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**НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ
ИЛМИЙ АХБОРОТНОМАСИ**

**НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО
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Ушбу журнал 2019 йилдан бошлаб Ўзбекистон Республикаси Олий аттестация комиссияси Раёсати қарори билан физика-математика, кимё, биология, фалсафа, филология ва педагогика фанлари бўйича Олий аттестация комиссиясининг диссертациялар асосий илмий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

“НамДУ илмий ахборотномаси–Научный вестник НамГУ” журнали Ўзбекистон Матбуот ва ахборот агентлигининг 17.05.2016 йилдаги 08-0075 рақамли гувоҳномаси ҳамда Ўзбекистон Республикаси Президенти Администрацияси ҳузуридаги Ахборот ва оммавий коммуникациялар агентлиги (АОКА) томонидан 2020 йил 29 август куни 1106-сонли гувоҳнома га биноан чоп этилади. “НамДУ Илмий Ахборотномаси” электрон нашр сифатида ҳалқаро стандарт туркум рақами (ISSN-2181-1458)га эга НамДУ Илмий-техникавий Кенгашининг 10.05.2021 йилдаги кенгайтирилган йигилишида муҳокама қилиниб, илмий тўплам сифатида чоп этишга рухсат этилган (Баённома № 6). Мақолаларнинг илмий савияси ва келтирилган маълумотлар учун муаллифлар жавобгар ҳисобланади.

НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ-2021



muhim fonostilistik vosita hisoblanadi. Intonatsiya orqali konnotativ ma'no ifodalanishi boshqa til birliklariga qaraganda kuchliroq bo'ladi. Intonatsiya va uning komponenti pauzaning birvaqtda qo'llanilishi uslubiy ma'no ifodalaydi.

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SIMILAR SYMBOLS IN WESTERN AND EASTERN FAIRY TALES AND LEGENDS

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Аннотация: Мақола Шарқ ва Ғарб халқлари эртак ва афсоналарида кўплаб ишлатилувчи рамзларнинг қиёсий таҳлилига бағишланган.

Калит сўзлар: эртак, афсона, рамз, қилич, узук, сеҳрли.

Аннотация: Статья посвящена выявлению и сопоставлению наиболее часто используемых в народных сказках символов в Востоке и Западе.

Ключевые слова: сказка, легенда, символ, меч, кольцо, магический.

Abstract: The article identifies and compares the most frequent folk tale symbols in East and West.

Key words: fairy tale, legend, symbol, sword, ring, magic.

The fairytale universe is a system of symbols, the interpretation of which makes it possible to reveal the knowledge accumulated in folk culture over the centuries-old history of its development. "Given the respectable age of this genre and its formal complexity, one can assume that all fairy tales are genetically related." [1, 177]. As you know, one of the main features of a fairy tale is an attitude towards fiction, which has a real life foundation and unfolds in close connection with reality ... " [2, 75]. A fairy tale can describe a modern event, the authenticity of which the storyteller is sure of; can tell about an event that happened in the recent or distant past and is less reliable or unreliable due to the remoteness of the years; it may be preceded by the words of the storyteller that the entire plot of the tale or some of its details are fictional.

The symbolism of a fairy tale, which has a powerful effect on a person, invariably attracts the attention of researchers in different directions: anthropologists as J.G.Fraser [3], A.Lang [4], E.B.Tylor [5]; folklorists and ethnographers as A.Dundes [6], J.Zipes [7],



the methodological approaches of which lead to different interpretations of this symbolism. It was studied and studied by philosophers, culturologists and literary critics.

The basis for the disclosure of symbols and a detailed description and structural analysis can be found in the works of the following authors: Carl Gustav Jung (one might say, the first researcher of the symbolism of myths, legends and fairy tales); the second should be called Jacques Lacan - a French psychoanalyst, Freudian, philosopher, and later a researcher of the cultural heritage of various peoples; The third name on the list, Clarissa Pinkola Estes, is also a researcher of fairy tales and legends (although she focused more on the realm of the female archetype). There are many other researchers on a slightly smaller scale.

