SIMILARITY AND DIFFERENCES BETWEEN ENGLISH AND UZBEK FOLKLORE

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Abstract – In the artistic thinking of the people, reality is reflected in fiction in the harmony of imagination. For example, when we look at the images of beautiful women in folk tales and epics, in them the people summarize not only their aesthetic ideals, but also the best qualities of a real-life woman. The conclusion that follows from this is that the combination of abstract - idealistic and realistic imagining of the world is another feature of folklore.

Key words: artistic thinking, reality, harmony of imagination, folk tales and epics, aesthetic ideals, idealistic and realistic imagining of the world, feature of folklore.

I.Introduction

In many genres of folklore, including folk tales, historical and lyrical songs, both reality and the protagonist are expressed realistically. In many works of folklore genres, the principles of artistic depiction of the hero are common. The people recognize only a hero who has ideal qualities and can follow the masses. That is why the heroes in folklore are incomparably idealized. In the works of folklore, the positive hero is shown not in psychological characteristics, as in the written literature, but in separate scenes of his life, his behavior, actions and activities.

From the earliest times of history, man has not only fought for his own survival, but also for the longevity of his tribe. Consequently, the content of alla, rubbish, fairy tales and riddles is primarily aimed at shaping a conscious, strong, agile and agile human upbringing. People's perceptions of the world around them and the accumulated knowledge about it, wise sayings and conclusions based on life experience, are conveyed to children in the form of specific advices in a way that is understandable to them. That is why there is a lot in common in the folklore of different peoples, even in countries very far from each other.

II.Literature review

The similarities and commonalities between English and Uzbek folklore show that in the history of mankind the culture of all nations began to develop equally, as well as a clear example of the complementarity and expansion of the folklore of the peoples of the world in world civilization. The similarity between the themes of the genres and the ideas is a clear confirmation of this idea. The first to record, examine and publish some samples of Uzbek folklore were European tourists, ambassadors and scientists who lived in the second half of the XIX century and the beginning of the XX century. In the diaries and works of such scientists as A.A. Kushakevich, N.Lyapunova, A.Vasilev, A.N.Samoylovich there are important notes on the life, customs and oral traditions of the Uzbek people. For example, his impressions of folk songs, jokes, hobbies, folk festivals are described; some oral drama, some fairy tale details. N.P.Ostroumov's activity in the collection and publication of Uzbek folk tales, riddles, proverbs and sayings, as well as examples of oral theater is significant. Although he originally pursued missionary goals, his work in this field was an important contribution to the objective study of Uzbek folklore. From the same period, some examples of Uzbek folklore became known throughout the world. The Hungarian scientist and traveler H. Vamberi played an important role in this. He published more than a hundred folk proverbs and excerpts from the epic " Yusuf va Ahmad " in a German translation with an Uzbek text in the textbook " Chig`atoy tili darsligi " published in Leipzig in 1867. In 1911 he published the Khorezm version of the epic "Yusuf va Ahmad" in full. In the XIX century, at the initiative of some folklore and book lovers, as well as bakhshis, some manuscripts of folk epics began to appear. Such publications were created as a result of translation or reworking of folk epics and fairy tales. Such works include "Hikoyati Go'ro'g;li sulton", "Yusufbek va Ahmadbek", "Tulumbiy", "Chor darvish", "Rustami doston", "Tohir and Zuhra", "Oshiq G'arib va Shohsanam". , "Sanobar", "Bo'zo'g'lon", "Bahrom and Gulandom", "Hurliqo and Hamro", "Aldarko'sa".

III.Analysis

Folklore studies the genres of folklore in three literary rounds. The concept of tour has a wide meaning. It covers a variety of genres. Species differ in the nature of their depiction of reality. While the epic objectively reflects reality in a plot-narrative form, the lyric subjectively describes a person's impressions of reality, his inner experiences; and drama reflects the scenes of life through the speech and action of the characters. According to Professor B. Sarimsakov, three types of literature can be applied to folklore works, but these three literary types do not fit, only folk proverbs, riddles, various sayings, applause and curses should be studied separately. It is necessary. In this regard, the scientist divides the composition of genres of Uzbek folklore into the following types:

1. Epic: legend, narration, legend, fairy tale, epic, folk, historical song, anecdote, lof;

2. Lyrics: love songs, ceremonial songs, labor songs, lapars;

3. Drama: oral drama, comedy, puppetry, askiya;

4. Special type: simple sitting applause, curses, insults, proverbs, sayings, riddles and other phrases. Tradition is a product of folk art. It has its own socio-historical sources.

