



## BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI



2/2021

Научный вестник Бухарского государственного университета  
Scientific reports of Bukhara State University

2/2021



E-ISSN 2181-1466  
9 772181 146004



ISSN 2181-6875  
9 772181 687004

@buxdu\_uz

@buxdu1

@buxdu1

www.buxdu.uz

## COLOR SYMBOLS AND ETHNOLINGUISTIC ASPECTS IN ENGLISH AND UZBEK FOLK TALES

*Nusratova Aziza Choliboyevna*

*teacher of department of English literature, BSU*

### **Abstract:**

**Background.** The article provides a lot of information about the commonalities between the genres of English and Uzbek folklore. In addition, in English and Uzbek fairy tales, many writers have expressed their views on the harmony of colors. There is also information about the differences between English and Uzbek fairy tales.

**Methods.** From time immemorial, 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 their accumulated knowledge about it, as well as their wisdom and conclusions based on life experiences, are conveyed to children in the form of specific advices and means that they can understand. That is why there is a lot in common in the folklore of different peoples, even in countries far away from each other.

**Results.** In the most ancient literary monuments of many nations, including myths and legends, fairy tales - a similar aspect is evident: this aspect is more the highest notions of man and his great, glorious mission on Earth. Heroism, intelligence, nobility, goodness, beauty are reflected in the hymns. Scientists rightly claim 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 oldest fairy tales describe various folk customs, traditions, and tribal customs. Or they can be traced back to the plot (reality) of primitive myths.

**Discussion.** The concept of tour 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 my 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.

**Conclusion.** In conclusion, in the article we have learned a lot about the diversity of English and Uzbek fairy tales. We also learned about the differences between English and Uzbek fairy tales. In addition, we have learned the views of scholars on English and Uzbek fairy tales.

**Keywords:** literature, commonalities, immemorial, ancient literary, human upbringing, English fairy tales, Uzbek fairy tales, person's impressions, plot-narrative.

**Introduction.** Among the most topical issues considered at the present time in linguistics are the image of the world that has developed in a particular ethnic group; its universal and nationally specific components; the variety of private paintings

included in it, functioning as components of global education; features of their similarities and differences, as well as the nature of their relationship.

Domestic and foreign linguists consider the national picture of the world, reflected in the language, from the standpoint of cognitive linguistics, presenting it as a set of concepts characteristic of a given language; develop questions related to the ability of individual subsystems of the language to accumulate human ideas about the world around them.

Ethnolinguistic and cultural studies of the last two decades are devoted to both the reconstruction of religious and mythological ideas and individual fragments of the picture of the world of a particular people, and the reconstruction of the spiritual culture of the ethnic group as a whole.

The exceptional role of folklore sources as a material that in the fullest form preserved the archaic folk worldview, led to their use in order to study the language of folklore itself, individual elements of the folklore picture of the world, specific features of the linguistic picture of the world in synchronic and diachronic aspects.

This article is motivated by the fact that at the present stage in linguistics there is no description of the generalized multi-fragment image of the world accumulated in the language of English folk tales. The complexity of creating a linguistic description of a full-scale fairy-tale picture of the world is associated with the genre originality of the English folk tale; the inconsistency of its structural, plot-shaped, artistic characteristics with the standard adopted in national folklore; the existence of diffuse forms that combine the features of works of different folklore genres.

An analysis of article research in recent years shows that folklore materials created in the languages of the Romance and Germanic groups are used, as a rule, to solve particular linguistic folkloristic problems. As a result, deeper layers, rich in cultural content, reflecting the system of religious and mythological views of the people on the world and their place in it, remain without due attention in the works of folk art. In most cases, the material for research of this kind is folklore genres characterized by varying degrees of closeness to the fairy tale, namely: ballads and folk songs.

The object of the research in this article is the lexicon of the English folk tale, which has preserved and structured in the form of a holistic image of the world the people's ideas about the surrounding reality that existed before.

The subject of the research is the elements of national spiritual and material culture, which are reflected in the vocabulary of the linguistic picture of the world of the English folk tale.

The purpose of the article is to linguistically describe a holistic picture of the world, which is realized in the lexicon of the English folk tale and reflects the peculiarities of the material and spiritual culture of the English people.

