



Comparative Analysis of The Stepmother Theme in The Fairy Tales "Zumrad Va Kimmat" and "Cinderella"

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ABSTRACT

This article explains the linguo-cultural, comparative, cognitive and applied linguo-cultural studies issues characteristic to the fairy tale genre of English and Uzbek folklore. Also, the importance of the linguistic approach to language analysis is emphasized. Language and culture, interdependence of culture, problems of communication and interaction are cultural phenomena and Since linguistic and cultural analysis is a contemporary multidisciplinary field, it makes sense that it plays a significant role in research.

Keywords:

Linguistic culture, cultural codes, folklore, literary tools, revive

English folklorists divide English fairy tales into animal stories, folk tales, magic stories, religious stories, novellas, stories about foolish giants, jokes and anecdotes, and moral stories. The most important feature of a fairy tale is that it contains an obligatory condition for fiction, which also determines the poetics of a fairy tale. The main features of a fairy tale are "inconsistency with the surrounding reality"¹ and "narrated extraordinary... events"² which is the main difference between a fairy tale and a literary story. In addition to the main feature of the fairy tale, such as the use of improbable

methods in depicting reality, there are several other characteristic features that distinguish the fairy tale genre from other genres.

The world of fairy tales implies a certain view of the world, a certain type of thinking, in which a person is divided into objective reality and imaginary reality. In addition to the above features, the fairy tale is distinguished by metaphor, in which moral and social generalizations are hidden. Relationships are at the heart of any fairy tale, so the plot becomes the most important category of the genre. The stories are unusual, surprising, mysterious and scary, and the action is adventurous. All this leads to a special fairy tale plot. It is characterized by many episodes, fullness, tension, accuracy and dynamism of development. In works of the fairy tale genre, the entire story revolves around the main character.

The plot of folk tales is the history of the formation of public consciousness. Certain elements of fairy tales date back to the ancient

¹ Computer games as fiction and social interaction A project sponsored by Vetenskapsrådet, 2003-2005 Institutionen för kultur och medier Umeå universitet Vladimir Propp's fairy tale morphology and game studies Working paper

² Computer games as fiction and social interaction A project sponsored by Vetenskapsrådet, 2003-2005 Institutionen för kultur och medier Umeå universitet Vladimir Propp's fairy tale morphology and game studies Working paper

times of the tribal system. The content of the fairy tale genre is multi-layered. The deepest layer is archaic: customs, rituals, rituals. The next layer speaks of the development of thinking: myths became stories, people became the main characters. The upper layer is associated with social motives, which only increase over time. Since we have identified three main types of fairy tales, this means that we must carefully consider the specific characteristics of these types of fairy tales.

In a fairy tale, a person deals with creatures that he does not meet in real life. The tale begins with the main character leaving his home for one reason or another, and then the ordinary world. Quests, battles - everything that a fairy-tale hero does takes place in a strange, terrible world. The world of fairy tales is the world of polytheism. Man is helped or hindered by the ancient rulers of the elements, natural forces. The hero of the fairy tale was always young, wisdom could be obtained from ancestors, but they, as a rule, were in another world. This is where all the adventures began. The fairy tale teaches courage, kindness and other good human qualities. The main similarity between the English and Uzbek stepdaughter fairy tales is that the characters with four main functions participate in the fairy tales of both nations. These are the stepdaughter, the rival character is the stepmother, in "Cinderella" there is a sorceress who provides magic tools, "Zumrad" and "Kimmat" in the characters of a kind mother. If we compare the fairy tales "Zumrad va Kimmat" and "Cinderella", both of them have a common idea, that is, the stepdaughter appears as a symbol of goodness. The main tasks of the images of Zumrad and Cinderella in the fairy tale are determined by their opposition to stepmotherhood and injustice, evil and dishonesty. Both national heroes are polite, honest, persistent, fair, hardworking, although they are living a miserable life under the pressure of their stepmothers, they have a pure heart filled with faith in the future. Abuse of a stepdaughter is described differently in different fairy tales. In "Cinderella" this situation begins with making the stepdaughter busy with hard work:

"They took her pretty clothes away from her, put an old gray bedgown on her, and gave her wooden shoes. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash" and in "Zumrad va Kimmat" it is reflected with the means of getting lost to distant destinations or driving away:

"One day, the old woman insulted Zumrad and scolded the old man:

- Your daughter is rude, she doesn't like it, drive her away, take her to the forest and get lost. Come on! Otherwise, I won't be able to hold a breath with you."

In "Zumrad va Kimmat" the enlightened and intelligent mother fulfills the tasks of testing and helping the main character. In "Cinderella" the fairy lends a helping hand to the stepdaughter with the help of magical powers. It is worth saying that if the fairy in "Cinderella" uses magic and lends a helping hand. The mother in "Zumrad va Kimmat" helps the hero using her intelligence. In "Zumrad va Kimmat" (Emerald and Precious), the figure of the mother rewards the stepdaughter with valuable gifts, and at the same time, the head is a symbol of friendship and cooperation, fulfills tasks such as testing and helping the hero, and most importantly, he decides justice by condemning evil and encouraging people who are on the path of good.

Both tales have supporting characters, mostly nature representatives of the animal kingdom will participate. In "Cinderella" the supporting character appears mainly in the form of birds and insects, while "Zumrad and Kimmat" appear through a deer with magical power and perform actions and relationships such as warning and guiding the stepdaughter.

Another peculiarity of the fairy tales of the two peoples is that the nature of the fairy tales exaggerates and enlivens the scale of magical events:

"When Zumrad rested, the flowers cheered, bowed their heads and greeted him, and when he rested on the grass, the flowers happily told him stories."

In "Cinderella":

« Cinderella, despite her coarse clothing, was a hundred times more beautiful than her sisters, although they were always dressed very richly. When she sang, all the flowers and birds sang with her.»

These elements determine the inner experiences of the character of the leader, as if the stepdaughter raised her spirit, she wants to convey the victory of virtue to the younger generation. We witness magical exaggerations in the process of comparing the stepsisters of *Kimmat* and *Cinderella*.

In general, we can note that the heroes of English fairy tales are often people of a certain profession: farmers, peasants, merchants, as well as pages, knights and nobles. In Uzbek fairy tales, such heroes are often found in everyday tales, usually they are soldiers, farmers, landowners, old men with old women. English fairy tales tell about elves, fairies, trolls, brownies, giants, and in Uzbek we have the immortal *Koshchei*, *Baba Yaga*, the miraculous *Yudo*, the firebird, and echoes of the pagan ideas of the two peoples. we will see other characters.

In English fairy tales, the heroes are more symbolic, they are very similar to real people, and in Uzbek fairy tales it is a collective image without appearance and character description, often the hero has any characteristic features that have not changed. Throughout the story, the hero of an English fairy tale can change, from an ordinary person with his own advantages and disadvantages to a public defender.

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