In the most ancient literary monuments of many peoples, such as myths and legends, in fairy tales - there are similarities: this aspect is more the highest perception of man and his great, glorious mission on Earth. Heroism, intelligence, nobility, goodness, beauty are reflected in the hymns. Scholars rightly point out that myths have served as a unique source in the development of scientific ideas, in the emergence of philosophy, literature, fine arts, sculpture, architecture, music, theater. The most ancient fairy tales describe various folk customs, traditions, tribal customs. Or they can be traced back to the plot (reality) of primitive myths. Over time, with the development of human society, fairy tales and myths were "mastered" by children (or as adults once presented to little ones the best things they created for themselves), and later, along with some of the brightest examples of world literature, "Robinson" Cruzo "," Gulliver "," Gargantua ".

It is known that the first examples of folklore were created in primitive society, which reflected the relatively established traditions and peculiarities of the people of that time. This ensured a certain stability of the form, plot, images and motives of folklore works. The people have an artistic taste formed over the centuries - an aesthetic taste, and folklore has always lived in accordance with these international aesthetic principles. This is an objective law for folklore. Oral creation and oral performance of folklore works have given rise to their unchanging stable forms - traditions. For example, although there is a certain difference in genre between heroic tales and epics, the artistic style has a traditional form. In both genres of folklore, the composition consists of a traditional beginning, plot statement and conclusion, and the images are expressed in a contrasting way. The heroes of traditional epics are often distinguished by their supernatural birth and infinite power. Such ideal heroes, who represent the dreams and aspirations of the people, are spiritually supported by the divine patrons (Hazrat Hizr, forty chilton, Hazrat Ali, Bobo Qambar, etc.) in deciding justice and truth. The composition of genres of Uzbek folklore is rich and diverse, it differs from the composition of genres of folklore of other nations. It also has a genre of folklore that is common in the folklore of all peoples - fairy tales, proverbs and riddles, despite the fact that it is known in Russian, saga in Scandinavian, and epic in Altai.

Lof and Askiya are the main genres of Uzbek folklore. Similar genres in several nations also differ in character traits. This feature is explained by the uniqueness of folklore, which is an expression of the history, customs, way of life, dreams, religious beliefs, worldview of each nation. The set of all genres in Uzbek folklore is the only historically formed artistic system, which is based on complex and unique connections and interactions of different types of works. The formation and existence of a system of genres is one of the most important laws of folklore development.

IV.Discussion

When we study the system of genres of English and Uzbek folklore, this system is based, first of all, on the generality of their ideological and artistic principles; secondly, their historically developed relations; third, we have analyzed the emergence of genres in relation to their common historical destiny. In our analysis, we identified the following commonalities:

1. Generality of ideological and artistic principles in the genres of English and Uzbek folklore. Each genre, despite its distinctive features, also has commonalities, which make them subject to a single system. These are:

a) all genres of English and Uzbek folklore are ideologically common, and all of them express the life, psyche, dreams, joys and sorrows of the people; The folklore of both nations aims to depict the psyche of the people.

b) the interaction between folklore genres is also reflected in their similarity in the reflection of reality. Each genre, by its very nature, represents a particular aspect of life. For example, genres in a particular group reflect the history of a nation: epics, historical songs, legends, and myths. While lyrical songs reflect personal human experiences, proverbs and sayings reflect the lessons learned from the people's moral views and life experiences. These features can also be seen in the oral traditions of both nations;

c) the ideological commonality of folklore genres, as well as the commonality of their function in the expression of reality, which created in them the similarity and commonality of the theme, plot and heroes;

d) folk aesthetic principles are also common for folklore genres: simplicity, brevity, conciseness, plot, poeticization of nature, ensuring the accuracy (positive and negative) of the moral assessment of the heroes;

e) genres of folklore are interrelated with the general system of artistic means: symbols, figurativeness, peculiarities in quality also form a certain system.

