Sarvinoz Hikmatovna Akhmedova
Bukhara State University
PhD student of
English linguistics department

ANALYSIS OF GENERAL CHARACTERISTICS OF THE MOST STUDIED FAIRY TALE GENRE IN ENGLISH AND UZBEK FOLKLORE

Abstract: This article discusses general features of folk tales, their structure, character revealing, and analysis of matters in English and Uzbek folklore. The study compared Uzbek fairy tales on the subject of stepfathers with epic stories about stepdaughters in the folklore of the peoples of the world, and revealed that they have their own peculiarities and differences. Features of folk tales from other types of folklore, and the extent to which it is studied in English and Uzbek languages.

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

Language: English

Introduction

Fairy tales are one of the most studied and widely studied genres of folklore. In English and Uzbek folk tales, similar topics are studied as a separate section. Similarities in ethnicity are found even in countries with distant territories, and in the folklore of two nations with radically different cultures. In English and Uzbek folk tales, similar themes are used - stepmother, stepdaughter, giant, magic mirror, fairy and other images.

In English and Uzbek folk tales, similar themes are observed in the oral creativity of peoples, not in terms of territory, but in terms of meaning. Accordingly, in English and Uzbek folk tales, these images perform the same function and thus provide similarity. Epics, one of the leading genres of folklore of the two nations, reveal the aesthetic essence of the ideas of heroism and patriotism. Beovulf, an example of English folklore. The heroic ideas in the epics "Battle of Meldon", "Robin Hood" can be compared with Uzbek folk epics such as "Alpomish", "Princess Ayyor" and their similarities can be revealed on the basis of examples.

II.Literature review

Although Uzbek folklore is just beginning to create large-scale research based on the historical-geographical method, the practice of comparing the plot of folk tales with Aame-Thompson, Aame-Andreyev has long been used. In particular, in order to scientifically prove the existence of original fairy tales in Uzbek folklore in Professor G. Jalolov's work "Poetics of Uzbek folk tales" (1976), the plot type "Snake Conqueror" marked with the number "300" in the catalog of Aame-Andreyev among Uzbeks The distributed national versions were analyzed. The plot type 301 in the Aarne-Andreyev catalog resembles a fairy tale in Uzbek folklore about the journey of three brothers and the enmity of their brothers to the young man who is bringing a beautiful girl, and the young man's return to his home after many hardships. detected. The dissertation of M. Sodikova, Candidate of Philological Sciences, on the genesis, specificity and poetics of a series of fairy tales of the stepdaughter type (2001), devoted to the interpretation of epic plots in Uzbek folklore, continued in this direction. Based on a research method used by scientists such as A.Aarne, S.Thompson, A.Randreyev, L.G.Barag, the young scientist discovered that there are nine different

plot types in Uzbek folklore. The results of this study, which is devoted to the description of fairy tales about stepfathers in Uzbek folklore, serve as material for the plot and motifs of Uzbek folk tales. The researcher compared the Uzbek fairy tales on the subject of stepfatherhood with the epic plots about the stepdaughter in the folklore of the peoples of the world, and identified their peculiarities and differences.

III.Analysis

The use of numbers in fairy tales, one of the leading genres of Uzbek and English folklore, reveals their essence. Usually, the use of the numbers three and seven in Uzbek and English folklore is explained in detail on the basis of examples.

There is a common image in Uzbek and English folk tales, which is the image of a magic mirror. Magic has a special place in the poetics of fairy tales. Mysterious and enchanting events add emotion, create a fairy-tale nature, reveal the content of events and happenings, define the spirit of the protagonist. The talisman is the main decoration of the plot, an integral part of the poetics of the fairy tale. Because the means of magic and enchantment move the plot of the fairy tale, determine the character of the heroes.

The religious beliefs of the ancient peoples of Central Asia in relation to glass1, as well as the role of glass detail in rituals and customs, have been studied to some extent. The magic mirror is one of the most common traditional images in the plot of fairy tales in world folklore, and it is used as an important artistic detail that develops the plot.

