

## UZBEK AND ENGLISH LITERATURE

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**Abstract.** Below we have considered different genres in comparing the similar aspects of English and Uzbek literature. In this article, while analyzing the genre of fairy tales, we analyzed the similar aspects of the genre of fairy tales in English and Uzbek literature.

**Keywords:** similar aspects, analyzing, the humor unique, traditional magic numbers, english folklore, english folk tales.

## УЗБЕКСКАЯ И АНГЛИЙСКАЯ ЛИТЕРАТУРА

**Аннотация.** Ниже мы рассмотрели разные жанры при сравнении схожих аспектов английской и узбекской литературы. В данной статье при анализе жанра сказки мы проанализировали сходные аспекты жанра сказки в английской и узбекской литературе.

**Ключевые слова:** сходные аспекты, анализ, уникальный юмор, традиционные магические числа, английский фольклор, английские народные сказки.

Every national literature, regardless of which language and geographical region it is created in, is a component of world literature. In order to achieve such an honor, this literature must have passed the path of formation and development, and must be acting in creative contact with other national literatures.

Classical Uzbek literature has been a component of Eastern literature for centuries. Just as it is impossible to imagine world literature without the literature of the East - the great Persian poets Abul Qasim Firdavsi, Muslihiddin Sa'di, Hafiz Sherozi, Umar Khayyam and the great Uzbek poets Alisher Navoi, Lutfi, Babur, Mashrablar, born in the bosom of this literature. It is difficult to imagine without the new Uzbek literature that has grown up.

New Uzbek literature, which appeared as modern literature at the beginning of the 20th century, produced such great poets and writers during its history of more than a hundred years that their works and creative achievements contributed not only to the development of new Uzbek literature, but also to the development of world literature. It would not be an exaggeration to say that it was added. But when we say "world literature", we mainly mean the literature of European and American nations. However, the concept of "world literature" includes, in addition to these literatures, the literatures of the peoples of Asia, Africa and others.

Below we have considered different genres in comparing the similar aspects of English and Uzbek literature. In this article, while analyzing the genre of fairy tales, we analyzed the similar aspects of the genre of fairy tales in English and Uzbek literature.

Among English and Uzbek folk tales, you can find many similar themes. In this respect, similar themes in fairy tales are included in the series of mobile plots. Similarity in plots, compatibility in national aspects is one of the main issues that should be studied in the field of literary relations. Because the representative of every nation and people can meet examples of the history of representatives of other nations in their history.

In English folk tales, as in other folk tales, hard work, intelligence, ingenuity, courage, heroism are sung, laziness, laziness, stupidity are laughed at, cruelty is discussed. English folk

tales started to be collected and published late compared to the tales of other countries. The first collections of English fairy tales began to appear at the end of the nineteenth century. Joseph Jacobs, the president of the English Folklore Club, was the first to collect English folk tales and published a two-volume collection of English folk tales.

It was very difficult to collect fairy tales, because most of them were forgotten. Joseph Jacobs, like Charles Perrault and the Brothers Grimm, did not artistically edit or rework fairy tales, on the contrary, he published them as they were created by the people in their own language. Some English fairy tales are reminiscent of other folk tales. It is especially similar to German and French fairy tales. The history of England, Germany and France is related to each other, and therefore it is natural that the influence of other countries can be felt in English folklore. But in fact, English fairy tales have become unique.

English folk magic tales are distinguished by their uniqueness and variety. In this, the image of textile heroes, impure forces, creatures, the end of a fairy tale, romance has its own unique place. The heroes of some fairy tales are hardworking, truthful, noble and brave, and some heroes have become real heroes of the people.

For example, the farmer's son Jack in the fairy tale "Adventures of Jack the Giant-Killer" thought only about the reward when he went into battle with cannibals, but then he becomes a real warrior on the way to save his people from cannibals. The heroes of other fairy tales do not belong to this level of do-gooders.

They achieve their goals through trickery and deception. But their originality is the main sign of entrepreneurship and courage.

This is highly valued by the British, because this feature was created during the development of capitalism and the formation of bourgeois society. For example, Molly in the tale "Molly Whoopie" and Jack in the tale "Jack and the Beanstalk" achieve happiness for themselves and their loved ones by deceiving man-eating creatures.

The humor unique to the English people is evident in his tales. That is why most of the English fairy tales can be said to be humorous tales.

There are variants of similar tales in English folklore. For example, there are three versions of the tale of the three bears. In the first version, a little girl with golden curly hair comes to the bear's house, in the second, a little dark old woman comes, and in the third, a fox comes. "The Gingerbread Man" and "Johnny-cake" tales are similar in many ways, but they are different tales.