2. Commonalities between genres. The interaction of genres is a very complex process, which takes the form of interaction, coherence and mutual enrichment.

a) Genetic relationship of genres. The main feature of genetic communication is the role of the source in the emergence of each genre in folklore. For example, in Uzbek folklore, folk tales were the source of some examples of the epic genre, and in turn, the genre of historical songs emerged on the basis of epics. According to opinions in folklore, the proverb emerged as the final conclusion of the narrative; The same can be said of English epics, but historical song is often replaced by a historical process in English folklore.

b) the occurrence of a work of one genre in the composition of a work of another genre. This feature of folklore can be seen in the fact that the genre of proverbs can be found in epics, fairy tales or songs. And in some fairy tales there are riddles as a condition for testing the intelligence of the protagonist;

c) the occurrence of one work in several genres. The long-term existence of genres allows them to merge or move from one work to another.

3. The principle of similarity of genres of English and Uzbek folklore in historical destiny. Genres of Uzbek folklore did not appear suddenly and simultaneously. The most ancient genres of folklore - myth, legend, narration, songs based on word magic, as well as seasonal ceremonial songs, followed by fairy tales, epics, proverbs and riddles, followed by anecdotes, folk dramas, askiya, genres such as historical song. Historically, the system of genres of Uzbek folklore, formed in this way, has developed, improved and even underwent extinction. The genres of English folklore also developed, first of all, from myths to epics, from epics to fairy tales, from fairy tales and epics to historical and romantic songs.

A fairy tale is an example of folk prose in folklore. That's right, some small lyrical poems are found in the text of fairy tales. But such a fairy tale There are very few examples that do not have a special effect on fairy tales. The term of the genre is "mature" in M. Kashgari's "Devoni lug'atit turk" used as. Among our people today there are also iron, matal, Words like varsaqa mean a fairy tale. Fairy tales are creative representatives of the people by life, domestic, adventure is sometimes fun to weave social events formed as a result of They include the history of the people, worldview, aspirations, struggle for freedom, philosophy. The fairy tales that have been passed down from time to time are the changes of the times as a result, it absorbs the news. People orally, according to scholars, all the peoples of the world. The genre that is close to each other in oral creation is a fairy tale. Creation of magical tales, the similarity is even stronger. This is a feature of fairy tales both in the domestic life of different peoples, since they have been created since ancient times indicates a number of similarities. But the word is in fairy tales does not lead to the conclusion that nationality is not reflected. Because in the text of fairy tales in the names of the heroes, in the expression of domestic issues in their problems, in nature In the description, the description of events reflects the national language, the national spirit in the professions. The popularity and vitality of folk tales are also their characteristics can be explained by. Uzbek folk tales B.Karimov, F.Abullaev, M.Afzalov, They have been studied by such scholars as K.Imamov, H.Egamov, Khamrobibi Umarali's daughter, Hasan Khudoiberdi's son, Husanboy Rasul's son, Nurali Nurmat wrote and analyzed from dozens of fairy tales, such as his son. People the classification of fairy tales can be made as follows.

1. Tales about animals.
2. Magic tales.
3. Life stories.

In fact, magic and miracles are the essence of the fairy tale genre in general is the determining factor. In the beginning of the tale, "Once upon a time The beginning of the words "unless there is" - "zachin" it is up to the listener to believe or disbelieve the event. But the next statement of the tale is so harmonious with the human psyche It is said that the listener was jumping from a deer's hooves into the underground cities expresses his attitude to diamonds with absolute confidence. Consequently, magic and Imaginative observation plays a leading role in the creation of the genre of fairy tales in general we have reason to believe that Naturally, the question arises - in that case, fairy tales. What is the theoretical basis for the classification? The question is as follows, the answer can be found in the classification of fairy tales The content is the main criterion. It is noted in the classification of the content of the tale a fairy tale in which the events narrated on which subject are removed. If the content is excessively damaged, the classification of the tale is determined by the same subject.

V.Conclusion

In short, folklore works as a creative product of the people have made a unique contribution to the development of world literature. In the history of nations and peoples, the issues of oral art occupy a leading place. The commonalities between the genres of folklore, the interdependence of principles, the complementarity of genres

testify to the self-enrichment of folklore. In this chapter, we have studied the commonalities, the principles of similarity between the oral traditions of the English and Uzbek peoples, without the closeness of the two continents, two cultures, the two countries, and on this basis we expressed our views.

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