

## STUDY OF THE TRADITIONAL MOTIFS AND IMAGES OF EASTERN AND WESTERN FAIRY TALES

**Khasanova Yulduz Mukhtorkizi\***

\*PhD,  
Candidate of Navoi State Pedagogical Institute  
Navoi City, Republic of UZBEKISTAN  
Email id: yulduzxasanova025@gmail.com

**DOI: 10.5958/2278-4853.2022.00380.9**

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### ABSTRACT

*The article deals with the study of Fairy tales as an epic genre in the folklore in the countries of East and West. The tale has long been formed in the oral creativity of all peoples and is considered one of the active genres of folklore. The **actuality** of the theme is that the Fairy tales are created mainly in prose, on the basis of the plot of which there are events of a magic-fantastic, adventurous or domestic nature, creative fantasy, texture occupy a significant place in the narrative and interpretation of events. The **object** of the article is the Fairy tales and their variants in the Eastern and Western literature. The **aim** of the article is providing general information about the Fairy tales, the peculiarities of their national verbalization, the definition of the place of fairy tales in folklore of the language.*

**Methods:** *such methods as descriptive method, method of componential analyses were used to prove the informativeness of the topic relied on the studies of well-known scientists in the field of linguistics and literary criticism.*

**Results (Findings):** *The analysis of the examples presented in the article shows that the tales retold by the storytellers are perceived by the audience, first of all, as a fairy tale, a product of creative fantasy. However, this does not mean that fairy tales completely cut off their connection with reality, in fairy tales (especially in domestic fairy tales), the facts have been defined that communication with reality is clearly visible in any type of fairy tale.*

**Conclusion:** *Summing up the results, it can be concluded that due to its antiquity, elements of mythological thinking characteristic of our ancestors, totemism, and the remains of animism have been preserved in fairy tales. This is more noticeable in fairy tales about animals and magical tales, which is a testament to the fact that they are relatively ancient.*

**KEYWORDS:** *Fairy Tale, Domestic Topic, Adventurous, Totemism, Plot, Magic, Genre, Animism, Literature, Creation, Figurativeness.*

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### INTRODUCTION

At the time of the development of the human society, fairy tales change qualitatively: fairy tales on a domestic topic, based on life experience and observations, begin to take a broad place, fairy tales with an almost adventurous plot are created from Magic, The totemistic and animistic

content direction of fairy tales about animals alternates with figurativeness. As an active and widely popular genre, it is undeniable that fairy tales have undergone a huge educational mission in a human society.

Many creators (for example, A. Pushkin, Kh. Olimjon) admits that love for the art of the word was born thanks to the fairy tales heard in childhood, from which the genre-specific elements are widely used in written literature, and various manifestations of a literary fairy tale are present. A. Literary fairy tales created by such writers as Pushkin, G. Andersen, Sh. Perro, Brothers Grimm found fame in the world literature. A. There are good examples of a literary fairy tale in the works of Kh. Alimjan, A. Mukhtar, G. Gulam and others in Uzbek literature too [7: 377].

## LITERATURE REVIEW

Scientists studying folklore insist that the genre in which all peoples of the world stand close to each other in oral creativity is a fairy tale, in which the similarity is strongly felt in the foundations of the creation of fairy tales. This feature of fairy tales testifies to their very ancient creation, the abundance of similarities in the domestic life of different peoples. Written sources testify that the appearance of the word "fairy tale" dates back to the XVII century, the Russian word "*skazka*" was borrowed from the verb "*kazat*" and meant such meanings as a list, a clear description, a definition. An example of this is "Revizskaya skazka", which belongs to that time, that is, a registration document. Only by the XVII-XIX centuries this word began to be used in its modern, "fairy tale" sense [6: 103].

