

Comparative analysis of texts of Uzbek and English fairy tales

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Abstract: This article analyzes the texts of Uzbek and English fairy tales, which make it possible to determine in the world's linguistic landscape how the language units of different ethnic groups associated with the perception and verbalization of fairy tales are formed in the human mind.

Keywords: stepmother, stepdaughter, character, feature, concept, storyline, text, majesty, theme, fiction, image, humanity, analyze, evil.

Vergleichende Analyse von Texten usbekischer und englischer Märchen

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Anmerkung: Dieser Artikel analysiert die Texte usbekischer und englischer Märchen, die es ermöglichen, in der sprachlichen Landschaft der Welt zu bestimmen, wie die mit der Wahrnehmung und Verbalisierung von Märchen verbundenen Spracheinheiten verschiedener ethnischer Gruppen im menschlichen Geist gebildet werden.

Schlüsselwörter: Stiefmutter, Stieftochter, Figur, Feature, Konzept, Märchenhandlung, Text, Majestät, Thema, Fiktion, Bild, Menschheit, analysieren, böse.

A comparative analysis of the texts of Uzbek and English fairy tales makes it possible to determine in the linguistic landscape of the universe how the language units of different ethnic groups associated with the perception and verbalization of fairy tales are formed in the human mind. Due to the fact that the content of the conceptosphere "Mother" is a characteristic human phenomenon, a conceptual analysis of the content of this conceptosphere in a comparative way using fiction, texts within the framework of Cultural Studies and cognitive linguistics is effective in identifying intercultural differences and similarities.

In English, the concept of "mother" expresses, first of all, the concept of "motherhood". All linguistic units of culture to be studied have paremias that represent the love of the mother to her child. There are concepts of *person*, *daughter* (*daughter child*), *queen*, *part of the world*, *world (universe)* that represent mother.

Analysis of the data obtained in the process of working with the texts of Uzbek folk tales showed that in the descriptions of some characters there are positive and negative features, which indicates some ambiguity of the images obtained. The

differences between positive and negative characters are manifested in a clear predominance of external or internal characters. Personal qualities are significant for the following features: hard working, truthfulness, patriotism, courage, etc.

An analysis of the texts of English folk tales showed that in general the characters of the King, old man, old woman and stepdaughter are positive; negative include stepmother and stepdaughter. The ambiguity of the characteristics is manifested in the depiction of such heroes as the Queen, The Witch. In the description of the appearance, such signs as the beauty of the Queen, the hard work of the stepdaughter, the evil of the Dragon dominate. According to experimental studies, Uzbek speakers more accurately classify characters as positive and negative, dividing heroes into positive and negative, or "good" and "bad". Similarities in the texts of Uzbek and English are observed mainly in the line of personal qualities, and not external signs. In English, similarities occur equally between external and internal features.

When describing the signs of Old man and stepdaughter, the number of external and internal signs is the same. No similar characters were found between the characters Witch and widow. In the minds of Uzbek speakers, positive images of Uzbek folk tales are equated, first of all, with youth, beauty and intelligence, and negative - with old age and external intractiveness.

However, when this idea is used in relation to the characters of English folk tales, the partial is true: negative characters are interconnected with a repulsive appearance; in terms of personal qualities, characters whose appearance is described as attractive are characterized ambiguously, which, accordingly, does not allow us to distinguish between nuclear internal characteristics, this situation proves the idea: a positive hero is characterized by physical attractiveness (Queen), a negative hero (Dragon, witch) – by a repulsive appearance; at the same time, a negative character (stepmother) is characterized from the outside as *beautiful*.

In both language cultures, there are characters such as stepdaughter, stepmother and witch. When comparing the internal and external characteristics of the features of a stepdaughter, stepmother, witch, there are also similarities and differences in the perception of the characters of folk tales by representatives of different linguistic cultures.

