

## LINGUOCULTURAL FEATURES OF THE CONCEPT "STEPMOTHER" IN THE LINGUISTIC PICTURE OF THE WORLD OF ENGLISH AND UZBEK PEOPLES

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### ABSTRACT

*The article deals with the problems of linguocultural features of the concept "stepmother" in the linguistic picture of the world of English and Uzbek peoples. The **actuality** of the theme is that the Linguistics allows studying linguistic phenomena - words and their cultural regions in a socio-historical aspect. The **object** of the article is the concept "stepmother". The **aim** of the article is providing general information about the concepts in fairy tales which can also be represented by proper nouns, in which case the nouns convey certain information about the character to which they belong.*

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

**Results (Findings):** *The analysis of the examples presented in the article shows that the careful studies of literary sources according to individual - family - society, love - marriage, religiousness, heart and body, diseases, joy - happiness - suffering, celebration and work, life and death, hope and fear, communication, power, law, environment and nature, space and time, time and modern aspects will allow to determine the specific features of the mentality of this or that nation. In order to easily understand representatives of other cultures, first of all, it is necessary to have an understanding of that people's culture.*

**Conclusion:** *Summing up the results, it can be concluded that the tales of all nations reflect the national values, history, and national character and thinking of that nation. Only examples of folklore, its folklore can clearly reflect the national characteristics of the people.*

**KEYWORDS:** *Concept, Idea, Folklore, Fairy Tale, Stepmother, Plot, Linguoculture, Cognitive Research, Stepdaughter, Uniqueness Of The Characters.*

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### INTRODUCTION

Different tales related to completely different nations and cultures, but many similarities can be seen between them. Because "any linguocultural research is a cognitive research at the same time [8: 76]. Two characters - a stepmother and a stepdaughter - are the main "heroes" in these tales. Each of the stepmothers in all the fairy tales has many similar characteristics, even in their own

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mentality: tyrannical, loves her own daughter, dislikes her stepdaughter, even her stepson, practices magic, destroys the relationship between father and daughter, stepmother wants to get rid of the girl, takes her husband to her will, tries to take the power completely into her hands.

The name Kimmat combines with the concept of laziness, and the name Zumrad with the concepts of hard work. As soon as they hear these names, every Uzbek person will have ideas about them, because this is an Uzbek folk tale, it is natural, that every Uzbek child grows up listening to the fairy tale "Zumrad and Kimmat" from his/her childhood. The humiliation of Zumrad by the stepmother evokes a feeling of pity, and simultaneously, a feeling of hatred towards the stepmother. Let's recall another story about a stepmother, the plot of which is very similar. "Wild Swans" is one of the most impressive fairy tales written by Hans Christian Andersen. In 1838, at the age of thirty-three, Andersen wrote "The Wild Swans", a folk tale based on an Irish fairy tale by the Brothers Grimm, about two brothers and their sister who were turned into swans by their stepmother.

This is a fairy tale about a *stepdaughter* with an evil *stepmother*. Andersen re-examines folklore plots and fills the classic idea of fairy tales about the victory of good over evil with psychological and philosophical meanings. The story takes place in a distant country where swallows fly away in winter. The country where the twelve sons of the king live, who suffered from the magic of their stepmother, is very far away, but as beautiful as their homeland. Children are not accepted not only by the stepmother, but also by their father.

The uniqueness of the characters is emphasized by their unusual appearance: swans with crowns on their heads and the enchanted Eliza. Despite the fact that the compounds representing some signs appeared in ancient times, they have been preserved in the linguistic landscape of the modern world: *from head to foot, at arm's length, within one's reach/ within easy reach, within/ out of one's grasp, (a few) steps from and others*. Magic separates heroes from ordinary people: *Once upon a time, 12 young men were turned into swans by their wicked stepmother.*

Swans are beautiful and noble birds, but this feature of their bird-turned-siblings somehow makes them weak. Thus, in the course of the tale, these heroes become romantic heroes who are able to resist not only evil, but also the evil-incited mob. And at the end of the fairy tale, according to the laws of fairy tales, people take the side of the heroes.

"Wild Swans" is a tale of love and hate. Even years do not weaken the love between Eliza and her brothers. In English folk tales, anthropocentric means of measuring such as time, speed, temperature, rhythm are widely used: *faster than a human eye can follow, to fly as fast as thought, in the blink of an eye* (indicating time and speed);

*about the same temperature as a man's blood* (indicating temperature);

*with three heartbeats between each sound* (denoting ritual), idioms are also referred: *head over ears in love, head and shoulders above her contemporaries, up to one's neck in debt, with half an ear, at the top of one's voice /one's lungs, etc.*

Her father abandons Eliza at the first slander organized by her stepmother. This kind of relationship between father and daughter later moved from fairy tale to fiction: - *that night Mrs. Ames sat in the kitchen... She was white and she gripped the table with her hands*

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to control her shaking. The sound, first of the blows and then of the screaming, came clearly to her through the closed doors... [5: 221].