**Methods.** Achievement of this goal predetermines the solution of the following tasks:

- to develop a classification of the lexicon of an English fairy tale based on the principle of thematic relevance, which implies the selection of a set of thematic groups as a kind of lexical-semantic field in accordance with the content characteristics of the analyzed fairy-tale texts;

- to consider the composition of thematic groups representing elements of the material and spiritual culture of the English people, and the nature of the influence of the latter on the symbolic imagery of the lexical units of the folklore work;
- to characterize the structure and content of onomastic space as an integral element of the linguistic picture of the world of the English folk tale;
- to identify the nationally specific properties of the linguistic picture of the world of the English folk tale, due to the peculiarities of the cultural and historical development of the English people.

The scientific novelty of the article is determined by the use of an integrated approach to the study of works of folk art, which, according to the just statement of S.M. Tolstoy, "follows primarily from the complex nature of the object itself and the peculiarities of its functioning. The texts of fairy tales that have been analyzed contain, as interspersions, works of small folklore genres (proverbs, sayings, riddles, omens, spells) or excerpts from works of larger genres of folklore (songs, ballads). An integrated approach to the article is also due to the fact that a significant number of fairy-tale texts are directly related to works of related prose genres (legend, reality), representing contaminated formations.

For the first time, on the basis of English fairy tales, the study of the features of the refraction of national culture through the prism of language is carried out, the identification and clarification of meaningful parallels in different forms of folk culture (verbal text, rituals and beliefs) with the involvement of the results of linguistic folkloristic, folkloristic, ethnographic and etymological research.

In the course of the article, materials are used that contain a description of individual forms of manifestations of the culture of different peoples (myths, mythological and legendary heroes, the sequence and semantics of ritual actions, the symbolic content of individual folklore images).

The article carried out a new approach to the selection of research material, according to which the content of the concept of "fairy tale" was clarified in relation to English fairy-tale texts, the genre features of which are due to a combination of internal and external factors; the close connection of the English fairy tale with legends and stories is revealed, which is reflected in the nature of the functional purpose of fairy texts as one of the most important genre criteria, namely: in the dominance of the informative function over the aesthetic one and in the formation of listeners' attitude towards the perception of the narrative about the events that took place in reality ...

The main provisions for the defense:

- The genre originality of the English folk tale is fully reflected in its linguistic picture, which has both fabulous features proper and elements inherent in the pictures of the world of the legend and were. This is manifested in the contamination of the fairy tale proper
- Here and below, in similar combinations, this adjective is used in the meaning of a "fairy tale", characterizing the style of a fairy tale, and non-fabulous elements, denoted by lexical units, and in the lexical-semantic fields, represented by sets of thematic groups, and within the onomastic space of the English fairy tale.



- The lexicon, which, along with other linguistic units, forms the linguistic picture of the fairy tale world, accumulates the names of elements of the material and spiritual culture of the English people, belonging to different stages of its development.

- In the linguistic picture of the world, a more diverse nomenclature characterizes the lexico-semantic fields containing the nominations of a person, his way of life and activity, as well as the natural-geographical environment of his existence.

- The onomastic space reflects the contaminated nature of the genre features of the folk tale, which is manifested in the quantitative predominance of the categories of anthroponyms and toponyms over the rest of the categories of proper names.

- Archaic ideas, accumulated in the vocabulary of the linguistic picture of the world of an English fairy tale, make its content different from the image of reality in the scientific picture of the world.

The observed differences in the spatial organization of the universe and in the nature of connections and relationships between a person and the surrounding world are due to the nature of archaic thinking and human consciousness. The research material is four classic and modern collections of English folk tales: English Fairy Tales by Joseph Jacobs. - London: David Nutt, 1890; More English Fairy Tales by Joseph Jacobs. - London: David Nutt, 1894; English Fairy Tales / Retold by Flora Annie Steel. - London: Macmillan and Co. Ltd, 1927; Folk tales of the British Isles. Collection / Comp. J. Riordan. - M.: Raduga, 1987.

The main criteria for the selection of collections of texts of fairy tales were the well-knowingness and availability of the collection to the general reader; preservation of the language of fairy texts and its minimal processing by the compiler; the presence of comments and explanations for the texts of fairy tales. Since individual collections (collections of J. Jacobs's fairy tales) exist on electronic media, when citing, the references indicate the ordinal number of the fairy tale in the contents of the collection.

