

COMPARATIVE TYPOLOGICAL ANALYSIS OF THE POETICS OF UZBEKISTAN
AND ENGLISH FAIRY TALES

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Annotation: This article analyzes the evolutionary variability of folk tales and their similarities in the cultures of different peoples. The study is based on the results of an evolutionary analysis conducted by anthropologist Jamie Tehrani on the fairy tale "Little Red Riding Hood" and its 58 different variants from around the world. The article also analyzes similar images in English and Uzbek folk tales - such as the stepmother, the stepdaughter, the giant, the magic thing, the magic mirror.

Key words: oral folklore, evolution of fairy tales, folktale, "Little Red Riding Hood", "The Wolf and the Kids", convergent evolution, mythological images.

Folk tales are akin to their creators because they are always adapting, changing to fit their environment, and therefore resemble relationships between a myriad of species. An anthropologist named Jamie Tehrani took the aforementioned idea "quite literally" Megan Gannon states in her work titled *1st-Century Roots of 'Little Red Riding Hood' Found* by creating an evolutionary tree for the fable "Little Red Riding Hood" and all of its relatives (2). The Brothers Grimm are credited for the introduction of this parable to the western world, but a copious amount of similar tales are found in Europe, the Middle East, and even Africa. In Asia the similar oral tale is called "The Tiger Grandmother" and details a group of children sleeping with the a tiger, or even a monster, under the guise of the grandmother, but eventually escape. Europe and Middle Eastern versions are dubbed "The Wolf and Kids" in which a nanny goat leaves her kids (which can be interpreted as a pun) and warns them to not open the door, but a wolf hears her, impersonates hers, and then eats her kids. Tehrani examined 58 variants with 72 different plot variables such as gender of the protagonist(s), endings, and type of villain and was then able to calculate the probability they metamorphosed from the same source, a thousand years ago from a story that most likely had its roots based in the first century. Coincidentally, Tehrani discovered that "Little Red Riding Hood" stems from "The Wolf and Kids" and not the other way around, but African parallel stories also evolved independently to resemble "Little Red Riding Hood". The name of that process is called convergent evolution where "Species independently evolve similar adaptations" Tehrani explained to Gannon . It was also revealed that Chinese versions of this myth were derived from European origins in opposition to what other researchers believed. More specifically the Chinese versions of "Little Red Riding Hood" melded together both "Little Red Riding Hood" and "The Wolf and Kids" among other local folktales to create a hybrid that shares crucial similarities oral, older versions of "Little Red Riding Hood" and not the literary versions. This helps to illustrates how folktales are seemingly found in every culture and change with cultural differences, but ultimately resemble each other, no matter how far apart the cultures are.

Fairy tales are one of the most widely studied and widely studied genres of folk art.

Similar themes in English and Uzbek folk tales are studied as a separate section. Ethnic similarities can be found even in countries with distant territories, as well as in the folklore of

two peoples whose cultures are fundamentally different. Similar themes are used in English and Uzbek folk tales - stepmother, stepdaughter, giant, magic mirror, fairy and other characters. Similar themes in English and Uzbek folk tales are observed in folk art not in terms of territory, but in terms of meaning. Similarly, in English and Uzbek folk tales, these images perform the same function and therefore provide similarity. Dostons, one of the leading genres of folklore of the two peoples, reveal the aesthetic essence of heroic and patriotic ideas. English folk art sample: The heroic ideas in the epics "The Battle of Meldon", "Robin Hood" can be compared with Uzbek folk epics such as "Alpomish", "The Cunning Princess" and their similarities can be revealed on the basis of their similarities. Analysis of the magical jewels and decorations of the English fairy tales "The Master and His Apprentice", "Molly" "The Magic Ring", "The Sultan Khan", "The Younger Girl", "The Secret of Flowers". , "Two Moons and Two Stars", "Malikai Gulizor", "Kuno`gil and Oypari" we did .

