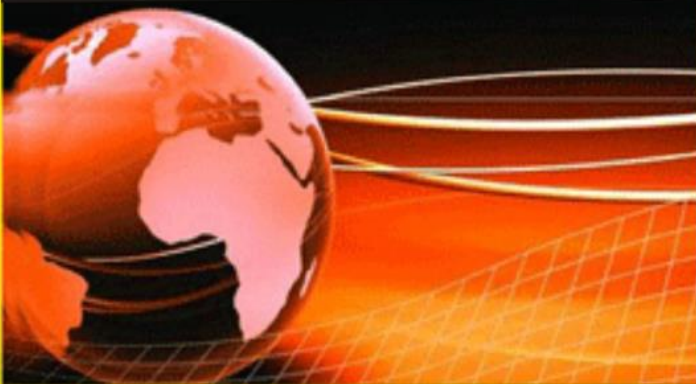


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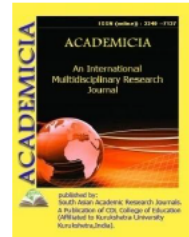
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### IMAGE OF MAGICAL ITEMS IN ENGLISH AND UZBEK FAIRY TALES

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#### ABSTRACT

*The existence of magic items in fairy tales plays an important role in defining the nature of fairy tales. This article discusses magic items that are used in similar functions in both English and Uzbek fairy tales.*

**KEYWORDS:** *Folklore, Fairy Tales, Magic Items, Magic Sword, Magic Ring, Magic Cap, Magic Fruits, Magic Plants, Magic Animals, Magic Coat.*

#### INTRODUCTION

Fairy tales form a special kind of folk tales. In particular, the involvement of magical objects plays an important role in determining the nature of such tales. Examples of magical objects include a magic ring, an open tablecloth, a hot pot, a hammer, a flying carpet, a hat or cloak that makes you invisible, and an apple, that can rejuvenate or heal, or even kill, a magic sword, etc..

**Main part.** It is interesting that, such magic objects can be observed in English and Uzbek fairy tales, written in different systematic languages and produced by the people living in different parts of the world. These include swords, rings, hammers, and hats. While some of these objects form similar function in English and Uzbek fairy tales, some of the above-mentioned magical objects are found and used in English and Uzbek folk tales based on their national mentality.

For example, in the Uzbek fairy tales, when magic tablecloth (ochil dasturkhon) is spread out, it creates a variety of delicious dishes in the blink of an eye, while in the English fairy tales, this feature is reflected in the magic table. Apparently, although the ochil dasturkhon and the magic table are interpreted in the same function in fairy tales, their shape and name are different.

There is no word for *dasturkhon* in English. In this language, the word table cloth is used instead of the word dasturkhon. Because tablecloth and dasturkhon are different objects that are spread and food and drinks are put on them. Therefore, they often use one of these words instead of the



other in the process of translating from English into Uzbek or from Uzbek into English. In fact, they differ from each other in terms of shape and preparation. For example, in the "Explanatory Dictionary of the Uzbek language" the following explanation is given for the word "dastarkhan":

*Овқат қўйиладиган мато; унга қўйиладиган таомлар.*

*1. Ўртага ёзиб устига овқат қўйиладиган махсус мато, рўзгор буюми.<sup>1</sup>*

1. A special cloth, a household item, on which food is written.

The word "table cloth" is defined in the Oxford English Dictionary as follows:

A cloth for covering a table, especially at meals.

It is clear from the comments that the words "tablecloth" and "dastarkhon" are close only in terms of function.

With this in mind, the researcher R. Kasimova considers the word "tablecloth" as one of the ethnographisms in the Uzbek language, noting that it does not fully correspond to the English word table cloth.

However, in English and Uzbek folklore, the presence of magical objects with similar names and functions can be observed. In particular, the image of the magic sword is one of them. In Uzbek fairy tales, it is often said that a magic sword extends to 40 gazes in one swipe, emphasizing that it is magical, or that the soul of the hero is in his magic sword. Also in English fairy tales and legends, too, the magic sword is interpreted as a close helper of the hero in destroying his enemies.

In English folklore, the image of weapons with magical properties attracts special attention. The most famous of these is the magic sword. True, it is found in the folklore of every nation that has used the sword. But in the folklore of the peoples being compared, it is noticeable that the image of the magic sword is interpreted not in one, but in several functions on the basis of ancient animistic, magical and fetishistic views, so that they acquire originality.

For example, in English folklore, the plot of the legends and fairy tales about King Arthur has a wide range of battle scenes, so the image of the sword, which was one of the main weapons of the time, plays a central role in them.