The discrepancy between the scope of the concepts of "fairy tale", "fairy tale" and "folk tale" convinces of the need for a broader interpretation of its content. The use of the main distinctive features included in the concept of "folk tale" in the selection of illustrative material makes it possible to include in the list of analyzed folklore works not only fairy tales, but also stories about ghosts, giants, witches, jocular tales and animal tales.

The corpus of the analyzed texts consists of 162 fairy tales with a total volume of 789 pages, selected by the method of continuous sampling from the above collections. Some of the texts are presented in several versions, written using dialects and allowing detailing the picture of the national perception of the world.

Most fairy tales are prose works. Individual folklore sources either include verse excerpts from works of other folklore genres (songs, ballads), or are themselves characterized by a poetic form. The texts included in the collection of J. Riordan's fairy tales are directly related to such prose genres akin to the fairy tale as legend and reality, and demonstrate a fairly high degree of permeability and mutual influence.

An integrated approach to the study of the specifics of the worldview, enshrined in the lexicon of the English folk tale, was carried out on the basis of the following research methods:

- component analysis - in order to identify the structural components of the meaning of the analyzed lexical units;
- definitional analysis - in order to clarify the meaning of the analyzed lexical units and the area of their distribution;
- contextual-situational analysis - in order to identify the features of the functioning and additional shades of meaning of the studied units, due to the influence of the context;
- etymological analysis - in order to clarify the origin, etymological meaning and specificity of the development of individual words and forms;
- comparative analysis - in order to clarify the data obtained by authoritative lexicographic sources - English universal and special encyclopedic dictionaries (mythological, ethnographic, geographical, etymological dictionaries and dictionaries of folklore);
- areal method - in order to determine the specifics of the reflection of elements of folk culture in the lexicon of a folk tale, characterized by a limited area of distribution;
- quantitative calculations - in order to quantitatively process the material and determine the numerical and percentage correlation of various thematic groups and categories of onomastic realities.

**Results.** The theoretical significance of the research lies in the linguistic description of a holistic picture of the world, expressed by the lexical means of an English folk tale. A high degree of generalization and reliability of the results obtained is achieved due to the modeling of the worldview image using linguistic means using works of the fairy tale genre, regardless of their intra-genre affiliation, inter-genre influences due mainly to extralinguistic factors, and their area of existence and distribution.

Analysis of the theoretical basis of the article and illustrative material made it possible to detail the content of the concept of "folk-tale" in relation to English fairy-tale texts, taking into account their historically conditioned genre originality.

The results of this article are of theoretical importance due to the involvement of data from related sciences, which allows one to comprehend the deeper meanings of the text, reflecting ancient beliefs, the ritual side of the life of the people, and everyday ideas. The obtained experimental results can be considered as a certain contribution to the theory of the question "language and culture" and "language and picture of the world."

The practical significance of the article lies in the possibility of using the research results in the development of theoretical courses and the preparation of seminars on lexicology, stylistics, intercultural communication and the history of the English language, as well as in the development of special courses in English folklore, linguistic folkloristics, ethnolinguistics and English onomastics.

The results of the article can contribute to the further development of problems related to identifying the national and cultural characteristics of the linguistic picture

of the world of Irish, Scottish, Welsh folk tales, which, along with English tales, are an integral part of the culture of the peoples of the British Isles.

Fairy tales, being one of the oldest folklore genres, embodied the history, social strata, way of life and life of their creator - the people, their place in society, influence, occupation and other qualities. And for this reason, the formation of the ethnic composition of a certain people and its migration, international cultural and educational ties are an important help for determining the foundations of primitiveness. This explains the fact that for many centuries fairy tales have been studied in various aspects: linguistic, literary-ethnographic, historical.

It should be noted that each of the scientists approaches the issue of the comparative study of fairy tales from his own point of view. According to V.Y. Propp, "If we confine ourselves to comparing fairy tales with each other, then we will remain within the framework of comparativism". According to V.M. Zhirmunsky, "The question of the presence of typological analogies or contact interactions between similar folklore plots is, first of all, a historical question. It should be considered not abstractly, but taking into account the specific conditions of the historical development of peoples and cultural interaction between them".

The issue of a comparative study of epic plots that have become widespread in the West and East has found its sufficient coverage in the studies of A.N. Veselovsky, E.M. Meletinsky, G.L. Permyakov, N. Roshianu, among Uzbek scientists - H. Egamov and others.

