

## Description of Strange People, Magical Objects and Events in English and Uzbek Magic Fairy Tales

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### ABSTRACT

*In this article some of the extraordinary features of English and Uzbek magic fairy tales are given with their similarities and analyses. There some of the magic fairy tales of those two countries are written for analyzing. As a result It is determined that al the magical fairy tales are written for the main basic aim that could influence the reader's behavior positively. However they have their own realias related to their culture and lifestyle.*

**Keywords:** Anthropomorphic, old wizard, Khizr, the wild man, the sage 'barn, poet, adviser, magician and lover, artistically described, open table, boiling bowl, open, supra (tablecloth for cooking) flying carpet.

### INTRODUCTION

One of the main characteristics that determined the poetic nature of magical fairy tales is the participation of strange people in their plot (for example, the green lady in English, flowers may drop from her mouth when she laughs in Uzbeks, a girl whose eyes sparkle when she cries). They serve to define their genre nature as one of the leading poetic devices that shaped the plot construction of magical tales. It gives the narrative of reality a miraculous quality and creates a basis for connecting the events of the plot. These features can also make the story interesting and contributes to the individualization of fairy-tale heroes.

## MATERIALS AND METHODS

Z. Rasulova, while classifying the strange things in the magic tales of the Uzbek people, among the strange things described as living beings, there are those in anthropomorphic form or in the form of a person (*Khizr*, old wizard or old woman (witch, maston, naughty old woman (*shum kapor*), a child with a dice, (in the example of a girl with a flower from her mouth when she laughs, and tears from her eyes when she cries) allocates a special place to strange symbols.

In Uzbek folklore studies, F.Nurmonov separately studied the unique characteristics and genesis of the image of *Khizr*. Before that, M.Afzalov, K.Imomov, M.Zhorayev, Sh.Shomusarov, M. Rakhmonova also expressed their opinions about *Khizr*.

## RESULTS

The genetic roots of the image of *Khizr* are related to ancient cults and beliefs. The word *Khizr* comes from the Arabic word *Khazara* ("evergreen"). *Khizr* is based on the mythological ideas of Turkish people about water, fire, heat, spring, fertility, greenness and water of life. Azerbaijanis scientist M. Seyidov notes that the etymology of the word *Khizr* is related to the words "fire", "grass" (plant). M. Afzalov, one of the Uzbek folklorists, said that the image of *Khizr* grew from the basis of the people's views about ancient *pir*-patrons. G. Akramov emphasized that it was created under the influence of beliefs related to the protection of ancestors and shamanism. B. Sarimsakov says that "*Khizr* is one of the pillars of vindictiveness, and many Turkish people worshiped him before Islam." In the research work of F. Nurmanov on the genesis of the image of *Khizr* and its interpretation in Uzbek folklore, it is said that this symbol, widespread in the folklore of Turkish people who believe in Islam, is imagined as a mythological patron, a helpful spirit, an unusual helper in the form of an old man. In general, among our people, *Khizr* is a mythological character who is always imagined as a good patron. Mythological views related to *Khizr*'s eternal life, that is, never dying, are also reflected in the concept

of "Khizr's life". In Uzbek mythology, the early spring awakening of nature, the melting of snow and ice, and the beginning of plant growth are associated with the image of Khizr.

In English fairy tales, the wizard Merlin is mentioned a lot. According to folklorist Jean Marcale, "Merlin's name is of French origin and means 'little blackbird,' a reference to the mocking and provocative persona commonly attributed to him in medieval stories."

Peter H. Goodrich, in his twelfth-century works on the character of Merlin, notes that he assumed seven main roles according to written sources and cultural interest: the wild man, the sage, bard, poet, adviser, magician and lover, and these characters inspired the creation of various fantastic plots in magical fairy tales. Most of the English literature on magic chooses the character of Merlin and forms the composition of the plots. The figure of this character has gradually developed further by accumulating different abilities, each offering further abilities and roles. Geoffrey of Monmouth, the author of many works on the history of King Arthur, who was the first to give an epic interpretation of this image, is Geoffrey of Monmouth. First of all, Geoffrey presents the centuries known as "Myrddin" instead of Merlin. Then he starts writing Merlin. The image of this multi-talented sorcerer lived in folk art until the 16th century and even now, with new interpretations. He was commemorated on a series of UK postage stamps issued by Royal Mail in 2011, and one of the Arthurian figures (along with Arthur and Morgan) is also used for symbolic meaning on pound coins issued by the Royal Mint in 2023.

#### DISCUSSION

In his most famous magical tales, 'History of the Thumb Roof' and 'Child Rowland', Merlin worked side by side with the great prince Arthur to enhance the artistry of the work. It is said that Merlin was the most skilled and powerful wizard in the world during his time. It is said that this famous magician can enter any form he wants. One day, he went on a journey in the guise of a poor beggar, and because he was very tired, he stopped to rest at

the house of a farmer who was plowing the land and asked for food. When he found out that the owners of the houses who had been good to him were childless, he gave them children.