The peoples of Europe, on the other hand, did not use a special term to represent folklore tales, to accomplish this goal they resorted to different words. There are only two European languages that have created special words that mean this concept, these are Russian and German. In Latin, the concept of "fairy tale" is given through the word "*fabula*". But this word can not only mean a fairy tale, but also a talk, gossip, picked up topics, etc., which also refers to a story that includes a fairy tale. In the sense of "fairy tale", it transferred to the German word *Fabel*. In the German language, the tale is denoted by the word *Märchen*. Being the root of the word, "*Mar* –" means *news, message*, while *-chen* is a diminutive suffix. So *Märchen* is a "small, interesting story". The word has been in consumption since the XIIIth century, gradually taking root in the meaning of "fairy tale" [10: 8].

To express a fairy tale in English, the word *tale* is used, which means "*story, in general, any event*", it comes from the Old English word *tal*, which also gives the meanings - *series, calculation*, also - *story, tale, statement, deposit, narrative, fable, accusation, action of telling*. In the dictionary of Longman publishing house, the word *tale* is described as "*a story about exciting events experienced by someone — a story about exciting imaginary events... that happened to someone....*" "Fairy-tale - tale about fairies (*fairy small imaginary being with supernatural powers, able to help or harm human beings*)" [<https://www.ldoceonline.com/dictionary/tale>].

## MATERIALS AND METHODS

The words *story, legend* are also often used to represent fairytale works. According to the definition given by TAITK (Corpus of Historical American English), compounds made through this word are highly variable, while their popularity has steadily increased. The word belongs to the noun-all adjectives used in conjunction with the word *legend* are first attractive, entertaining

and romantic, and only then revive the landscape of recorded, historical or ancient objects: Sonnets, stanzas of Tennysonian sweetness, tales imbued with German mysticism, versions from Jean Paul, criticisms of the old English poets, and essays smacking of Dualistic philosophy, were among its multifarious productions. According to Philosopher I.A. Ilin's interpretation, "a fairy tale is the first philosophy of people, the first that existed before the advent of religion, their philosophy of life, expressed through free mythical images and in an artistic form" [5: 240].

The Arab scientist Salkhani in the 1889-1890s republishes a new book of "A Thousand and One Nights" and writes a preface. This is the second part of the preface dedicated to the study of the history of the work translated from Arabic by G. Gorster and A. Krymskys, and they express their attitude to the thoughts of Salkhani in the article. According to Salkhani, many of the fairy tales in the book belong to the Arab people and emphasize that only the frame was taken from the Persians. As it is known, there are several copies of "A Thousand and One Nights", these copies differ from each other.

The first variant of this book, according to the Arab scientist Salhaniy, is a translation of the Persian book "Hezor afsone" (Thousand legends) which was translated into Arabic in the VIII th century. The Arab historian and geographer Al-Mas'udi, who lived in the X th century, in his work "Golden Meadows" gave information about the existence of the book "Hezor afsone" in the Persians, Mukhammad ibn Isaac an-Nadim also wrote such an information in his book "Fakhrnoma": "The historical fact is that Alexander The Great (Iskandar Zulkarnayn) spent long nights talking, he had his own curious and specially appointed storytellers. Alexander The Great listened to these stories not only for fun, but also for the purpose of self-defense – taking an example from life. This custom was also continued by the Persian kings, and the book "Hezor afsone" was created". Hence the motive for telling a fairy tale to the tsars came into literature from the times of Aleksandr Macedonsky.

In ancient Indian literature, fairy tales and parables are a legacy of folklore of the post-epic period. But in the matter of the roots of the formation of the genre, Indian literary critics express the opinion that the root of the genre of fairy tales goes back to the epic "Ramayana". Therefore, the reasoning that the features inherent in the genre of fairy tales and parables began to take shape in the composition of epics is present in Indian literary criticism, elements of ancient Indian fairy tales and parables were first formed in the content of these two epics "Ramayana" and "Mahabharata".