According to their structure, these tales are similar to the Russian folk tale "Bog`irsoq". Although the stories "Catskin" and "Cap of Rushes" are similar in terms of plot, you can learn their difference during the reading process.

Since the very distant times when people learned to count, there has been a tradition of connecting the secret of various events in life to certain numbers. The first traditions in the number system are related to the number three. In fairy tales, this number is used to expand the plot, exaggerate and develop the motif of the fairy tale.

For example, in English folk tales such as "Three Little Pigs", "Goldilocks and the Three Bears", and in Uzbek folk tales such as "Father's Testament", "Three Brothers and Heroes", the role of the number three can be seen in the development of the fairy tale. Because in these tales, the situation in the plot is repeated three times.

Traditional magic numbers are also referred to in the fairy tale "Craftsman Boy". With the help of these numbers, the content of the fairy tale is revealed more deeply and widely. The number three is especially common in fairy tales.

For example: a young man learns three trades and after these three trades saves his life and becomes rich, a rich man is known among his servants before three days have passed, the king's daughter defeats him in chess in three days. shows. It is the repetition of this number that increased the effect of the image with its essence, gave continuity to the events of the fairy tale plot, and imbued it with the character of adventure. As a result, elements of repetition and imagery are preserved in the fairy tale.

It is known from history that the number three was widely used in fairy tales to expand the plot of the genre and enrich it. These features of the number can be found in the tales of both nations. In the fairy tales "The Three Little Pigs", "Goldilocks and Three Bears", giving the plot to the reader more widely, expanding the content of the fairy tale through repetition is revealed through the number three.

In fairy tales, the same situation is repeated three times, and each time some changes are made. Repeating and expanding the situations three times on the one hand serves to expand the content of the fairy tale, on the other hand it increases the reader's interest and encourages him to go to the end of the fairy tale.

In the fairy tale "Hunarmand Yugit", in addition to the traditional number three, the number seven is widely used: "When Mamat falls into a well, he meets a giant lying sick under it. "Dev has been sick and unconscious for seven years, and he regained consciousness after Mamat's bell played in seven days." In contrast to the translation of the situations related to the number three, the images with the participation of the number seven show a wider range of situations in the reader's imagination.

In particular, the period when the giant was sick for seven years and his recovery in seven days inspires some confidence in the magic of numbers. In English and Uzbek folk tales, the number seven has a special magical power. This number in magical fairy tales brings the plot of the fairy tale to an end. "Snow-White and Seven Dwarfs" - "Oppogoy va seven dwarves" In general, unusual helpers like seven dwarfs make up the mythological nature of the hero.

According to M. Joraev, the traditionalization of the number seven as a magic number in folklore goes back to the primitive views of the nature of our ancestors. Under this number, in the mythology of the Turkic peoples who lived in Central Asia, the views about the mythological understanding of nature and the cult of ancestors are united. It is known that repeating the action seven times has an additional semantic sign in addition to its duration.

The giant's seven years of illness and seven days of recovery are also represented by this sign. Among the Uzbek people, there is also a belief related to the number seven, and this belief in the form of "seven is gone" is viewed as saying that if you pass seven, any illness will be cured or vice versa. In the fairy tale "Craftsman", this belief is implied, and the recovery of a giant who was sick for seven years in seven days is connected with the same "magical property" of the number.

Analysis of similarities between epic genres in Uzbek and English folklore, analysis of traveling and similar plots in examples of folklore of different nations and places. Some interest

in Uzbek folklore studies in the following years to make comparative comments with folklore of other nations and peoples. the increase is having a significant effect.

The comparison of the characteristics of a number of genres created during the literary development of the nation - fairy tales, epics, ritual folklore - is considered very important in the establishment of literary cooperation relations in the current independence years of this master's dissertation. Folklore examples that poetically reflect the national ideology and spirit of the people are worthy of attention for their deep ideological and artistic nature.

In them, the dreams and aspirations of the ancestors over the centuries, their struggle for freedom and freedom, their pain and suffering, their character, their unique traditions, creativity and creative potential are seen as important signs that express the national mentality. is thrown to z. For this reason, it is necessary to collect, publish, study folklore examples that have played a leading role in the development and enrichment of the spiritual world of society, compare them with examples of oral creativity of other nations, bring out their similarities and differences, and present it to the world. Incorporating spirituality into the pages is one of the important tasks of today.

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