The fairy tale 'Green Lady' was told by AB Gomme. In this English fairy tale, Mrs. Green appears as a sorceress who can give flying wings with a strange feeling. Another plot that attracts attention in this magical fairy tale is that the main character goes on a journey under the guise of a girl in search of happiness. On the other hand, this situation is not observed in many Uzbek magical tales. The main character goes on a journey in search of his happiness under the clothes of a young man.

'Mr. Gawain's Marriage' – 'Animal Bride' fairy tale features a magical stepmother. This villain uses his abilities to make a princess ugly half the day and beautiful the other half. Faith in the magic of love is also glorified in this magical tale. In this case, the magician is not a witch, but the stepmother of an orphan girl. Her rescue from magic by the love of a knight is artistically described in a fairy tale.

In the Uzbek magic fairy tale 'Qirqkokil,' strange supporting characters are artistically expressed. When the hero Jahantig' goes in search of Kirqkokil, he meets two strange friends on the way. One of them will be Yulduzsanar, who can see everything by counting the stars, and the other will be heroes named Daryokesar, who can divide rivers in two parts. They help Jahantig'. Yulduzsanar looks at the stars and knows that Jahantig is in trouble. Daryokesar cuts the river, finds the sword that is Jahantig's soul under the water, and ties it to his waist to bring him back to consciousness. These strange characters give the fairy tale plot its unique meaning and fantastic appeal. Having supporting characters with this magical feeling helps the main character to achieve his goal. In the fairy tale "Rich Girl and Poor Boy", a poor man's son falls in love with a rich man's daughter. The rich man imposes three conditions. The first is to plant wheat in a huge field and bring it covered with bread. The second condition is that the young man builds a castle like a king's castle in one night. The third condition is to build a castle on top of the peak. The three conditions presented in this magical tale are tasks that are performed by the hero in exchange for physical labor. If

you analyze this, you can learn from the fact that the folk tales of their time were seen as hard work, which was done with a thousand hardships, and it was seen as a condition given to the main character to test his strength. In the fairy tale, the young man goes to the princess and tells these conditions. The princess had a strange character, and if she took a strand of her hair and burned it, she would make a wish and it would come true. That is why the princess is in love with the young man and gives him three strands of her hair to fulfill the three conditions. Strands of hair are often considered magical thing and help the heroes to use magic.

In the magical tale of the Uzbek people 'Guliqahqah,' Guliqahqah comes into the world with four different qualities with the help of four fairies. The first is that when he laughs, beautiful flowers fall from his mouth. The second - every day when he wakes up, a thousand gold coins come out from under his pillow. The third one is that when he cries, instead of tears, his eyes shed tears. Fourth, when he walks, gold falls from his feet. The prince of that city fell in love with Guliqahqah and wanted to marry her, but his stepmother carved out Guliqahqah's eyes, gave them to her daughter, and presented her as a bride to the prince. He left Guliqahqah in the forest. Guliqahqah recovered in the forest and met the prince again.

The section entitled 'Strange Object' also contained plots numbered 560-649 according to the catalogies compiled by Aarne-Andreev.

Russian folklorist V.Ya. Propp emphasizes that unusual assistants and creatures, magical objects found in the artistic structure of magical tales are functionally interrelated. In fact, in magical fairy tales, magic flying horse, flying boots, flying carpet, magic ring, Simurgh transports the hero from one place to another further place or to another epic space in the blink of an eye. Among them, Semurg takes the hero from the epic space - the underground world to the surface world.

As noted by Z. Rasulova, who studied the art of magic objects in Uzbek folk tales, magic objects in magic tales are used to reveal some secret related to human fate or the natural world (magic stone, love, magic apple, etc.). through), destroying evil

(for example, using a magic comb, a magic mirror to destroy a stalking snake, "to punish the deceitful and tyrannical people with the help of a hammer), relieve the pain of hard work, live a peaceful and prosperous life (with the help of open table, boiling bowl, open, supra, flying carpet, etc.) it shows.

Sh. Shomusarov distinguishes between them: a) strange things meet only in the plot of magical-adventure-type tales, have magical power, help the hero achieve a certain goal, are donated, presented or found to the hero by patronizing forces; indicates that it will be marked with.

Some magical objects serve to exaggerate the national character of the fairy tale. For example, in the fairy tale 'Magic Sandal.'

N. Jumayeva believes that the services provided by the auxiliary magical object to the hero can be grouped as follows: a) they bring the hero closer; b) takes the hero to another world; c) makes the hero reach the princess visage; g) easily solves various difficult problems facing the hero; d) help the hero defeat his formidable opponent; e) takes the hero out of difficult situations; or) transforms the hero from one appearance to another, etc.

In magical tales, based on the totemistic concepts of plants, the beliefs of fertility cults, symbols of plants in the form of, for example, the mysterious fiery flower, the flower of immortal life, the medicinal magic herb, the methirigia, the leaf or fruit of the healing tree, etc. is also brought. For example, in the fairy tale "Firefighter" there is a motif of resurrecting a dead person and animal by smelling a magic flower. It is also said that the seeds of this flower make a person old. In the fairy tale "The Secret of Flowers", a magical flower speaks. It is said that if the speaker boils the flower with its leaves and washes his face, it will make him beautiful.

