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THE COMPARATIVE STUDY OF THE IMAGE OF FAIRY IN ENGLISH AND UZBEK ORAL/WRITTEN LITERATURE

Abstract: This article provides an overview of mythonyms and mythological images in English and Uzbek literature and focuses on the image of fairy. In particular, the article details the facts about that the image of fairies in various appearances and purposes in English myths and fairy tales as well as it analyzes information about the history of the emergence of the above mythologies.

Key words: myth, mythonyms, mythologisms, fairies, elf, Kelt literature, Chaucer, Shakespeare, the symbol of beauty.

Language: English

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Introduction

It is known that myths and legends play a very important role in world literature. In any literature of any nation we will see that myths and fairy tales embody the way of life and characteristics of the nation. In general, mythology is one of the most important terms in literature. The term mythology is defined variously in different sources. In the Uzbek national encyclopedia the term *mythology* is defined as follows: (myth... and... logy) - 1) a coherent system of mythological ideas created by a particular people, a set of myths. 2) the science that studies myths, mythology. Examples include the mythology of several nations, especially Greek mythology, Celtic mythology, Irish mythology, and Uzbek mythology. If we look at the history of mythology, we see that its foundation dates back to the time of primitive society, which was the first stage of human development, and that it is the basis of the spiritual development of humankind. Mythology was the basis of primitive culture, the main means of understanding the world, the beginning of artistic thinking.

The National Encyclopedia of Uzbekistan gives the following definitions of mythology: The basis of mythology is the myths about the origin of the humankind in the universe, nature, celestial bodies, objects and phenomena. As stated in this definition,

mythology originally consisted mainly of myths and legends about humanity and universe, nature as well as natural phenomena. Based on this, ancient myths can be divided into the following groups: [6]

- a) Solar, lunar and astral myths about the sun, moon and stars
- b) Celestial myths about the origin of the universe
- c) Anthropogenic myths about the creation of humankind
- d) Totemic, animistic and cult myths that embody ancient religious views

Myths can also be divided into several types depending on the geographical location of the countries. For example, in regions with developed agriculture and cattle-raising, calendar myths based on symbolic-metaphorical interpretations of natural and climatic changes and myths about the cults of the resurrected nature are widespread. This type of myth is common in Ancient Egypt, Greece, and Central Asia. Thus, mythological plots about Osiris, Dionysus and Siyavush were created. Later, because of the development of human thought, mythology became a perfect system that included plots about the universe, society and nature, mythological images and mythological names. Moreover, the term mythology

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is closely related to philosophical views, in particular to ancient forms of social consciousness such as animism, totemism, and fetishism. Mythology, formed as a system of primitive worldviews, is the first outgrowth of ancient religious beliefs, philosophical, moral and social views of our ancestors, the simplest scientific interpretations of the universe and human life, symbolic-metaphorical images based on unconscious and emotional understanding of reality, as well as word art. It is also a system and various forms of mythological thinking. Mythology is a syncretic phenomenon that embodies the scientific, religious, philosophical, and artistic views of primitive man.[10]

Mythology, therefore, served as the first ground for the formation of folklore, written literature, art, and spiritual values. The first attempts to understand the essence of mythological notions and to interpret them scientifically were made by ancient scholars. In particular, while Plato interpreted myths from a philosophical-symbolic point of view, the Greek philosopher Eugèmer (3rd century BC) saw mythical images as symbolic representations of real historical figures who lived in the past. In the first half of the 19th century, a “mythological school” emerged in Germany. Theoretical foundations of the mythological school goes back to the time when German philologist brothers Grimm wrote about myth in their book “German Mythology”. In the process of analyzing folk tales, they identified remnants of ancient mythological imagery in epic plots and came to the important scientific conclusion that Indo-European folk mythology was based on a single foundation.

This theory was developed by A. Kun, V. Schwartz, W. ; Mannhardt (Germany), M. Breal (France), M. Müller (England), Scholars such as F. I. Buslaev, A. N. Afanasev, O. F. Müller, A. A. Potebnya (Russia) have made a comparative study of myths. Later, many new scientific directions emerged in world mythology. In particular, the “anthropological school” built on the achievements of English comparative ethnography (E. Taylor, E. Lang, G. Spencer, J. Fraser); the “ritualistic school” of Cambridge mythologists who studied myths and rituals in relation to each other (D. Harrison, F. M. Cornford, A. B. Cook, G. Marry); the “social school” of French ethnologists who studied the spiritual foundations of primitive culture (E. Durkheim, L. Levi-Brule).

There are also a variety of mythological images in British folklore. They serve to enhance artistic sensitivity as the main characters of myths and legends. Mythological images are considered to be the main heroes of British folklore and have been passed down from generation to generation through various sources for centuries. Even the views on some mythological images are noteworthy in that they are still preserved. The most common mythological

images in British folklore are witches, elves, giants, trolls, goblins, dragons, which are also found in the folklore of other nations. [3] Some, such as fairies, witches and dragons, can even be found in Uzbek folklore.