Symbolism ... A symbol is an object or phenomenon that is associated in the mind of a person with another object or phenomenon. This is due not only to the peculiarities of upbringing or the surrounding culture, but also to the place of residence or various objects that people used in everyday life.

For example, one of the main symbols of fairy tales is the forest or the sea. Both the forest and the sea in fairy tales denote the subconscious. That is, a hero entering a dense forest actually looks deep into himself. The symbol of the subconscious among the peoples of the North is not only a forest, but also a snowy desert. The peoples of Africa often use the phrase "go beyond the horizon." Among the peoples of the Caucasus, the hero "goes far, far, beyond the mountains of others." The peoples of India, the East, South America and modern Canada speak of "the other side of the world." But the essence remains the same: these are all symbols of the subconscious and the unconscious in a person.

The tales and legends of each nation have their own characteristics and, at the same time, common features. This, of course, is manifested in the promotion of such ideas as humanity, humanity, patriotism, the belief that good will triumph over evil in all countries. It is also the result of the influence of intercultural communication on the oral literature of peoples since time immemorial [8, 75-78].

Many scholars have written about the similarity of the subjects of Western and Eastern fairy tales. In addition to the similarity of plots, in many tales and legends, one can observe the commonality of symbols. Take the symbolism of the sword, for example. In Western tales, the sword is used as a symbol of power. For example, in the legends of King Arthur, there is a detail of a magic sword. This sword becomes a terrible weapon in the hands of its owner and can bite several dozen enemies at once. Usually, magic swords are given to patriotic and benevolent warriors. The symbolism of the sword can also be found in Uzbek fairy tales. For example, the tale "The Brave Sword" is an example of this. In this case, not only the hero's strength, but also his life depends on the sword. In the legend "Khorezm and Khurjamol" a brave and brave young man named Khorezm defeats the evil dragon with a magic sword, which, when stretched, turns into forty gaz.



Magic sword can be seen in almost all Eastern and Western nations' myths or legends. For example, a fiery sword - it looks like a plasma one (collection "The Bible: Genesis"); sword-lightning (epic "David of Sasun"); Excalibur sword (British epic); Dirnuin sword - burns with cold fire (Celtic myths); Hundingsbana's self-cut sword - works by itself (German-Scandinavian myths); Leite sword - shone with a rainbow (German-Scandinavian myths); sword Angurva (Engervadel) - decorated with magical runes that flared up brightly during the war and decayed in peacetime (German-Scandinavian myths); Atweig sword - rejoiced when it was taken out of its scabbard, and drops of blood flowed from it from grief, if the battle was going on somewhere there (German-Scandinavian myths); sword Khviting - strikes the enemy, but heals the friend (German-Scandinavian myths); Kusanagi sword - controls the wind (Japanese myths); the sword of Callandor is a crystal sword that cannot be touched (fantasy "Dragon Reborn");

Studies of fairy tales show that any objects of the human environment can be endowed with magical properties. On the example of the magic swords, it is clearly seen that the driving force behind the emergence of a passionate desire to have such a sword is the monstrous high cost and laboriousness of creating this instrument of labor (the cost of a sword in the distant times of composing fairy tales was at the level of a good house). Therefore, the dream of not acquiring kladenets in a natural way, but finding it as a treasure, is quite understandable.

In both Eastern and Western tales, you can find symbols such as a forest, a mountain, a flying horse, a magic lake or river, a road, a bow, a magic book, a knife, a cane, a magic sword, a ring.

Take, for example, a piece of a magic ring. In the legends of the Uzbek people "Fishing Village" there is a detail of a magic ring. Solomon was the son of the prophet David and, like his father, was a prophet and king. Apparently, the divine power that gave Solomon everything was his magic ring. He rises to the level of dominion over all living beings through this ring. Birds can understand the language of insects and talk to them. Because the eyelet of the ring is made of a gem called matches. According to chemists, this stone is the key to any miracle. Since the mysterious name of God was engraved on this stone, all creatures obeyed Solomon's orders. According to another legend, when the prophet Solomon lost the ring left by his father David, his kingdom was lost, and then forty days later the ring was returned to him and his prosperity returned. The motive for the loss of the magic ring and its re-acquisition later moved to the plot of fairy tales. In particular, in the fairy tale "Guluzuk" this motive plays an important role in the development of events.