A fairy tale is the oldest genre of the art of folklore, a classic example of folklore, and it was never created specifically for children. Folklore tales originate from the totemic myths of primitive society (primitive peoples of North Asia, America, Africa, Australia and Oceania are examples of this). For example, similar plots of the famous English folk tale "Jack and the bean stem" can be found in many Indo-European languages, including those that existed at least 5,000 years ago (a group of fairy tales with a plot similar to the abduction of a treasure from a giant). And the fairy tale "Beauty and the Beast" appeared almost 4000 years ago. The folk tale "The Blacksmith and the devil", in which the hero acquires enormous powers by concluding a contract with evil spirits, has a history of at least 6,000 years.

Since the earliest times in history, man not only fought for his survival, but he also saw the event of a long survival of his tribe, his clan. Consequently, the content of fairy tales and Riddles is primarily aimed at the formation of a conscious, strong and agile human upbringing. The perception of people about the world surrounding them and the accumulated knowledge about it, wise wisdom and conclusions based on life experience were conveyed to children in the form of admonitions in their own way, in means understandable to them. That is why there is a lot in common in the folklore creativity of different peoples, even distant countries that are very far from each other.

Central Asia is one of the incredibly rich regions of the world, where science, philosophy, religion, literature and art have developed since ancient times. Recent historical and archaeological research indicates that the first human activity in this sacred land is about a million years old. The early periods of the formation and development of culture, historical roots, social, philosophical, moral, religious, artistic views and thoughts of the peoples of Central Asia, in particular, Uzbeks, go back to ancient times. The folklore creativity of our ancestors, which reflects the ancient socio-economic life, traditions, customs, culture, language and history in an artistic and philosophical way, is extremely rich and diverse.

Myths, legends, heroic epics, songs, proverbs and sayings, fairy tales and riddles folklore creativity are the areas of culture with the most ancient and long history. Their Creator, the main power, which is preserved from generation to generation, is the people who are the creators of all material and spiritual wealth. Myths, legends, epics, fairy tales and songs that have come down to us from the depths of history, several past periods, are not just an echo of the past, but also a companion of sadness and joy in the hearts of the people, their knowledge, their religious and philosophical book too. In the works and traditions of folklore created by our ancestors, traces of their animistic and totemistic views have also been preserved.

## RESULTS

The fact that people consider themselves to be exactly one thing with the forces and phenomena of nature in their perception of nature, their view of inanimate objects as living is called an *animistic* view. The basis of animistic views is the ideas of ancient people about souls and spirits, their views on living and inanimate nature. Traces of such imagination and views have been preserved in the ancient motives of fairy tales. For example, in the fairy tale "Crack the Stone" (Yoriltosh) the miracle of the crack of the stone after the appeal of the girl and the girl's embrace, in the fairy tale "The Mint old woman" people turn into stones, and in the "Sword Hero" (Kilich Batyr) the hero's soul is in the sword.

*Totemism*, on the other hand, is a special form of religion that originated in primitive society, often representing the belief that a person has a connection with an animal or plant, sometimes something inanimate or natural phenomena. Turkic peoples believed in some things as the sun, water, fire, and animals, such as horses, dogs and others. A Totem is a defender of one or another clan, to whom faith has laid. In Uzbek folk tales or epics, the fate of the heroes often depends on his horse or birds. When a person is in a difficult position, without a can, a horse or magical creatures come to help. For example, in the fairy tale "The King Batyr", when the fairies carried the King Batyr and his wife to the desired place in the blink of an eye, in the fairy tale "The Guy in search of Happiness" the fish rides a man on it and crosses the river. In epics, horses named as

Boychibor, Ghirot faithfully serve their owners, protecting them from scourges in times of danger.

Among the peoples of Central Asia, cosmogonic myths about the earth, sky, sun and other planets have appeared in ancient times. In them, the thoughts and fantasies of people about the natural environment, the universe, celestial phenomena are expressed. How many myths and legends have been created about the fate of people, about the fact that fate can be predicted by looking at the stars, about the star of happiness. In mythology, the earth that provides human beings with sustenance, the sky that gives light and heat is gracefully glorified, the father is compared to the sun, and the mother is compared to the moon. Over the years of historical development in Central Asia, myths and legends have been creatively processed, enriched and improved with new events and information, ideas and contributed to the spiritual culture of mankind. Judging by the opinions noted in folklore, The *Legend* is a Persian word, and prose stories are based on it are of fiction, magic and life textures. The oral creativity of our ancestors, which reflects the ancient socio-economic life, traditions, traditions, culture, language and history in an artistic-philosophical, moral-aesthetic way, is extremely diverse.