In the beginning, Arthur's sword is stuck in the stone. Only Arthur can pull him out of the stone and become the owner of the magic sword. This seems to point to the ancient animistic views that the weapon of war is spiritually connected to the spirit of its owner. Traces of such views are embodied in the fairy tales of the Uzbek people, such as "Kilichbotir", "Kilichqora", as well as in the plot of the epic "Alpomish".

In the epic "Alpomish", the most ancient and perfect example of the Uzbek heroic epic poem, the protagonist Hakimbek is named Alpomish with the help of fourteen bowed bows left by his grandfather Alpinbiy. Only Alpomish could lift this bow.

Arthur himself pulls out a sword that no one can pull out of a rock, Alpomish lifts a fourteen-foot-long bow from his grandfather that no one else can lift, and Homer's epic poem Odyssey raises a bow that no one can hold in his hand.

Some versions of Arthurian legends say that the sword was broken and that Arthur received a new Excalibur sword from the Lady of the Lake. Sometimes again Excalibur is also mentioned as a sword in the same stone. The sword is described as always protecting its owner from physical harm.

Some variants of Arthurian legends say that there were five magic weapons belonging to Arthur. These are:

- 1) Excalibur - King Arthur's magic sword;
- 2) Clarent - King Arthur's sword of peace (also known as the "Coward's Blade". This sword is later stolen by Mordred and thereby kills Arthur);
- 3) Camwennan - King Arthur's dagger;
- 4) Rhongomiant - the spear of King Arthur;
- 5) Caliburn - A sword drawn by Arthur from a stone.

Another rare gem of English folklore, the epic Beowulf, also features a magical sword. This sword is called Hrunting. With his help, Beowulf defeats Grendel's mother in a fight.

Another English folk tale, Molly Whoopi, also features a magic sword. This sword belongs to a giant. The power of the giant was concentrated in three things - a sword, a wallet and a ring. So if the giant seemed to lose any of them, it would also damage his power. This motif is directly related to the fact that in the Uzbek folk tales "Kilichqora" and "Kilichbotir" the soul of the hero is similar to the motif of his connection with the sword.

In the tale of Molly Whoopi, there is a passage about a magic sword belonging to a giant: "The king said: 'Well, Molly you are a clever girl, and you have managed well, but if you would manage better and go back and steal the giant's sword that hangs on the back of his bed, I would give your eldest sister my eldest son to marry. '"

After that, Molly Whoopi manages to grab the sword from the giant.

In general, in Uzbek folklore, the image of sharp objects such as knives, daggers, swords, arrows, scissors, axes has a special place. For example, in both fairy tales "Kilichbotir" and "Kilichkora" it is said that the souls of the protagonists are in the sword that belongs to them, the enemy tries to defeat them by capturing this sword. This motif can be seen in the English folk tale "Molly Whoopi".

The image of the magic sword is also found in the English folk tale "Jack the giant killer". Jack destroys the two-headed giants in battle with his magic sword. In the fairy tale, this sword is described as "sword of sharpness". Because it was never defeated and conquered any enemy.

The sword, which is embodied as a magical object in the fairy tale "Child Rowland", is Child Rowland's father's sword. As his mother holds it in the hero's arms, she first says a magic word. This also further enhances the magic power of the sword. An important mysterious feature of the sword was that it always led its owner to victory, and the one who fought with it in his hand was never defeated. Using this magic sword, Child Rowland fights the King of Elfland and defeats him, rescuing his sister.

In the fairy tale "St. George of Merry England", the protagonist uses a magic sword called Ascalon, which is able to cut what it touches, defeats the giant dragon that holds the Egyptian queen Sabia in captivity and saves the girl. He takes this sword from the evil sorcerer.

The Uzbek folk tales "Olov Polvon" and "Zaharli Kilich" also depict the sword. In the tale of the "Olov Polvon", the sword, which was pulled from its scabbard at the request of the hero, stretches forty gazes, moves spontaneously, and beheads the rival forces. In the tale of the "Zaharli Kilich", in the blink of an eye, the sword stretches forty gazes, knocking down the enemy and trapping him. The features of the magic sword in these tales differ in that their power is more exaggerated compared to English folk tales.

In fairy tales involving the image of a magic knife, special emphasis is placed on the fact that it was inherited from the father to the youngest son. When the protagonist addresses him with magical words, he appears in human form and instantly does any difficult task in the blink of an eye. For example, in the tale of Ernazar and Kimonazar, the knife says, "I am the slave of whoever takes me," and he instantly fulfills the wishes of the protagonist. This motif is also found in the tale of Mulla Panqush. In the English fairy tale Child Rowland, we saw that the sword was inherited from the father. So, although there are different types of strangely sharp objects in English and Uzbek fairy tales, the motives are very close to each other.