In the legend of John Stolkin "The Lord of the Rings" there is a struggle between demons and people for a magic ring as the one who has this ring is able to rule with all the power of evil. In fact, this evil force is very close to the ring of Solomon, who conquered



the giants.

In the Irish legend "The Builder Gob" the hero observes the world of elves through a magic ring. In C.S. Lewis's "The Chronicles of Narnia" the ring transfers the hero to another world: the hero, putting on the ring, finds himself in different eras and places of a magical land. In the Scandinavian fairy tale by Helena Nyblom "The Ring" thanks to the ring the life of a poor girl is improved, it is the ring that brings her the prince and saves her from trouble.

The image of a magic cane is also found in legends. He actively participates in the motives of the revival of a cane from a dried tree, turning it into a tree, supplying water to the area, driving away the enemy. The image of a cane is often used in the plot of legends depicting prophets and saints. In this, a saint or prophet demonstrates his magical power with the help of a staff. For example, let us take the legend about the "Polvon Ota Reed": once the elders of a village near Khiva came to Polvon Ota and complained about drought and drought. Saddened by the plight of the peasants, Polvon went to the banks of the Jeyhun, where he hit the river bank with his cane, and water gushed out of his cane. The water that began to drain from the place of the wrestler's father's staff gradually increased and over time turned into a large ditch. According to the legend about the Chor Bakr stream, when Khoja Kalon heard the news of the drought, he arrived in Bukhara and drew a line from the Shohrud stream to Chorbakr with a stick. Water flowed towards Chorbakr along the line of Hasan. Later this stream was named Chorbakr channel. In the legend of Piri Dastgir, Gavsul Azam (Piri Dastgir) uses a cane to save a woman from a robbery. The Legend of Nogayota tells the story of an epic hero who travels to a desolate desert with a magic wand, and when he hits the ground, a maple tree grows out of him.

This detail is also found in English mythology. Let's turn to the legend of the "Lord of the Rings". One of the heroes of the legend, Gandalf, also has magical powers. This will help in the fight against evil forces. Myths show the extraordinary abilities of this creature. For example, a stick can turn off the power of dark forces, emit fire or light, move objects under its influence, and so on.

The Uzbek legend of "Qoytosh" tells that in ancient times there lived a very beautiful young witch who, with her magic, could turn trees into water and water into other creatures. Once this girl met a young and energetic guy. She fell in love with him as soon as she saw him and, tried to charm him, but was denied. Unable to bear it, the girl turned the shepherd and his sheep into stone. If you look at the place where they turned into stone even now, from a distance, these stones really resemble a shepherd driving a flock of sheep. That is why this stone was named Qoytosh. This is reminiscent of the fairy tale "The Snow Queen" in Western folklore. And here the princess turns everyone's heart and body into the ice. In Scandinavian folklore, there are references to the Ice Maiden, the embodiment of winter and death. Similar characters are known to many people's - in



Japan they are Yuki-onna, in the Slavic tradition, possibly Mara-Marena.

In "The Snow Queen" there is a detail of a magic mirror, which can be found in Uzbek fairy tales as well.

We have considered only a few symbols that are most often used in the texts of fairy tales of different peoples. However, even they convince that in the texts of fairy tales of different nations, fairytale symbols are similar. In the linguistic cultures of different nations, the sword is associated with strength and power, punishes with justice, blessing and hope for divine help bring fairy magic together. And insignificant differences in the symbolism of natural facts and natural loci, we explain by their different significance in the compared linguocultures.

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THE LIFESTYLE OF TURKIC NATIONS REFLECTED IN THE FOLKLORE

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