In general, a comparative study of the morphotopoeitics of fairy tales of peoples living in distant territories, and different in their language, way of life, religious beliefs, social structure, customs, culture, economic and political development, is of great theoretical and practical importance. In our article, we found it appropriate to refer to the fairy tales of the English, Uzbek peoples. In Uzbek folklore, the tale "Ur, to'qmoq" ("Beat, club!") has long been known. In turn, this plot also takes place in English, Uzbek folklore and other nations. The name of a fairy tale sounds differently for every nation, having gone through a creative revision. In the Uzbek version - "Hit, club!" and among the French, this tale is widespread in two versions: the first is called "The Tailor and the Whirlwind", and the second - "The Devil's Castle".

In the Uzbek fairy tale, the following sequence of events is observed: Once the old man set a snare and sat down to watch. He looks - a stock has fallen into the snare. The stork asks the old man to let him go, which was done. The stork flies away. The old man goes to his house and asks "Kipi, my crust". However, on the way home he loses what he has received. The second time he asks for "Tablecloth, open up." And this gift was lost on the way. The third time he asks for "Hit the club." After this event, everything stolen is revealed, and all characters that deceived the old man are punished.

However, the number of characters in it is larger, which ultimately led to an increase in the volume of this tale. The exposition of the fairy tale tells the story of an event concerning a tailor, his three sons and a goat. The tailor tells his sons to graze the goat. However, he is not satisfied with their work, drives all three out of the house and begins to live alone. The eldest son enters an apprenticeship to a blacksmith.



When the term of his apprenticeship ends, the master gives him a "Self-assembled tablecloth". When the guy returned home, she was abducted from him at the inn. He discovers the loss only upon arrival at his father's home.

The middle son enters the service of a miller, and with the end of his apprenticeship, the master gives him a donkey capable of giving birth to gold. And this son had a donkey changed at the inn where he spent the night; he only discovers a substitution after arriving at his home. The youngest son enters an apprenticeship to a turner. The master gives him a "Hit the club". He also stops at the same inn where his older brothers were tricked into spending the night here. The owner of the establishment, seeing the bag of his young guest, plans to replace it at night in order to take possession of the contents. The young man, who was expecting these actions, gives at this time the order "Hit the club."

At these words, a club jumps out and beats the innkeeper to death. This subject begs for mercy, promising to return everything stolen earlier. The youngest son arrives home with a load, the contents of which were "Self-assembled tablecloth", "Golden donkey" and "Bey, club". He transfers what he has brought to his brothers, and this is where the tale ends. The Russian version of the tale is built in a slightly different key. As the story goes, one old woman had a stupid son. One day he finds a pea seed, which he plants and guards his sowing. He manages to watch for a stork, which he is going to kill. Then the stork asks not to kill him and gives him a horse for it. If you order the horse "Stop", then he gives birth to gold, with the words "but" he stops this action. The young man brings the horse home and gives it to his mother, who was very happy with this gift. The fool again goes to the stork, frightens him and this time returns with the "Self-assembled tablecloth". It was also presented to his mother. The young man goes to the stork for the third time, threatening to kill him. This time he gives him a horn. When a fool asks what the horn is for, the stork orders: "from the horn." At the same time, two hefty fellows appear who beat the guy well. And the stork soars into the sky with the words: "into the horn." The good fellows stop spanking and return to their hollow. Then the fool invites local dignitaries to his home and shows them a horse that gives birth to gold, and a "self-assembled tablecloth" capable of reproducing various dishes. In the end, the dignitaries, mocking him, ask: - Hey, fool, what else do you have wonderful? Then he gives the order to the horn. The hefty fellows who appeared at the same time beat these dignitaries half to death. Before that, they managed to hide the gold born of the horse. After the bashing, the dignitaries are forced to flee, leaving everything stolen. This is where the tale ends. The means connecting the plot of all three folk tales - a source of wealth (a horse or a donkey giving birth to gold and a jug), a source of food (a self-assembled tablecloth), a patron who punishes sinful, guilty (beat, club) - are fantastic elements, determining the movement of events. Of course, each of these plots has been reworked in the aspect of the peculiarities of the worldview of individual peoples, national identity. The Uzbek fairy tale differs significantly from the previous two fairy tales. National features are clearly manifested in it, events cover a wider spectrum. And the English fairy tale has a laconic form and small volume.