The image of the magic ring can also be seen in the plot of English and Uzbek fairy tales. Uzbek folklorist Z. Rasulova groups the functions of the magic ring as follows: 1) a means of giving happiness to the epic hero; 2) evolution, that is, a means of transforming a fairy-tale protagonist from one form to another; 3) a means of transport from one place to another, that is, a long-distance approach; 4) a magical object that informs, warns or has the ability to reflect reality from distant realities; 5) a generous material supplier; 6) a companion and miraculous helper to those who set out on a journey in search of happiness; 7) creator, builder and creator; 8) enchanting or enchanting means.<sup>2</sup>

The image of a magic ring is also common in English folk tales and legends. For example, in the aforementioned Molly Whoopi fairy tale, the "magic ring" belongs to the giant. It is described as the source of all the power of the giant. If the giant seems to lose this ring, it will also lose its power. Knowing this, the protagonist Molly Whoopi tries to snatch this magic ring from the giant, and succeeds. She thus manages to deprive the giant of his power and destroy it.

There are two English folk tales called "Magis ring", which depict the image of a magic ring. A good deed done by a hero will have a magic ring as a reward for good deeds. More precisely, in one fairy tale the protagonist receives a magic ring as a gift for rescuing a snake, and in another for rescuing the king's daughter. Then, with the help of this magic ring, they reach a luxurious palace, full of life.

Another magical object is a magic hat, which in Uzbek folk tales is often said to make the wearer invisible. In English folk tales, however, this task is performed by a magic coat. For example, in the fairy tale "Jack the giant killer", the protagonist Jack achieves his goals with the help of a magic coat that makes him invisible. The same fairy tale also features the image of a magic cap, which serves as a source of knowledge and information, i.e. it can tell the protagonist the information he is asking for.

According to the role of the magic pot in the Uzbek folk tale "Ur tukmoq", it is close to the role of the magic donkey in the English folk tale "The Ass, the table and the stick". Because when you pull this donkey's ear, gold and silver coins spill out. The donkey is a source of endless wealth, just like a magic pot.

In the same fairy tale, the stick comes in the same function as the stick in the Uzbek fairy tale, that is, in the function of punishing bad people.

The English fairy tale Nix Nought Nothing depicts a mysterious object used to block an opponent's path. In it, a "magic flask" creates water, a "magic comb" forms a thick bush, and a "hair dagger" forms sharp-edged barriers. There are similar motives in Uzbek folk tales. In Uzbek fairy tales, for example, the path of a rival character chasing back and forth with a magic comb is blocked by creating a thick forest. But in Uzbeks, the water barrier is created through a magic mirror.

Magical objects used in English and Uzbek fairy tales can be divided into the following types:

1. Magic household items: a tablecloth, a magic table, a chair, a door, a window, an oven, a pipe, a hammer, a pot or a hot pot, a magic knife, a magic spoon, a magic pot, a magic glass pot, a magic carpet, a broom.
2. Magic clothes: magic hat, boots, shoes, magic coat.
3. Magic foods and drinks: bread, cake, water, etc.
4. Magic fruits and vegetables: apples, peaches, plums, etc.
5. Magic plants: trees (apple tree, orange tree, walnut tree, briar bush, flowers, beans....
6. Magic place names: gardens, palaces, forests, hills, kingdoms, cities.
7. Magic animals and creatures: shell, deer, lion, bear, wolf, fox, bull, cow, horse, donkey, frog, worm, dragon.
8. Magic birds and birds: golden goose, golden-crowned rooster, hen laying golden eggs, pigeon, nightingale.
9. Magic jewelry and ornaments: rings, hairdaggers, amulets, mirrors, combs, magic snuffbox, magic wallet.
10. Magical weapons: sword, knife, helmet.
11. Magic musical instruments: nay, rubob, doira, dudka, harp, trumpet, pipe.
12. Magic tools: mill, saw, wheel, scissors, saw, ax.

### CONCLUSION

In fairy tales, there is often a description of the future, that is, the dreams and aspirations of the people for the future. Therefore, the magical objects in it artistically express people's dreams and desires. For example, flying shoes, flying carpets, magical slippers are formed on the basis of people's desire to get to their destination easier, while the magic pot, magic ring, etc. show their dreams of prosperous life. Magical items in English and Uzbek folklore have many similarities in terms of their function, even though they are called by different words in their language.



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