

Comparative Analysis Of Uzbek, English And Russian Folk Fairy Tales

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Abstract – This article discusses the fact that the direction of folklore literature is different in each nation, and that each nation embodies in its stories and tales the content of its mentality, which has an educational and pedagogical significance.

Keywords – Story, Upbringing, Mentality, Unity, Nation, Tradition, Culture, History.

It is well known that wisdom and spirit of the nation are shown in the traditions and customs of the country, especially in its folklore. Folklore is the most mysterious and unusual genre of children's literature. As well as one of the most popular parts of folklore is a fairytale. It has an exciting plot, brave characters and a happy ending that really attracts readers. The most interesting and important folk tales pass from generation to generation. Such tales have become the part of culture, customs and history of people. The new generations of today have been brought up by these glorious and wonderful tales.

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 all, 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".

Folklore studies the genres of folklore in three literary rounds. The concept of folk 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 would not be an embellishment to say that folklore traditions connect people and nations through invisible lines. One can see the connectivity as the integrity of intimacy, solidarity and mutual understanding among nations of the world. Roaming the fairy tales orally among people entire the world as a form of that solidarity caused them to become an inseparable part of every nation's folklore traditions. Therefore, studying fairy tales of nations from a theoretical, cultural and philosophical point of view, comparing and identifying the similar and differential lines can be the continuous work of mutual understanding between folks in the world. The author of this article dealing with the issue of cumulative tales intended: - To review the previous theoretical researches about the cumulative issue in the fairy tales; - To identify how the presented approaches of the scholars apply to the Uzbek and English cumulative tales; - To identify and compare the pure cumulative structure in the Uzbek and English fairy tales; It is important to mention that a larger part of researches about cumulative tales belongs to Russian scholars. Accounting lack of researches about Uzbek cumulative tales caused to make the work more perspective and relating it with English cumulative fairy tales can help to understand the issue deeply. Based on the approaches of Archer Taylor, Stith Thompson, V. Propp, I. Kruk, I. Amroyan, A. Kreatov, J. Eshonkulov, and Sh. Turdimov, we analyzed two nations' cumulative fairy tales and tried to identify the fairy tales among Uzbek and English fairy tale fond which can present a pure cumulative structure. The English cumulative tales "Teeny Tiny", "The Old Woman and Her Pig", "Henny-Penny", "How Jack Seeks his Fortune" and the Uzbek cumulative tales "Susambil", "The Egg and The Kidney", "The Three Goats" can present the reader a good perception about the accumulation in fairy tales. Studying Uzbek and English cumulative tales comparatively is significant for further researches of other nations' cumulative tales.

We are fond of fairy tales. Our parents and grandparents used to tell us fairy tales, they tried to show us the national wisdom and beauty of our mother tongue. The actuality of work determined by the importance of studying fairy tales as a special kind of folklore. This helps us to understand other cultural values, national symbols and beliefs better.

The hypothesis is the following: if we make a comparative study of Russian,

English and Uzbek fairy tales, we can prove that fairy tales have similarities, while at the same time they have certain

differences due to cultural and historical features of the people's development.

Fairy tales are stories created by oral traditions. Their plots demonstrate strong conflicts between good and evil, with magic and luck and usually have happy endings. One can find universal human feelings such as love, hate, courage, kindness, and cruelty in typical fairy tales. Students should read and learn to understand fairy tales so that they can better realize the national literature as well as the culture of the country in the whole. Folk tales reflect people's life, their history, beliefs, mentality. Different stages of nation's development are presented in them in a certain way.

A fairytale is a short story that features fantasy characters such as fairies, elves, giants and mermaids. Fairytales are important because they usually teach us a lesson. Some famous fairytales you may know include: Cinderella, Beauty and The Beast, Little Mermaid and Aladdin, Zolushka, Zumrad and Qimmat, Cleave the stone i Yoril tosh), Beat mallet! (Ur to'qmoq!),

Three little Pigs, Little Red Riding Hood and so on. There are some of the elements of fairy tales in which every fairy tale has all of these elements, but a story must have at least a few of them to be called a fairy tale. The main similarity is beginning of the tale and the ending that they often start and end with special words like "once upon a time," "a long, long time ago," and "they lived happily ever after." When one reads these words that realizes the story could be a fairy tale.

Next point can identify that there are always good and bad character, as evil, dragon, false friends, witch and so on.

Royalty is one of the characters, which means that the person is a king, a queen, a prince, or a princess. Another element of a fairy tale is that the story often takes place in a castle, a forest, or a town. This is called the setting. The setting is where the story takes place. Little Red Riding Hood is set in the forest, and part of Cinderella, Zumrad and Qimmat, Cleave the stone are set in the castle of the prince.

The fairy tales contains magic objects in which you might see fairies, trolls, elves, goblins, flying carpet, speaking mirror, mallet.

It should also be noted that in Russian fairy tales one can find a wide range of fictional colorful characters such as fairy, witch, Baba Yaga, Bag of Bones, Dragon, Witch, goblin, house, Sivka-Burka, Princess -Lyagushka, Firebird.

In English fairy tales the main characters are giants, fairies, witches, elves, dwarves, trolls, pixies, goblins, the wizard Merlin, king Arthur, the knights. Magic items found in Russian fairy tales can be magic carpet, magic tablecloth, cap of invisibility, a silver platter.

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