In the English version of the fairy tale "Hit the club!" the fantastic image is not predominant. It is dominated by vitality, realism. Here the idea is brought to the fore that only if the conditions associated with work activity are fulfilled, it is possible to become the owner of a magical object. For the hero of the fairy tale Jack, in order to become the owner of a donkey that gives birth to silver, works incessantly for 12 months and one day. Being deceived, he loses the donkey, and again works continuously for 12 months and one day to become the owner of the "Cover Table". When this magical object was also lost, he again begins to work, and becomes the owner of the "Beat, clubs", which ends this fairy tale. Among the Uzbek people, the plot of "Hit the Cudgels" is spread through two independent tales. The first of them is called "The Tailor and the Whirlwind". The exposition of the fairy tale looks completely different, acquiring an everyday character. The tailor marries a grumpy woman and lives constantly in a scandalous environment. Knowing this, the whirlwind gives him a donkey as an aid. From that moment on, the events form into the plot line of the fairy tale "Beat the club!" When a donkey is kidnapped, the hero is presented with a napkin. After she was lost, he was presented with "Hit, club!", and events begin to unfold in favor of the tailor. The second tale is called "The Devil's Castle". The exposition of this tale is also very original. Here, the three sons of a certain peasant, in the process of all sorts of adventures that they had to endure, encounter the devil. His condition is fulfilled by the youngest son, who receives as a gift "Beat, baton!" This weapon in the French fairy tale is capable of reproducing gold. However, it was stolen from the brothers. Then the devil gives them a tablecloth, which was also lost. Finally, the devil presents them with a cloak. This clothing had magical properties, the person wearing the cloak was invisible to others, and he could see and observe everything around him. The tale ends with the fact that three brothers marry three daughters of the king by means of these objects. The fairy tale "The Tailor and the Whirlwind", to a certain extent, bears a resemblance to the Uzbek fairy tale. There is a donkey, a tablecloth and a club. Only in the Uzbek version a jug appears instead of a donkey, and everything else is practically repeated. As for the question of the patron saint, a whirlwind performs the function of a stork from an Uzbek fairy tale in English folklore.

In the second tale from English folklore, more space is given to other details and the traditional functions of the objects that manifest their activity are changed. In particular, if in most fairy tales the club is given as an instrument of punishment, then in this tale it is given as a means of reproducing gold. In addition, in this tale, the cloak is mentioned as a means that is absolutely not found in the tales of other peoples. Most importantly, the process of punishment is carried out in a completely different form. The punishment of the rapist who appropriated magical objects is assigned to miraculous pears. This, in turn, manifests itself as the fourth miraculous remedy, which is not found in Uzbek, and English fairy tales. Consequently, although this tale is based on the plot of "Hit the club", it has undergone significant processing. However, in any case, these tales are connected by a single plot through three wonderful objects. This case reveals the principles of processing literary connections and influences in thinking through a different worldview. Among the tales we have analyzed above, the English tale has the most realistic character. The main emphasis

in it is placed on labor activity. In the tales of other peoples, a fantastic spirit prevails. Since, "Any fiction in art is a technique, a way to implement an idea." This feature acquires commonality for all archaic motives. The idea of struggle for a happy life for every person has been embodied since ancient times through a fantastic image. Each nation reworked the main idea contained in these tales based on the traditions of its oral literature, lifestyle, worldview, social ideal, manifesting its national identity in it. Thus, "Comparison, as a method of research, provides an opportunity for a deeper, historically substantiated explanation of this national originality."

**Discussion.** *Symbols of colors in fairy tale folklore.* In English culture, white is a symbol of purity, purity and holiness. In this sense, this epithet is always colored emotionally - positively. Often acts as a permanent epithet, for example, "Here the Tsar took Vasilisa by the white hands, sat her next to him, and there they played a wedding" ("Vasilisa the Beautiful"). An epithet as part of an indivisible combination is a way of characterizing the main character. In fairy tales, the epithet "white" enhances its sound and meaning by combining it with a concept that already contains in its semantics the meaning of "purity, purity". Layering of meanings makes the text expressive, clearly defined ideologically. "She gave him drink, fed him; he says: 'I went to get living water, sweet youthful apples - to the place where Belaya Swan Zakhariyevna lives'" ("The Tale of a Brave Man, Rejuvenating Apples and Living Water"). The combination "White Swan" is not only a proper name, indicating the antiquity of the name, but also a definition that contains the semantic load of the heroine. Interesting examples illustrating the "entry" of the adjective "white" into synonymous relations with other adjectives - "milk". Synonymy was established on the basis of similarity in color (white milk). And the semantic load of the epithet "milk" is based on a deeper association: milk as a symbol of life. "Milk river, jelly banks, where did the geese fly?" ("Swan geese"). As a result, the adjective "white" indirectly acquires an additional semantic load - "giving life".