## MATERIALS AND METHODS

A stepmother hates her husband's children for no reason. This is also a common situation that is often repeated in fairy tales about stepmothers: *"Once upon a time long, long ago there was a farmer and he had an only son whose Mother died when he was very young. The farmer got married again. The stepmother did not like the little boy and she used to treat him very badly"* [1: 124].

Most often, the texts of fairy tales use lexical units with a sense of compassion for orphans growing up without a mother.: *"but didn't they ever have a woman's care? - No, they did not. - The poor lambs"; "little motherless orphans"; "can't you feel the cold at night of a lone child? What warm is there, what bird song, what possible morning can be good?"; "the sharpest question she had asked, "How does it feel not to have a mother?"; when the mothers of other children came to the parties - then was the silent cry and the wordless longing"; "I thought he always felt - well, kind of crippled - maybe unfinished, because he didn't have a mother"* [5: 260-494].

Another case in English fairy tales is the pity expressed for a child growing up orphaned without a mother, pity is also used for children who have not received love from their mother.: *"the greatest terror a child can have is that he is not loved, and rejection is the hell he fears"; "there is no woman in the house to put a value on babies. I don't think men care much for babies, and so it was never an advantage to these boys to be babies"* [5: 320].

From the beginning of the fairy tale, the image of an evil stepmother who puts her daughter above everything and does not like her stepdaughter (born from her husband's previous marriage), who always hurts her, is embodied before our eyes.

Naturally, a stepmother, within the framework of her upbringing and morals, based on her worldview, based on her mentality, wishes good things to her own daughter and shows her love. A stepmother's love is manifested in her desire to protect her child from work and other everyday worries and problems. In other words, love is expressed in the form of overprotection.

It is this situation that is condemned in the fairy tale and laughed at. Analyzing the situation with her stepdaughter, the stepmother is not worried about this girl in the slightest, because she has no love for her. And she shows her anger and hatred towards her "stepdaughter" by forcing her to work tirelessly, pointing from her mentality. This feature of the stepmother is also repeated in the fairy tales of many nations. The following text taken from the Internet proves this: *"... stepmothers are often portrayed as being wicked and [evil](#). The character of the wicked stepmother features heavily in [fairy tales](#); the most famous examples are [Cinderella](#), [Snow White](#) and [Hansel and Gretel](#). Stepdaughters are her most common victim, and then stepdaughter/stepson pairs, but stepsons also are victims as in [The Juniper Tree](#) sometimes, as in [East of the Sun and West of the Moon](#), because he refused to marry his stepsister as she wished, or, indeed, they may make their stepdaughters-in-law their victims, as in [The Boys with the Golden Stars](#). In some fairy tales, such as [Giambattista Basile's](#) *La Gatta Cenerentola* or the Danish [Green Knight](#), the stepmother wins the marriage by ingratiating herself with the stepdaughter, and once she obtains it, becomes cruel. In the Korean Folktale [Janghwa](#)*

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*Hongryeon jeon*, the stepmother kills her own stepdaughters. Stepmothers also make appearances in Chinese tales. Wicked stepmothers are common. In *Classic of Filial Piety*, Guo Jujing told the story of Min Ziqian, who had lost his mother at a young age. His stepmother had two more sons and saw to it that they were warmly dressed in winter but neglected her stepson" [1: 4].

In the article written by Doctor of History L. Pushkaryov as a result of studying local and foreign literature on mentality, French scientists were the first to refer to this term, introduced the concept of mentality and conducted research on this term. the search for its structure is based on: "Mentality for them is a central node, a unique pillar of the historical process"[9: 21].

## LITERATURE REVIEW

In the preface of the book "National Images of the World", G. Gachev writes that researching the issues of mentality is associated with many difficulties, these difficulties are not only cognitive or emotional, but also practical and political. According to him, "it is very difficult to understand the characteristics of each nation", and this is an extremely "delicate" matter and plot. Analyzing his opinion leads to the following conclusion: in order to study the characteristics of the national mentality, it is necessary to determine the attitude of that nation to the surrounding world, characteristics of manners, as well as layers of thinking [7: 142].

In English culture, it is considered polite for a student to address his teacher as: "Hi, Tom / Hi, Danny", which does not seem unusual to anyone. Such a situation would be considered disrespectful in Uzbek culture.