It is surprising that in English and Uzbek folklore and literature there are similarities in many mythological images, despite the fact that they speak different systematic languages and live at great distances from each other on different continents. In this article, we would like to compare the image of fairy. In particular, in English and Uzbek legends and fairy tales, the image of a fairy is often described as a mythological image that combines positive features. The British folklorist writer Catherine Mary Briggs has studied the image of the fairy in English literature in more depth. She provided interesting information about fairy mythology in her Explanatory Dictionary of British Fairy Tales. [2]. The Greenwood Encyclopedia of Fairy Tales also provides valuable commentary on the image of a fairy. The image of a fairy in Uzbek literature was specially studied in the dissertation of folklorist O.S. Kayumov for the degree of candidate of philological sciences “The image of a fairy (genesis and poetics) in Uzbek folklore” (1999). R.R. Kasimova has also studied some features of mythological images in her PhD dissertation named “Description of ethnographisms in English translations of folklore texts on Uzbek wedding and lament ceremonies”. [7]

Fairies are usually portrayed as one of the mythological symbols that have magical powers and live in close contact with people. In English mythology, fairies (fairies, faerie or faery) are usually depicted in the form of a cute and affectionate figure, flying with small and elegant wings fluttering, always with a magic wand in his hand. Yet, in English folklore, they sometimes have different appearances. For example, in some English legends, a fairy is portrayed as a small woman with green hair and clothes, living in an underground or stone house using a magic wand for good purposes, sometimes in the form of a beautiful, red-winged, white-clad woman with good intentions. [1].

While the archaic appearance of fairies was portrayed as elves or trolls, it later began to be expressed at the level of a subtle and beautiful image. In some English fairy tales, they are portrayed as small, helpless, and spotless as children, while in others they are portrayed as adults. Although many English legends portray fairies as human beings, they are portrayed as supernatural, extremely beautiful, with a magic power that separates them from people.

In English folklore and literature, fairies are also described as a spirit, a dead spirit, or an angel descending from heaven, i.e., a celestial image with neither bad nor good qualities. Several different appearances of them are given. For example, they are sometimes depicted as small creatures that can fly like

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birds, appear at any time, and disappear in the right situation. [2].

The character traits of the fairies also vary. The most important feature of them is their ingenuity and fun, their love of parties. In general, the character traits of the fairy image in English myths and fairy tales are defined as following:

- always ready and willing to help;
- to guide those who are lost in the woods;
- to do the household chores to make him/her happy while a person sleeps at night and wakes up in the morning

- to do her best to help someone she loves;
- trying to please people with magical gifts;
- a tendency to playfulness and merriment, i.e., to distract a passer-by from their paths, to play, or to make fun of pets, to fight among themselves, to steal the milk of cows, to tire horses, and to play cat-and-mouse with mice;

- frightening and terrifying (some fairies are so frightening that people do not even dare to say their names, tabooing them and calling them “good friends”, “neighbors”, “little people”. Such fairies not only mislead passengers, but lead them to death. If they like a boy, they are not tired of kidnapping him. If such scary fairies attract someone to dance, something terrible happens at the end of the dance.);

- be of a combat nature (e.g. participating in battles with trolls);

- a feature of abrupt variability (e.g., a playful or frightening character in the blink of an eye);

- unlike humans, having special abilities such as the ability to fly, to open flowers instantly, to turn into gold, to shine in the dark, to demonstrate the necessary ability at the right time, and so on.

Like other peoples, the British hung various herbs on the door of their houses, such as Navruzgul, alfalfa, ravan, or horseshoes, to avoid being influenced by fairies. It is said that carrying nails in one's pocket also protects oneself from the magic of fairies. People were meant not only to be wary of fairies, but also to befriend them. In order to make friends with fairies, people put milk, cream and butter on the family table before going to bed and tried to please the fairies, thereby establishing a friendly relationship with them.

It is clear from the history of the origin of fairy mythology that this image is often found in the legends that emerged in Europe in the Middle Ages. However, earlier examples of literature also had analogues of this image. For example, in Sanskrit mythology gandharva, that is, in the form of a Semidivian celestial musician appeared in Greek mythology as nymphs, in Arabic mythology as an image of a demon. In ancient literature, the image of a fairy was usually portrayed as a cruel, dangerous, and negative image, while in modern English fairy tales, fairies are portrayed as an image that is friendly to people. In the era of Roman literature, the image of the

ugly and negative fairy was transformed into a famous protagonist of various plays and plays. They were then depicted in an attractive image that was closer to man in beauty and appearance, showing his closeness to nature through his floral clothing. By the Victorian era, this image had become more popular and widely used in poetry, painting, and children's literature. Especially as children's fairy tales began to become popular, fairies began to be expressed in smaller, i.e., child-specific sizes, with specially selected costumes with small shoes and hats.