## DISCUSSIONS

Fairy tales, which have come down to us from several past times, are considered the most public and most democratic type of Folklore Art. Observing that the romantic and realistic image of life and history is closely intertwined in fairy tales that were created in ancient times and have come down to us, we also witness that the fantasy reflected in the fairy tale is built on the basis of the sharp social views of its time. So, one of the main features of the fairytale genre is that it is very closely connected with the life, struggle, history, dreams, worldview, traditions of the people and comes to people as a moral and spiritual companion.

The first major study on Uzbek folk tales is a book called "About Uzbek folk tales" by M. Afzalov. The author thought in detail about the types of fairy tales, its distinctive features in it. The folklorist's monograph covers such important issues as the genre characteristics of these different tales, the traditional testing motive, the relationship of fairy tales and epics. G. Jalalov's monograph "Poetics of Uzbek folk tales", issues of Genesis and morphology of magical fantastic tales were analyzed. Although the term fable is very familiar to residents of all regions of Uzbekistan, representatives of different regions called the type of work characteristic of this genre by different names. For example, in the district-villages around Bukhara, as well as among the population speaking two languages (Uzbek and Tajik languages) on other lands — the so-called *ushuk*, Tashkent people - *chupchak*, people of Fergana - *matal*, people of Khorezm - *varsaqi*, while in some regions - such terms as *utirik*, - *tatal* are also found [8: 97-101].

In World Folklore, interest in revealing similar and different aspects of eastern and Western fairy tales, in particular, fairy tales of the Arab and European peoples, in the historical-comparative, typological, linguocultural aspect, has existed since long times. Scientists have been interested to the creators for a long time due to the issues of literary and artistic relations of the East and West, including literary cooperation, literary influence, translations and their role in literary cooperation. As it is known, one of the most important tasks in the field of literary studies is aimed at studying the literary ties between East and West. And at the stage of development of cultural relations of the countries of the West and East, comparison and summary are one of the



main tasks. In this regard, it is noticeable that there are some traditional motifs and images of Eastern and Western fairy tales, typological signs in the style of poetic expression, the identification of which makes it possible to substantiate folklore works, including national symbols characteristic of fairy tales of the peoples of the world, general and private aspects. According to the English storyteller Jack Zipes, fairy-tale images appeared as a product of thoughts in their thinking, based on the beliefs, dreams of people, just like artistic motives [3: 15].

## CONCLUSIONS

1. Thus, one of the deeply studied genres of folklore, the fairy tale, is considered the most ancient and widespread in the folklore of all peoples.
2. The first fairy tales about a little girl with a Red Riding Hood, familiar to all of us, were told by French peasants in the XIV century. Another fact that confirms the antiquity of this fairy tale is the image of a girl with a cap carrying a basket, reflected in the external decoration of the Palace of Jacques Ker, belonging to the XIV century in the French city of Burj.
3. The oldest written source of this fairy tale is "*De puella a lupellis*" in the work of "Fecunda ratis" (full ship), which collected religious and moral poems, proverbs and parables of Egbert de Liège, a teacher of the Liège religious school who lived in the X<sup>th</sup> century, that is, it is considered the story of a little girl who has mercy by wolves.
4. The period when the most scientific research was carried out on the genre of fairy tales in Europe can be cited as the XVI<sup>th</sup> -XVII<sup>th</sup> centuries.
5. In Italy, in 1634, the collection of Jambatista Basile —Pentameron "or —fairy tale" was published. A little later, this work was published in an edited form under the title "hunting for children".

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