Common to the culture of two languages in character description, the stepdaughter is a feature that shows the external attractiveness of the heroine; in Uzbek and English, this feature belongs to the core of the concept. In character description, stepmother corresponds to the character - wicked and evil - who characterizes the universal personality inherent in the hero in both languages, representatives of both languages perceive the stepmother character in the fairy tale as negative.

The similarities of external characteristics are abstract, the most common in the description of the appearance corresponds to the stepmother character. Referring to the masterpieces of world literature, it's seen that the Russian writer S.Ya. Marshak calls the stepmother as an "old woman" in the fairy tale "Twelve months", with which

he is convinced that his hero is not only of old age, but also of the fact that, among other things, a woman is a mischievous character.

This *stepmother* gets to know the reader for the first time at her house, when she is talking to her daughter while baking pies.

When the Queen told the one who brought a basket of snowdrops to New Year's Eve that she would fill that basket with gold, the old woman, who was trying to explain to her daughter that in winter snowdrops would not grow, as soon as she heard the award, was imbued with her stupidity and greed.

In the fact that her stone-heart ness is shown in her sending his stepdaughter into the forest in a severe snowstorm, while her greed lists the "good things" she did: and only seven years later when she presented the headscarves that covered the basin with and gives it to her stepdaughter put out her life wearing, especially is clearly visible. When a stepdaughter with a thousand and one pains brings snowdrops, not even saying *Thank you*, calmly watching her own daughter steal her stepdaughter's ring, shows how uneducated the stepmother is.

A comparative analysis of the characters of stepdaughter, stepmother, witch in the texts of fairy tales helps to identify differences in a number of similarities and features that have traditionally formed between different ethnic groups.

When describing the character, the stepmother is embodied only in English as a beautiful woman, which indicates the physical attractiveness of the heroine. At the same time, in the texts of Uzbek and English folk tales, the description of the character's external attractiveness does not include additional details, but rather abstract and generalized.

However, despite the fact that this definition is typical for the culture of two languages, in the texts of Uzbek and English folk tales it cannot be considered universal. The image of a stepmother is closely related to the image of a stepdaughter, in two languages one acts as an antagonist of the other. Consequently, this feature is also common for the ethnic groups under study. In addition, two linguocultural also noted the desire of the stepmother to get rid of her stepdaughter. Thus, the definition of wanting to get rid of the stepdaughter can be called a universal characteristic of the stepmother's character.

In order to get rid of stepchildren, it is seen that it is without warm clothes on a hard cold day and to expel them from the house in a hungry state – to send them to death, because in the winter in the forest hungry wolves, barbaric animals are chased, in which a savage stepmother is ejecting a stepchildren for them as sucking.

In the 15th century, when famine took over many countries of the world, the death of young children became mass as a result of fodder for wild animals in the severe winter weather. At the time of this fact, another character was born, the role of a wild animal in the Forest went to the mint old woman, it is she who welcomes the heroes of fairy tales in the thickest place of the forest, where trees grow densely, and the stepmother *actively helps* in this. The sign of evil refers to the main meaning of this concept in Uzbek and English; the character of the stepmother is also described as negative in the culture of two languages. Based on the author's own observations on the texts of Uzbek and English folk tales, it can be concluded that in Uzbek linguistic

culture there is less negative view of the image, but the character of the stepmother is more visible in the text: she is always cruel towards to her stepdaughter.

Nevertheless, the sign of evil can be distinguished as a universal personal feature of the stepmother's character. In addition, a common feature of the two linguocultural is an old feature that indicates the age of the character; in both cases, it belongs to the core of the concept, and therefore witchcraft is a universal property of the stepmother's character. The transfer of the plot of fairy tales about the stepmother from the primitive text view to the feminine texts of the nobility led to the appearance in these texts of such black forces as witchcraft, black majesty. Under the spell always lies the motive of envy of the youth and beauty of the stepdaughter.

