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## THE PARTICULARITY OF INTERPRETATION OF EPIC HELPER IN THE ENGLISH AND UZBEK FOLKLORE

Abstract

From time immemorial, man has lived only for himself. He fought for his survival, but also for the longevity of his tribe saw the event. Consequently, the content of alla, fairy tales and riddles first of all, to form a conscious, strong, agile human upbringing focused. People's perception of the world around them and about it accumulated knowledge, wise wisdom and conclusions based on life experience in the form of a kind of advice to children, understandable to them delivered in vehicles. That is why different peoples, even from each other. There is also a lot in the folklore of distant lands there is a commonality. In this article common features of folk tales, general themes and style are analyzed.

**Key words:** fairy tales and riddles, life experience, folklore of distant lands, artistic thinking, reality, harmony of imagination, folk tales and epics.

## ОСОБЕННОСТИ ИНТЕРПРЕТАЦИИ ЭПИЧЕСКОГО ПОМОЩНИКА В АНГЛИЙСКОМ И УЗБЕКСКОМ ФОЛЬКЛОРЕ

Аннотация

С незапамятных времен человек жил только для себя. Он боролся за свое выживание, но и за долголетие своего племени видел это событие. Следовательно, содержание алла, сказки и загадки в первую очередь, чтобы сформировать сознательное, сильное, гибкое целенаправленное воспитание человека. Восприятие людьми окружающего мира и о нем накопленных знаний, мудрой мудрости и умозаключений основано на жизненном опыте в виде своеобразного совета детям, понятного для них, доставленного в транспортных средствах. Именно поэтому разные народы, даже друг от друга. В фольклоре дальних стран тоже есть много общего.

**Ключевые слова:** сказки и загадки, жизненный опыт, фольклор дальних стран, художественное мышление, реальность, гармония воображения, народные сказки и эпопеи.

## INGLIZ VA O'ZBEK FOLKLORIDA EPIK KO'MAKCHI TALQINI SPETSIFIKASI

Annotatsiya

Tarixning eng qadimgi davrlaridan boshlab, inson nafaqat o'zining tirik qolishi uchun kurashgan, balki u o'z qabilasi, urug'ining ham uzoq yashab qolishi tadbirini ko'rgan. Binobarin, alla, ertak va topishmoqlar mazmuni avvalo, ongli, kuchli, epchil va chaqqon inson tarbiyasini shakllantirishga qaratilgan. Kishilarning atrofni o'rab turgan olam haqidagi tasavvuri va u haqidagi yig'ilgan bilimlari, hayotiy tajriba asosidagi dono hikmatlari hamda xulosalari bolalarga o'ziga xos tarzidagi pand - nasihatlar shaklida, ularga tushunarli vositalarda yetkazilgan. Shuning uchun ham turli xalqlarning, hattoki bir - biridan juda yiroq masofadagi mamlakatlarning xalq og'zaki ijodida ham juda ko'p mushtaraklik mavjud.

**Kalit so'zlar:** ertak va topishmoqlar, hayotiy tajriba, uzoq mamlakatlar folklori, badiiy tafakkur, voqelik, tasavvur uyg'unligi, xalq ertaklari va dostonlari.

**I.Introduction.** Uzbek folk tales also have a place in world folklore with their rich plot, harmonious art, stable compositional structure and popularity. Due to the fact that the ancient traditions and ceremonies of the people played a decisive role in them, the national image of the people will be embodied in its entirety. For this reason, they have long attracted the attention of historians, archeologists, ethnologists, local historians and writers, folklorists and linguists. There are many similar themes in English and Uzbek folk tales. In this sense, similar themes in fairy tales are included in the series of mobile plots. The similarity of these plots, the compatibility of

national aspects is one of the main issues to be studied in the field of literary relations. Because the representative of each nation and ethnic group can meet in its history samples of the history of another nation.

