

LINGUISTIC AND CULTURAL CHARACTERISTICS OF ENGLISH AND UZBEK FOLK TALES

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Abstract: Linguistic, comparative, cognitive and practical linguistic and cultural issues specific to the fairy tale genre of English and Uzbek folklore are presented and explained in detail in the following article. Also, the significance and importance of the linguistic approach in the process of language analysis is emphasized. Problems related to language and culture, interdependence, communication and interaction of culture are cultural phenomena and have a specific scientific importance in linguistics. Therefore, it is natural that linguistic and cultural analysis occupies an important place in modern interdisciplinary research. It should be noted that language is not only a means of communication, but it is also considered as one of the most important cultural codes of a nation on a global scale.

Keywords: folklore, fairy tale, English, Uzbek, folk art, terms, creations, language and culture, principles, folk oral art, epic: legend, story, narrative, fairy tale, epic, term, historical song, anecdote

One of the bright means of research and manifestation of identity - the mirror life of the nation while showing its presence in the world - is its language and literature!

Avloni, 1999

A fairy tale is one of the main and indispensable genres of folk poetry, it is a magical adventure based on texture and fiction, and an epic work with a domestic character. It is mainly created in the form of prose.

A fairy tale is a compact story that includes folkloric features such as fairies, goblins, princes and princesses. Fairy tales are a subclass of folk art. The oldest tales were told orally and passed down from generation to generation. A closer examination of these stories reveals that there are several, or even more than 10, versions of the same tale. Each fairy tale has its own way of telling and cultural elements. This factor often depends on the place and time of the incident. Today, various authors still enjoy inventing and writing new versions of fairy tales



The desire to understand the phenomenon of the linguocultural content of language and culture as one of the forms of existence of the surrounding linguistic factor causes the formation and development of the linguocultural direction. Its linguistic and cultural space has its own interpretation, and it is considered the torus of not only national, but also world culture. It should be noted that the main subject of cultural linguistics can include several areas:

1. cognitive-semiological cultural linguistics aimed at studying the characteristics of language units from the point of view of determining emotional results;
2. historical linguoculturology, which broadly analyzes national and world linguocultures.
3. historical and typological cultural linguistics studying the stages of development of linguocultures;
4. comparative cultural linguistics aimed at solving pragma
5. cognitive cultural linguistics, which analyzes the units of culture and linguistic culture included in the main cognitive base;
6. cultural linguistics of a particular social group, ethnos, sub-ethno, aimed at understanding a certain linguocultural situation or a certain cultural period.

The educational role of fairy tales is incomparable. Because they create an opportunity for children to grow up in a healthy environment and start them on the right path. At this point, it is important to mention the opinions expressed by V. G. Gusev about fairy tales. In his opinion, "The evils of human nature in society and in general, when they are not reflected in real life, they have their solution in fairy tales in a fantastic way." Scholars express their different views on linguistic and cultural issues.

In particular, according to Russian linguist Fedosov, "...Linguistics (language) ... represents cultural concepts. Thus, cultural studies precedes linguistics". If you give preference to linguistics, then "you will have to start not with the whole language, but with its part directly adapted to name and express certain concepts [Fedosov, 2015]. In science research begins with the components of national and cultural vocabulary".

"The analysis of examples of the English language shows that all the differences of modern speech between English and Russian cultures, the conceptualization strategy in this area are characterized by similarities rather than differences" [Kurguzenkova, 2016: 97]. Lingvocultural codes, according to Maslova, "forms and occupies a central place in the national cultural space. At the same time, it is considered a means of systematizing cultural knowledge" [Maslova, 2016: 33]. The connection with folklore is especially important when it comes to a literary tale genetically derived from a folk tale. Folklore is an oral folk creation that reflects the artistic collective creative activity of the people, embodies the people's ideas about life, as well as views and ideals; created by people and available in different genres. It is the linguocultural approach that makes it possible to interpret the text as a cultural and linguistic phenomenon, in which the specific features of the national culture of the people who created it are most clearly revealed. Various artistic tools are used in fairy tales to interest the reader, develop their imagination and attract them to themselves. These resources can be named



differently: tools, elements, resources, etc. Literary devices are specific language techniques that writers use to create text that is usually clear, interesting, and memorable. Words or parts of words can be clustered or placed side by side to achieve specific types of effects when we hear them. Many words can have several meanings at the same time, and thus artistic devices can be created. In fact, the study of figurative language has a long history. Ancient philosophers such as Aristotle were among the first to theorize the use and function of figurative language and the related field. Aristotle emphasized that figurative language is not just a decoration, but a vital reflection of the real state of people by comparing them to things we are already familiar with. Stylistic resources are not the same in all layers of the Uzbek language. Regardless of whether the imagery is small or large, they all serve one important task - to make the speech correct, clear, logical, effective, and perfect. In this way, each functionally different style of speech is interrelated with concrete expression and with tools that are realized in the form of separate acts of speech at all levels of the language, which are always in contact with the historically formed and traditional environment of communication. In order for speech to be effective, clear, and goal-oriented, its user should be familiar with the stylistic resources and norms of the language [Karimov, 2004]. In the history of Uzbek literature, animating has been manifested in 2 different forms: diagnosis (related to a person) - giving personal attributes to inanimate objects and events: related to) - showing things and events as the owner of speech. Revival is widely used in fairy tales and parables, as well as in discussions.

For example:

My wicked mother slew me, My dear father ate me, My little brother whom I love Sits below, and I sing above Stick, stock, stone dead. Or: "I went to the market and bought a pound of oil, and when I put it on my boots, it reached one leg and did not reach the other leg." The second leg, which did not have enough fat, was damaged. He went and found that a rich man had two sacks of millet for a laborer. A tricolon is a rhetorical term consisting of three parallel clauses, phrases, or words that appear consecutively without interruption. The origin of this rhetorical device comes from the Greek word "trikolon", which means "section of a sentence". These three parallel words, phrases or sentences have almost the same length, but this condition is not strictly fulfilled [Internet site]. it fell, there was a torn bag left by my grandfather, we put it in it, it didn't spill. We put millet on a camel, the camel drowned, we put it on a horse, its back broke, we put it on a donkey, and it fell to the ground." In English literature, there is also an artistic tool of imagery (imagery), and Kinesthetic imagery modality is determined by the reflection of how to perform an action, expressed through aspects such as force and movement. For example: "A young man gave a thousand coins, took the rooster, and threw it into the field. "The bald rooster is clucking, laughing, looking at his opponent on the field every now and then, as if a grain has fallen from the ground." Or: "The jeweler gave the watch and chain. The bird took it in one foot, the shoes in the other, and, after repeating the song, flew away to where three millers were picking a millstone. The bird perched on a tree and sang..." Thus, fairy tales



can reflect specific cultural and stylistic features. These can be seen in the example of Uzbek and English fairy tales.

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