In English literature, fairies were first witnessed as a separate artistic image in the works of Chaucer and Shakespeare. Yet, the image of fairy was also described earlier, more precisely, in the thirteenth century by the historian Gervas of Tilbur. This means that the image of a fairy is not in an artistic interpretation, but it shows the connection with the history of its emergence in literature. Besides traveling, historian Gervas was also a counselor in the Roman Empire, he collected his ideas from various sources in order to use the folk views, teachings, and wisdom in fairy tales. Gervas described the Ron Valley mermaids floating in golden boats, seducing and abducting women bathing on the waterfront, pretending to be midwives, as well as ports, tiny fairies who enter people's homes at night and cook their food in the oven.

In addition, the images of Morgan, Guinea and Merlin in Le Morte d'Arthur are portrayed as fairies. By the seventeenth century, the image of the fairy had become one of the protagonists of fairy tales in English literature. The brothers Grimm, Hans Christian Anderson, and other storytellers cited the image of a fairy in their thousands of fairy tales. By the twentieth century, more precisely, in 1911, J.M. in his book Peter and Wendy, Berry created the image of Peter's fairy friend Tinkerbel, which quickly won the hearts of readers. Since then, when it comes to the image of a fairy, it appears as a tiny creature with a small, glowing magic wand in her hand, a kind and open-minded figure hanging in the air fluttering her delicate wings. However, Catherine Briggs, in her book The Fairies in Tradition and Literature, points out that fairy existed much earlier, in medieval literature manuscripts as well as in Celtic literature. Briggs describe fairies in English literature as childlike fairies, human-looking bridesmaids, invisible midwives, fairies who come ready to help with their ointment made of magical herbs when women give birth to their children, as well as evil-looking fairies who mislead people at night.

There are also several other appearances of fairies in British mythology. One of them is Nature Fairies. Nature fairies are a generation of gods who are described as the spirits of trees and streams. Black Annis, considered one of the mountain fairies, is described as a blue-faced negative image and is portrayed as a wandering fairy on the Dane hills of

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Leukestershae. Gentle Annie is said to be of Danu descent, the mother of Irish cave fairies, the god of Celtic mythology, who ruled the storms in the Scottish hills. Another most common type of nature fairies are water fairies, which are considered to be the spirits of rivers and lakes. In general, it is observed that the image of a fairy is portrayed in English literature as a negative and a positive image. Its distinctive feature is manifested in the fact that the fairy is always ready to help, passionate, but playful, sometimes funny, even scary and terrifying, more capable than humans, that is, an image with magical powers.

Uzbek folklore also has the image of a fairy, but its interpretation is slightly different from the interpretation of fairies in English folklore. This difference is reflected not only in their appearance, but also in their character. In particular, in Uzbek myths and fairy tales, fairies are embodied in a more positive image, a symbol of beauty, a lover, a loyal companion. Therefore, the Uzbek National Encyclopedia describes the image of a fairy as follows: "A common mythological image in the folklore of the peoples of the East; the idealized form of the image of the mistress; a symbol of beauty." If we compare this definition with the definition of fairy mythology in English mythology, we can observe several differences:

-in English legends fairies are small creatures, fluttering their wings, holding a magic wand in their hands, a cute and kind image, while in Uzbek legends they are portrayed as extremely beautiful, very intelligent, graceful and delicate women;

-in English legends fairies live in underground or stone houses, while in Uzbek legends, fairy tales and epics the Eram Garden near Mount Kokhi Qof is mentioned as the main place where the fairies settled;

- in English mythology, different appearances of fairies are described. For example, mountain fairies such as Nature Fairies, Black Annis, and Gentle

Annie, a gentle fairy wandering in the Danes of Lake Leicester, are examples of this. In Uzbek mythology, they are basically the same beautiful, intelligent, graceful, and delicate creatures expressed in the form of a woman. It is worth noting not only the differences, but also the similarities of the image of the fairy in English and Uzbek folklore. For example, in the folklore of both nations, fairies have magical properties and can take on different appearances when the time comes, allowing the hero to win with his/her fair actions, giving correct and clear advice. Examples of this are the images of fairies described in Uzbek folk tales such as "Oypari", "Guliqahqah", "Khurshid and Laylo", "Odilbek and Khurram", "Bulbuligoyo". In both literatures, fairies are ancient, mythological images. In Uzbek written literature, fairies first appeared in the Avesto in the form of *pairika*. According to legend, the fairies had their own king and kingdom. Supernatural forces - giants, guarded them. In the epics of the "Gorogly", fairies are portrayed as a loyal woman, a friend, a counselor, who is not inferior to men in intelligence, courage and prestige, and can even go to war with her partner and show heroism. The image of fairies is often used not only in Uzbek folklore, but also in classical literature as well.[9]

In conclusion, the role of mythological images in both British and Uzbek folklore and literature is enormous. The mythological images classified above have been living in English myths, legends and fairy tales for centuries. These images are distinguished by their versatility and extraordinary abilities. The works they depict have a unique artistic impact. It should also be said that the image of a fairy is interpreted in English and Uzbek oral and written literature in different forms and characteristics. Accordingly, the image of a fairy has a special place in the folklore and written literature of both nations.

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