And the next motive is the instinct to protect the personal interests of his daughter. The "order" of the death of the stepdaughter belongs more to medieval European stepmother, which can be found in the variant of the Brothers Grimm of the tale "Cinderella". Works about the evils of the stepmother, who knows no boundaries, have such an ancient history that even in the texts of classical literature one can find notes about this: "the mother, knowing that her death was imminent, begged her husband not to marry again, she was worried that the stepmother would treat her children badly...(author Alcestis Alcestis, 438 BC, Greek classical literature).

From the second half of the 17th century, the basis for the formation of the genre of classical tragedy began to be created in England, the main feature of English literature of that time was marked by special attention to national literary traditions, The Art of the Renaissance.

Most often, drama works in the spirit of heroism were created, and later written dramas gradually began to feel the influence of the classical poetry genre. On the border of the XVII – XVIII centuries the play "Ambitious Stepmother", written by N.Rowe, is a vivid example of a work composed of the Union of two traditions. Written in 1699 and seeing a stage face in 1700, this work is significant not only in the history of English literature as a play that initiated the drama of the new XVIII century, but also in the presence of sentimental drama characters in it.

Following Oriental examples of heroic tragedies, N.Rowe chooses the Persian country as the place where events take place. The death of King Arsasi is near. Artakserks, the son of the King, exiled by his stepmother Artemiza, is returning home accompanied by retired general Memnon, because according to the laws, after the death of his father, he must ascend the throne. But the stepmother, who wants her son Artaban to take the throne, does such evil that as a result, the heir to the throne, Artakserks, his wife Amestria and Memnon, are imprisoned. In one view, everything is simple, but the events do not continue according to the plan of the stepmother, the son Artaban refuses to take the throne not by the "*path of honor and glory*", but in exchange for such meanness:

*The conscious virtue
That witnesses within my head for glory
Points me to greatness by the paths of honour,
And urges me to do as a king ought,
That would not wear his purple as the gift*

Of impious treachery.

The work "Gretel and Darkness", written by Elayza Grenville, based on the fairy tale "Genzel and Gretel", created by The Grimm Brothers, was published in England in 2014. The plots are almost the same. So still, stepmother and stepdaughter concepts are one of the topics that are interesting and in high demand for literary works.

In addition, the psycholinguistic experiment carried out clearly demonstrates the tradition of expanding the content of peripheral properties of these concepts, which indicates a change in the ideas of native speakers about fairy-tale characters to tell fairy tales. Grenville created a new modern fairy tale with his work, in this fairy tale ancient traditions are interpreted in a new way, this work brought humanity from "childhood" to "maturity", knowledge of the past, preserved through the Grenville Tale, became important in reaching us, that is, the generation of the XXI century.

Psychologist L.Suleymanova gives such an idea: "there are practically no examples of good stepmom in fairy tales. This is a difficult topic at all." But nowadays, good stepmother images are created in world literature. An example of this are "Good Stepmother" by Mardjurita Rudolf, "My Magical Stepmother" belonging to the pen of Marnie and Prince Jason, "My Bonus Mother" by Tami Bucher, "Memory Row" written by Eva Banting, "Not So Evil Stepmother" by Lizi Boyd, "Stepmother" by Akhmad Lutfi Kazanchi.

"Why did nineteen-year-old Fatima, whose beauty and knowledge were impeccable in manners, marry the father of two orphaned children? Was the lesson of the neighboring stepmother stronger than the explanations of her mother and aunts?" begins Akhmad Lutfi Kazanchi's novel about stepmother. The course of events is described so beautifully that you will not notice how the image of an evil stepmother existing in our minds has given way to a gloomy, kind good stepmother. "It is natural for a mother to hurt her child who gave birth, but it is ignorance to hurt her stepson," the author's opinion, presented in the preface to the work, should remain a slogan for all stepmothers on Earth.

In general, no matter how ancient or how modern the topic of stepmother and stepdaughter is in fiction, these two images, behind these two concepts, always lie the concepts of evil and good, in the entire history of mankind, these two concepts have been a lifelong problem, have always interested, are making interested and remain interesting to people. And we believe that, just like in every fairy tale we analyze, good always triumphs over evil.

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