In Uzbek folk tales, an open table that creates food, a boiling bowl, a loom, a magic flute, a flying carpet, flying boots, a magic cloak or cap, a world with a mirror, a magic lamp, a magic comb. There are many colorful magical object images, such as a magic knife, a magic sword, etc. Among them, the image of strange edible things has its place.

One of the magical tools actively used in magical tales is the magic water that gives life, that is, the magic apple that gives life to a childless princess after eating it, or gives life to the dead, and the golden watermelon that gives a strange fruit, seeds and others.

A fairy tale with the image of many magical objects. For example, in the magical fairy tale of the Uzbek people called 'Flute', the images of four magical objects: a flute, a magic gun, a cap and a flying carpet are presented, and they are described in connection with the image of giants.

It seems that in the Uzbek magical fairy tale called 'Flute', the interpretation of the magic flute as a magical object made a significant contribution to the development of the epic plot.

Z. Rasulova notes that three different artistic interpretations of the magic flute are observed in folk tales. 1) When it plays, everyone dances non-stop; 2) To encourage people to fight for freedom; 3) It causes the revelation of a secret that has been hidden for a long time.

In addition to this classification, by observing the plot of the above tale, it is possible to note that another interpretation of the flute is "giving the hero a comfortable environment and happiness."

In English magical tales, the image of a magic flute with strange properties is often used. For example, in the fairy tale 'Bunnies Beware of the King' ("Beware of the King of Rabbits") there is an interpretation of the magic flute. In it, with the help of a magic flute, the hero calls the rabbits together. Instead, he wins the princess.

A king offers a queen to give his rabbits (or goats in another version) as a reward to someone who can feed them. And he had a flute with which he could call back animals. In another English magical fairy tale: "The Friar and the boy" from plot type 592 of the ATU catalogue, a boy suffering from his stepmother meets a magician while running away from her. The magician gives him a flute that makes everyone dance. (PIPE) fights the unjust rich with it. Then helps the poor.

The artistic essence of the magical tales of the two peoples, in which the image of Flute took part, is considered a factor that

serves to increase the didactic effect of the work of art, keeping the epic heroes away from the plots of cruel fights, bloodshed, and terrible disasters. Accordingly, the magical melody of the flute is often artistically expressed as the ability to defeat opponents without a fight or a fight.

Sometimes it is observed that another magical style of flute is found. For example, in the fairy tale 'Shepherd and the richman,' one of the Uzbek folk magic tales, an old man gives a young man a magical flute for his generosity, and the flute brings him joy and happiness. The king recovers from the flute music and gives the young man one of his daughters. It is possible to witness that the image of the flute is used for two different purposes in the Uzbek and English magical tales of these two nations. The first one comes as a weapon against the enemies in the English magical fairy tale, and in the Uzbek magical fairy tale, it is used as an image that heals the pain of the patient with a magical melody. In both cases, the image of the flute can be seen as an interpretation of the image used by two peoples for a noble purpose.

If the interpretation of magical objects and events in magical tales is described on the basis of indicators of similar motives compiled by Aarne-Thompson-Uther, the ATU catalogue includes the types of plots in magical tales with the participation of magical objects in plot types numbered 560-649.

Epic works with a similar motif under number 560 of the magic objects section of the ATU catalogue are called 'Magic Ring' included motives of possessing a magical ring or stone that could grant one's wishes. When defined around the world: French folk tales (ATU560) 'The Enchanted Watch', English and British (ATU560) "Jack and his Golden Snuff-box" plot types are given. Among the Uzbek magical tales, the tale 'Flower Ring' can be found based on a similar motif in this section. In Uzbek folk magic tales, it is widely interpreted that a magic ring is used to fulfill the hero's wishes. From the Uzbek magical tales, the story 'Oypari' can be cited as a similar motif to ATU 560 plot type. In this Uzbek folk magic tale, a father gives his son a magic ring saying "use it if you get sick or come across a problem ". His son Orzimbek fell in love with a girl and could not get her because of



his poverty. Then he took the gold ring with the ruby eye buried under the tree, put it on his hand, followed the inscription three times: "If he tells me to achieve my intention, he will achieve it" and achieved his noble goals.

In the magical fairy tales of these two people, the main characters go on a journey in search of their happiness. The father, who is embodied as a supporting figure to both heroes, presents a strange object, a magical object that helps the hero to realize his good intentions, "tobacco box" and "a magic ruby eye ring". These magical item images are also expressed in the form of an image capable of fulfilling impossible conditions.

#### CONCLUSION

In English and Uzbek fairy tales, the depiction of people with strange characteristics is one of the important factors that determine their inclusion in the category of magical fairy tales. They are embodied in an anthropomorphic form and are embodied with characteristics that differ from normal humans.

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