In English fairy tales, the epithet red is most often assigned to the nouns "sun" and "maiden". With all the obvious importance of the sun for the ancient Slavs, the word "sun" is extremely rare in fairy tales. But this seemingly strange phenomenon can easily be explained: "In ancient English poems, fairy tales and songs, as in the folk poetry of other nations, you will not find a single detailed description of nature, which in itself would constitute the main subject of the story. The focus of the whole world for the epic antiquity was the man himself with his family and home". Most often, fairy tales use not the word "sun", but its derivative with a diminutive-affectionate suffix - "sun", which indicates a loving and respectful attitude towards the object.

With all the obvious importance of the sun for the ancient Slavs, the word "sun" is extremely rare in fairy tales. But this seemingly strange phenomenon can easily be explained: "In ancient English poems, fairy tales and songs, as in the folk poetry of other nations, you will not find a single detailed description of nature, which in itself would constitute the main subject of the story. The focus of the whole world for the epic antiquity was the man himself with his family and home". Most often, fairy tales use not the word "sun", but its derivative with a diminutive-affectionate suffix - "sun", which indicates a loving and respectful attitude towards the object.

Moreover, in the vast majority of cases, not a direct single nomination is used, but an indecomposable combination of a permanent epithet + a word: red sun. The stability of fairy epithets is most easily explained by the fact that they were perceived as indecomposable combinations, a kind of markers of the fairy world. Once conditioned by a primitive mythical worldview, ancient metaphors are repeated out of habit, turning into a kind of phraseological clichés so characteristic of folklore genres.

In the combination "red sun", the word "red" was originally used in the meaning of "beautiful", and the color meaning is the result of a later rethinking (the fact that the sun is seen most of the time yellow or white and only at sunset brings us to this idea it appears in red). The perception of the sun as "beautiful" is also evidenced by the ideal of beauty arising in fairy tales. There are direct comparisons with the sun, for example, in the fairy tale "Oron the Faithful": Martha the Beautiful that the sun is red. The sun can also figure in a figurative sense when describing beauty: Elbow-deep in gold, knee-high legs in silver, a red sun in the forehead, and a moon in the back of the head (the fairy tale "Brother and Sister"). In these examples, the conceptual meaning of "sun - beauty" is realized. In the example "Are you warm, girls? Are you warm, reds?" ("Morozko") we are dealing with the interchangeability of the images "girl" and "red", these concepts have so grown together in the history of English culture that they do not require additional definitions. The definition of girls by the adjective "red" (beautiful) is also perceived as the noun "beauties".

The same epithet can be considered in the context of the meaning "ruddy", corresponding to the combination of "blood with milk". The combination in one image of "red" (blood) and "white (milk)" is typical for determining not only natural beauty, but also vitality, vitality. There are examples of piling up the epithet "red". "Then another rider overtook me on a red horse, himself red and dressed all in red; Who is this?" - "This is my red sun!" ("Vasilisa the Beautiful"). The definition of "red" in two cases contains a clearly expressed semantic meaning "beautiful": a red horse, red itself. In the case of the combination "dressed in red," the interpretation can be twofold:

- 1) as a color designation, a red caftan;
- 2) as an indication of the aesthetic appearance of clothing - beautiful clothing.

The ideological function of this color designation is interesting in this example: "As the ax got red-hot, the man pulled it out and let's beat the bear; only squealed" ("Bear, fox, horsefly and man"). An adverb that denotes a feature of an object by action contains a color designation, and it is reinforced by the verb "incandescent", implying redness. But it can be assumed that the word carries the semantics of reaching the highest point of the process or its completion. Red is one of the most common colors in Uzbek fairy tales.

