Pantouflia [1, p. 56].

In the Middle Ages, fairy tales originated from British traditions, especially the legends of Arthur. The tales of King Arthur, Merlin, and Excalibur are clear examples of this [2].

Magic wand is one of the magical objects that is used in the fairy tales of western countries and this object was not observed in Uzbek fairy tales. According to folklorists and authors Ernst and Johanna Lehner, the use of magic wands can be traced back to the bible: “In the Dark and Middle Ages, when the professional sorcerers usurped every bit of mythological belief and religious legend of miracles for their own use, they choose the rod of Aaron as the symbol of the magician’s efficacy. The rod became the magic wand for magicians of all times and all people.” Whether or not Moses’ staff was the same one used by Aaron is up for theological debate, but both are ascribed with miraculous powers. Moses used his staff to part the Red Sea and another time he used it to bring forth water

from a rock. Aaron's rod turns into a serpent when cast down, and devours the power of all other serpents/rods cast down around it. This powerful rod was also responsible for initiating the plagues of Egypt and is supposedly kept safe in front of or inside the Ark of the Covenant.

The image of magic wand is observed in English fairy tales "Tattercoats", "Saint George of Merry England", "Red Ettin" "Princess of Colchester", "Three Heads of the Well" and helps the main hero to overcome difficulties [5, p. 121–145]

In fairy tales "Johnny Cake" and "Wee Bannock" national bread of English people johnny cake and bannock are personified [Ibid: 146–155.] The same motif is used in Uzbek fairy tale "Sehrlı kulcha" and Kulcha is also considered the national bread of Uzbek people [7].

While such musical instruments as harp, pipe and trumpet function as magical objects in English fairy tales, Uzbek fairy tales have Uzbek musical instruments nay and dutor in their plot. In "Pied Piper of Franchville" the pipe helps people to get rid of the rats [4, p. 189], In "Tattercoats" when the pipe is played, old clothes of the main hero turn into new and beautiful clothes [Ibid: 121], in "Binnorie" the magical harp tells the truth about the death of a princess [Ibid: 42], in "Jack and the Beanstalk" the harp plays by itself [Ibid: 54], in "Jack the Giant Killer" the trumpet breaks the enchantment of the castle [Ibid: 85].

In the fairy tale "Uch avliyo" ("Three Saints") there is an image of a magic dutar, one of our national musical instruments, and when you play this dutar, anyone who heard its melody would fall asleep. "Keyin qiz qo'liga tilla dutorini olib mashq qila ketibdi. Bir mahal hamma mast bo'lib mudrab uyquga ketayotgan emish. Qiz mashqni to'xtatibdi" [8].

In the fairy tale "Jonon piyola", we analysed the image of magical bowl (piyola). The piyola is mainly a household utensil for drinking tea, used by the peoples of Central Asia, and is considered to have a national character. The king's shining bowl, which shines and lights its surroundings, has a mysterious quality and is highly valued by the king. After this bowl is broken, the king makes another bowl. One of its characteristics is that when turned to the right, there appear seven bowls of the same type. When turned to the left, the seven bowls turn into one. With its magical properties, the bowl saves the artist, who made it, from death [7, 6. 10–11].

The depiction of the **kovush**, one of our national shoes, was observed in the fairy tale “Eng katta zulm” [7, б. 58]. The magical golden kovush in the fairy tale will only have the property of being fit to its owner. The same motif can be seen in the English folk tale Cindermaid (Joseph Jacobs `version of Cinderella). It depicts a pair of gold shoes.

The image of the magical cradle (beshik) in the fairy tale “O`tinchi chol” is also noteworthy because it is a national object. Since the poplar tree, of which the cradle is made in the fairy tale, is magical, the cradle also becomes magical and kills the child who clings to it.

The cradle is a special device with a quilt foot, designed to put the baby to sleep by shaking and shaking, and is mainly made of mulberry, willow and other wood. The cradle has long been popular among Uzbek, Tajik, Turkmen, Karakalpak, Kyrgyz and other eastern peoples. It is mentioned in ancient sources, especially in Devonu lug'otit-turk.

Although the English and Uzbek peoples live far from each other, their folklore has some similar genres, images and motifs. In this regard, it is possible to dwell on some similarities between magical objects found in the plot of English and Uzbek folk magic tales. At the same time, in the tales of the two peoples there are also magical objects related to their own, nationality and culture, which clearly reflect the national character of the people.

To conclude, along with 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 short, the 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.

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