In Uzbek and English folk tales, the image of a magic mirror is one of the main elements that govern the development of fairy tales. The mirror is a unique device created by the human mind. Mirror is widely used in folk rituals and customs. As a result, in folklore, the mirror began to be interpreted artistically as a means of protecting the protagonist from evil forces. In fairy tales, it is often interpreted as a magically powerful tool that can speak like a human being, communicating distant people and events. In fairy tales and legends, the owner of the magic window is often portrayed as a mythical image of another world - a lonely old woman or fairies. This is influenced by mythological views about the spirits of the mirror. In fairy tales, the protagonist appeals to his owner to use the enchanted mirror. In general, the magic found in magic fairy tales - the artistic functions of the mirror are classified as follows: Through the magic window, anyone can find out about the situation. In Uzbek folk tales, this aspect is mainly due to the fact that the protagonist goes on a long journey and for a certain period of time gets a message from his long-distance lover. An example of this is the fairy tale "Malikai Gulozor". In this fairy tale, the protagonist instantly learns about his two-month-old girlfriend through a magical mirror. The genesis of

this motif goes back to the notions of ancient people about mirror spirits. In English folklore, this is due to the fact that the witch shows off her beauty. For example, in the English folk tale "Snow-white" - "Oppogoy" is a magic mirror of the stepmother - the queen, who is always the most beautiful in the world, is there anyone in the world who can pass her by? asks.

"Now the queen was the most beautiful woman in all the land, and very proud of her beauty. She had a mirror, which she stood in front of every morning, and asked: Mirror, mirror, on the wall, Who in this land is fairest of all? And the mirror always said: You, my queen, are fairest of all. And then she knew for certain that no one in the world was more beautiful than she. The mirror said: You, my queen, are fair; it is true. But Little Snow-White is still A thousand times fairer than you."

IV.Discussion

At the same point, the image of the magic mirror in the plot of the fairy tale is shown to warn the protagonist of what is happening around her, or to reveal what his owner can show. The magic of the mirror, its words, the events it shows, the expansion and enrichment of the plot of the fairy tale can be seen in the examples from the folklore of both nations. In the English folk tale Beauty and the Beast, we come across a similar magical mirror plot. The creature gives a window to a girl who wants to see her father and find out how she is, and tells her that she can see anything she wants. When the girl returns home, no one believes her. She shows the creature to everyone through this window and proves that her father is not crazy.

This dream left Beauty so uneasy that next day she opened one window after another to cure her restlessness; and, when this would not do, all the windows together; but still in vain. That night, when the Beast paid his usual visit, he detected almost at once that she had been weeping, and demanded the reason. "Ah, sir," said Beauty, "if only I might go home!" "You wish to go home?" The Beast's face turned pale—which, for such a face, was no easy matter. He staggered backwards with a deep sigh, or rather, a roar of grief. "Ah, Beauty, Beauty! Would you desert a poor Beast? What more can I do to make you happy? Or is it because you hate me that you wish to be gone?" "No, Beast," answered Beauty gently; "I do not hate you, and I should be very sorry never to see you again. But I do long to see my own people. Let me go home for two months only, and I promise to come back and stay with you for the rest of my life." "Then take this mirror and you will see whatever you want. Be careful and don't forget Beast will be waiting for YOUR return."

V.Conclusion

Although the plot is not as common in Uzbek folk tales as in English fairy tales, the feature of the

mirror is more widely covered in Uzbek folk tales. In Uzbek folk tales, the mirror informs about world events, reveals the secrets of the liar, warns about the difficulties of the protagonist and ensures the emergence of the truth. In fairy tales, the magical mirror is artistically interpreted as a mysterious object that can be moved at the will of the protagonist. The image of the magic mirror created in the oral tradition of the peoples of the world is interpreted in the works of folklore and written literature as an important detail that creates a knot and stimulates the course of events.

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