**Conclusion.** In conclusion, in the article we have learned a lot about the diversity of English and Uzbek fairy tales. We also learned about the differences between English and Uzbek fairy tales. In addition, we have learned the views of scholars on English and Uzbek fairy tales. In our work, along with the analysis of the similarities of epic genres in Uzbek and English folklore, we provided information about the traveling and similar plots in the samples of folklore of different

---



nationalities and places. At the same time, the work analyzes the principles of similarity between the works of English and Uzbek folklore, which once again proved that folklore works do not choose a nation and ethnicity. Our analysis shows that not only the literary heritage of these two nations, but also the folklore of the peoples of the world, there are similarities, and these similarities have gone through almost the same situations during the historical development of mankind. We compared epic (oral prose) samples in Uzbek folklore with examples in English, and in this comparison we emphasized our similarities and enriched our ideas with examples. The structure of heroic, romantic, historical epics and their closeness to each other were compared. In the process of comparison, we became convinced that each nation, each national hero was able to express his deep love for the motherland in the epics. The heroism of Beowulf, Bjornot, Hrotgart, Alpomish, Karajon and other characters is among them. Fairy tales are one of the most studied and widely studied genres of folklore. Similar themes in English and Uzbek folk tales were studied as a separate section. It has been proved that the similarities in the peculiarities of the nation are common even among the countries which are territorially distant, and that the folklore of the two nations, which have radically different cultures, has the same aspects.

#### REFERENCES

1. Azadovsky M.K. *Articles about literature and folklore*. M.-L.: Goslitizdat, 1960. - p. 547.
2. Allworth E. *Uzbek Literary Politics*. 1964. - P.180
3. Andreev N.P. *Index of fairy-tale plots according to the Aarne system*. -L., 1928.
4. Andrew Lang. *The blue fairy book*. 5th ed. - London: Longmans, 1991.
5. Arzamaseva I.N., Nikolaeva S.A. *Children's literature*. - M.: Academy, 2000.
6. Dyurishin D. *Theory of comparative study of literature*. - Moscow: Progress, 1979. -P. 320
7. Zhirmunsky V.M., Zarifov H.T. *Uzbek folk heroic epic*. Moscow, 1947. -p. 518
8. Jalolov G. *Poetics of Uzbek folk tales*. - Tashkent: Fan, 1976. - p.72
9. Jo'raev M. *A world hidden in numbers*. - Tashkent. Uzbekistan, 1986. - P.21
10. Jo'raev M. *Magic numbers in Uzbek folk tales*. - T.: Fan, 1991. -p.152.
11. *Emerald and Precious. Uzbek folk tales*. - Tashkent: Uzbekistan, 1990. - P. 346.
12. Imomov K. *On some features of stepfather-type fairy tales // Uzbek language and literature*. 2001, №3 years. - p. 33.
13. Imomov K., Mirzaev T., Sarimsoqov B., Safarov O. *Oral poetry of the Uzbek people*. Textbook. - T.: Teacher, 1990. - P.187.
14. Musaqulov A. *Historical bases and art of Uzbek folk lyrics: Philol. Ph.D. avtoref*. -T., 1995. -p.41
15. Safarov O. *Folklore is a priceless treasure. Selection*. -T. "Editor" 2010. p.360.
16. Ruzmetov, X.K. *On the issue of the comparative study of folk tales / X.K. Ruzmetov, N.K. Samandarova*. - Text: direct // *Young scientist*. - 2016. - No. 10 (114). - pp. 1486-1488. URL: <https://moluch.ru/archive/114/29526/> (date of access: 28.02.2021).
17. *The Brothers Grimm. Fairy tales*. - M.: Pravda, 1985.
18. Gulyga A.V. *Principles of aesthetics*. - M.: Politizdat, 1987.
19. Zhirmunsky V.M. *Comparative literary criticism*. - L.: Science, 1979. *Caravan of miracles*. - Tashkent: Literature and art, 1981. - P. 56-60.
20. Propp V.Y. *Historical roots of a fairy tale*. Ed. LSU. - L., 1986.
21. Ruzmetov, Kh.K. *To the question of the comparative study of folk tales / Kh.K. Ruzmetov, N.K. Samandarova*. - Text: direct // *Young scientist*. - 2016. - No. 10 (114). - S. 1486-1488. URL: <https://moluch.ru/archive/114/29526/> (date of access: 08.04.2021).