In the fairy tale "Nix Naught Nothing", two magical ornaments are used: a hairpin and a comb. "Nix Naught Nothing", the main character of the fairy tale, is in debt to his father, and in return for his help, he promises to give the Nix Naught Nothing to the Devil. The king tries to save his son by sending other children to the Devil instead of his son. But the Devil finds out about this and is very angry, so the king is forced to give his son to the Devil. The Devil raises him until he reaches adulthood. "Nix Naught Nothing", and the

Devil's daughter fall in love. When he grows up, the Devil gives him very difficult tasks and says that if he fails, he will eat him for dinner. The Devil's daughter helps the young man complete the tasks. When the hero escapes from the Devil with his lover, they are helped by a magical comb and a hairpin.

"They were only three fields away, and when they looked behind them, they saw the Giant following them at great speed. "Quick, quick," cried the Giant's daughter, "take the comb from my hair and throw it down." Nothing took the comb from her hair and threw it down, and from each of its branches a long, thick, thorny bush grew in the Giant's path. It took the Giant a long time to get through the bush. The next magical weapon was his lover's hair dagger, which also helped them." But he soon came after them, and when he was about to overtake them, the Giant's daughter, Nyx, called to "Nothing": "Take my hair dagger and throw it down. Quickly, quickly."

So, Nicks threw the hair dagger of "Naught Nothing" and a thick mass of lightning-sharp hair grew out of it. Dev had to walk very carefully to overcome all this, and in the meantime the young lovers ran until they were out of sight of sight.

Thus, these two magical weapons helped the heroes escape from the Giant. We can also observe the magic comb in Uzbek fairy tales. The magic comb is one of the items with magical power and various magical functions used in Uzbek folklore. The fairy tale "Two Moons, Two Stars" has a motif of turning a girl into a comb. The film "Two Moons, Two Stars" tells the story of a witch turning a girl into a comb and using it as a decoration. In Uzbek fairy tales, magic combs usually belong to witches and old women.

For example, in the fairy tale "The Snake King", the magic comb belongs to the witch and serves to comb her hair. The witch asks the main character to comb her hair, but when the hero combs her hair, she asks for his blood. Then he decides to escape and, while running away, throws the comb into the path of the pursuing Witch. After you throw the comb, a dense forest appears.

Here we can see the similarity in the function of the magic comb in English and Uzbek fairy tales. The hero asks its owner to use the enchanted mirror. In general, the artistic functions of the mirror - spells found in fairy tales - are classified as follows: through the magic mirror, everyone can find out the situation. In Uzbek folk tales, this aspect is mainly associated with the hero's long journey and receiving news from afar at certain intervals. An example of this is the fairy tale "Malikai Gulozor". In this fairy tale, the hero instantly learns about his two-month-old lover through a magic mirror. The origin of this motif goes back to the ancient people's understanding of mirror spirits. In English folklore, it is associated with the witch's quick display of beauty. For example, in the English folk tale "Snow White" – the stepmother's magic mirror – the princess who was always the most beautiful in the world, is there anyone by her side? — she asked. Now the princess was the most beautiful woman in the whole country and was very proud of her beauty. She had a mirror, and every morning she stood in front of it and asked: Mirror, mirror, who is the most beautiful in this land? And the mirror always said: You, my princess, are the most beautiful of all. And then she knew for sure that there was no one more beautiful in the world than she. The mirror said: You, my princess, are fair; that is true.

But Little Aunt is a thousand times better than you.

Although the plot of Uzbek folk tales is not as simple as English fairy tales, the mirror is more prominent in Uzbek folk tales. In Uzbek folk tales, the mirror informs about world events, reveals the secret of the liar, warns of the hero's difficulties, and ensures that the truth comes to light. In fairy tales, the magic mirror is artistically interpreted as a mysterious object that can be moved according to the hero's will. The image of the magic mirror created in the oral literature of the peoples of the world is interpreted as an important detail that gives impetus to specific events in folk oral and written literature.

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