**II.Literature review.** The collection and study of folklore has been revived mainly since the 1920s. On behalf of the Uzbek Board of Education, Ghazi Olim Yunusov, who conducted observations on folk art in Tashkent, Syrdarya and Samarkand regions, collected many fairy tales, songs, riddles and proverbs spread in 1922. For the first time in the history of epic studies, Fozil Yuldosh oglu and Hamroqul Bakhshi wrote a part of the

epic "Alpomish". The scientist summarized the results of his observations and wrote an article in which he first thought about the great examples of the Uzbek epic: "Alpomish", "Go'ro'g'l", "Yusuf va Ahmad". It is noteworthy that the researcher compares the epic "Alpomish" with such famous epics as "Odyssey", "Illiada", which played an important role in world literature. The oral tradition of the English people developed at the expense of the literature of the tribes subjugated to the nation. That is why in the examples of oral creativity of the English nation there are many similarities with the examples of folklore of different peoples of the world.

**III. Analysis.** In English folk tales, as in other folk tales, diligence, intelligence, resourcefulness, courage, heroism are sung, laziness, laziness, stupidity are ridiculed, cruelty is discussed. English folk tales began to be collected and published later than in other countries. The first collections of English fairy tales began to appear in the late nineteenth century. The first to collect English folk tales was Joseph Jacobs, president of the English Folklore Club, who published a two-volume collection of English folk tales. It was very difficult to collect fairy tales, because many of them were forgotten. Joseph Jacobs did not edit or rework the tales of Charles Perrault and the Grimm brothers, but published them in his own language. Some English fairy tales are reminiscent of other folk tales. In particular, it is very similar to German and French fairy tales. The history of England, Germany and France is interconnected, and it is natural that the influence of other countries is felt in the oral tradition of the British people. But in fact, English fairy tales are unique.

English folk magic tales are unique and diverse. In this case, the fabric of heroes, impure forces, the image of creatures, the end of the fairy tale, the romance has a unique place. The heroes of some fairy tales are hardworking, truthful, noble and brave, some heroes have become real heroes of the people. For example, the son of a farmer in the fairy tale "Adventures of Jack the Giant-Killer", Jack only thought about the reward when he went to war with cannibals, but then became a real warrior to save his people from cannibals. The heroes of other fairy tales are not among the benefactors of this degree. They achieve their goals through deceit and deception. But in them, originality is the main sign of entrepreneurship and courage. This feature was highly valued in the British because it was created at a time when capitalism was developing and bourgeois society was taking shape. For example, in the fairy tale "Molly Whoopie" Molly, and in the fairy tale "Jack and the Beanstalk" Jack deceives human beings and brings happiness to themselves and their loved ones. The humor, which is unique to the English people, is also reflected in his fairy tales. That is why most English fairy tales can be called humorous. There are similar versions of fairy tales in English folklore. For example, there are three versions of the tale of the three bears. In the first version, a girl with golden curly hair comes to the bear's house, in the second a little old woman comes, and in the third a

fox comes. The Gingerbread Man and Johnny-cake are similar in many ways, but they are different.

"These tales are similar in structure to the Russian folk tale "Bo'g'irsoq" (колобок). Although Catskin and Cap of Rushes are similar in plot, their differences can be learned by reading. In such cases, features such as stepfatherhood, heroism, patriotism, images such as mirror, giant, horse played an important role in the coverage of similar topics.

**IV. Discussion.** The image of a stepmother and stepdaughter in English and Uzbek folk tales. For centuries, a series of fairy tales of stepdaughters and stepmothers have attracted readers with their sad motives. The system of images and motives of fairy tales of the stepdaughter type revolves around the real reality, the traditions of stepfatherhood and the ancient notions of orphanhood and perform educational and aesthetic functions. The plots of the stepdaughter are summarized in Aarne-Andreev's plot index, in a separate section on the story of the orphan girl. The peculiarities of this type of fairy tales are distinguished, first of all, by the term stepfather and the history of conflicts between stepmothers and stepmothers. The confrontation and separation of the stepdaughter and stepmother as "strangers" is the product of a certain time, more precisely, the ideological views of the inter-periodal contradictions, marital contradictions, conditions of the primitive stage of society. The main features of this type of fairy tales are determined by the theme of the stepfather and the series of motives that tell the stepfather, the nature of the plots, as well as the system of characters, individual features of each character and the fact that events are based on fiction, educational didactic ideas. The main similarity between the English and Uzbek fairy tales is that in the fairy tales of both nations there are characters with four main functions. These are a stepdaughter, a rival character - a stepmother, in "Cinderella" there is a witch who provides magic tools, and in "Zumrad va Qimmat" there are characters of a loving grandmother. If we compare the tales "Zumrad va Qimmat" and "Cinderella", in both of them there is a common idea - a stepdaughter as a symbol of goodness. The main tasks of the characters of Qimmat and Cinderella in the fairy tale are determined by their opposition to stepfatherhood and injustice, evil and dishonesty.

The heroes of both nations are polite, truthful, determined, just, hardworking, and despite the fact that they live a miserable life under the pressure of their stepmothers, they have a pure heart, full of confidence in the future. The abuse of a stepdaughter is described differently in different fairy tales.

In Cinderella, the case begins with the stepdaughter's hard work: "They took her pretty clothes away from her, put an old gray bedgown on her, and gave her wooden shoes." There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash.

In "Zumrad va Qimmat", it is reflected by means of misleading or driving away: The old woman scolded

Zumrad and threatened the old man: - Your daughter is rude and greedy, drive her away, take her to the forest and lead her astray! Otherwise I will not stand with you for a breath." In "Zumrad va Qimmat", an enlightened and intelligent grandmother performs tasks such as testing and helping the protagonist. In "Cinderella", the fairy uses magical powers to help her stepdaughter. It is worth noting that the fairy in "Cinderella" uses magic and lends a helping hand, while the grandmother in "Zumrad va Qimmat" helps the hero, using his intellect and ingenuity. In "Zumrad va Qimmat", the image of the grandmother rewards the stepdaughter with valuable gifts, and at the same time serves as a symbol of friendship and cooperation, testing and helping the protagonist, and most importantly, condemning evil and standing in the way of good. decides justice by encouraging people. Both tales have supporting characters, mainly representatives of the animal kingdom, which is a part of nature. In "Cinderella" the supporting character appears mainly in the form of a bird and a lizard, while in "Zumrad va Qimmat" it is represented by a deer with magical powers, acting as a warning to the stepdaughter, guiding and they build relationships.

Another peculiarity of the fairy tales of the two peoples is that the nature of fairy tales exaggerates and enlivens the scale of magical events: in Cinderella: "Cinderella, notwithstanding her coarse apparel, was a hundred times more beautiful than her sisters, although they were always dressed very richly. When she sang all the flowers and birds sang with her." These elements define the inner experiences in the nature of the leading image, as if raising the spirit of a stepdaughter, always trying to convey to the younger generation the triumph of

goodness. In the process of comparing the precious and Cinderella's step-sisters, we also witness magical exaggerations.

**V.Conclusion.** 1. World literature has a very deep history. This is the basis of history Folklore genres have been widely studied in recent years. Folklore comparative study of the literary environment of nations and peoples and serves to reveal process similarities. Here is the research As a result, the work in the field of comparative literature is expanding and The closeness between the literatures in the history of mankind begins to be felt. In our work, the similarities of epic genres in Uzbek and English folklore Along with the analysis, the oral works of people of different nationalities and places In the samples, we provided information about the planet and similar plots. 2. In addition, the work includes works of English and Uzbek folklore The analysis of the principles of similarity between he was able to prove once again that his works did not choose a nation or people. Our analysis is not only the literary heritage of these two nations, but also the folklore of the peoples of the world There are similarities between them, and these similarities are the history of mankind shows that it has gone through almost the same situations during development. 3. Epic (oral prose) samples of Uzbek folklore in English compared with the samples and their similarities in this comparison We have enriched our ideas with examples. Heroism, structure of romantic, historical epics and aspects of their closeness to each other compared. In the process of comparison, we became convinced that every nation Each national hero expresses his deep love for the motherland in his epics received Beowulf, Bjortnot, Hrotgart, Alpomish, Karajon and other characters his heroism is among them.

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