In Uzbek culture, values such as family, respect for elders, respect for parents, humility, social interdependence, unity of society and individual are considered important, while in English culture, personal freedom, independence, equality, personal values are prioritized over collective values. But English politeness is a feature that has been emphasized since time immemorial, and it certainly does not fail to be reflected in fairy tales. It is true that individualism is one of the first characteristics of English culture. As we mentioned above, the British pay a lot of attention to personal qualities, such as civility, literacy, personal achievements, but the status of a person in society is not considered important.

A person who is highly regarded in a position can easily be friendly to his subordinates, and the fairy-tale texts we refer to show that this trait has also been formed over the centuries: *Pussy-cat, Pussy-cat, where have you been?* - "I've been to London, to visit the Queen." [2] – the reader is not surprised that the cat goes to see His Majesty, talks to the King.

Next morning early, the queen said to Anne, "My dear, could you please go to the hen-wife in the glen, and ask her for some eggs?" [2] – the queen's addressing of a common servant girl as "my dear" is portrayed as casual, not even hinting at the queen's very high status. The king was coming down the street, and he heard her sing, but what she sang he couldn't hear, so he stopped and said: "What was that you were singing, my good woman?" [2]. The king can walk freely among ordinary citizens, address a peasant girl as "my good woman" (my dear, here the age is aimed at an older woman), and his tone does not show any sense of arrogance, behaving like a boss, on the contrary, social speaks as if addressing a person of equal status.

In Uzbek folk tales, an ordinary citizen faces difficulties in order to enter the king's presence, the king does not wander alone among the citizens of the world, he can be met only in the company of the archon state. In Uzbek folk tales, before helping a citizen who comes to the king, he demands to fulfill a condition or perform a task, in English fairy tales this situation is relatively rare [10].

- "Jack asked the little mouse: "Where does the King live? I should like to see him." This one sent another with him to show him the place; and when the King saw him, he called him in. And the King questioned him, and asked him where he was going that way..." [2]. American anthropologists F. Klackhon and F. Strodbeck formulated five main principles for identifying representatives of other national cultures based on their different attitudes to the environment:

1. Man-nature orientation;
2. Activity orientation;
3. Temporal orientation;
4. Human-nature orientation;
5. Relation orientation [3: 55].

English culture, like Uzbek culture, is reflected in its language, lexicon, grammar, from the point of view of linguistics and culture, they are fundamentally different. Unlike Uzbek culture, where the concept that fate cannot be changed is more dominant, in English culture there is a concept that a person is the master of his own destiny. The English can state their case as follows: *I am thirsty; I have got to get up early tomorrow; I feel hurt; I feel offended.*

L. Visson draws attention to these situations in English culture: "the English are well aware that they have to answer only for their actions and results. That is why the motto of the British is always - *Go get it! Go to it! , Do it yourself!*" [6: 78].

In Uzbek culture, it is customary to congratulate on a birthday or a holiday, but in English culture, the words "congratulate" or "congratulation" can often be used in connection with the achievement of personal victories.: *Congratulations on winning the competition (publishing the book, passing your exam, your promotion etc.)*. English people may say congratulations on the birth of a child, but not on a birthday: *Congratulations on having a baby* but not as *Congratulations on Happy Birthday*.

Instead of the phrases "I wish you happiness, I wish you a long life, I wish you health" typical of Uzbek greeting cards, English "Best wishes; lots of love; wish you all the best" are limited to such wishes, the reason for this is explained by the fact that, as we noted above, in English culture there is an idea that a person should achieve everything himself. In the sense of specifying time, the past tense forms are often referred to, this is especially evident when talking about a person's age, where age involves a past tense rather than a future tense.: *He is in his late fifties / She is her early forties.*

"A day" in Uzbek is given as "twenty four hours" in English. There are no equivalents of the words "tonight" meaning "night today" and "fortnight" meaning "two weeks" in the Uzbek language.



## RESULTS

Stable units meaning distance: *keep distance*, *stay clear off somebody* (stay away from someone), *give somebody a wide berth* (keep a distance with someone), *get off somebody's back* (break contact with someone) represents compliance. Not only do they keep their distance, but they demand it from others as well: *keep somebody at a distance*, *hold somebody at a distance*, *hold somebody at arm's length*.

Another characteristic of the English culture is a positive approach to life, i.e. "positive thinking", which means "a positive attitude and a benevolent attitude towards people" [6: 82]. Reverend Norman Vincent Peale first coined this phrase when he published his book "The Power of Positive Thinking", which became a lifelong slogan of the English people.

Children are told from a very young age: - *everything will work out*; - the idea that everything will be all right (everything will be fine) is given and new ones are created at the base of this phrase: *"hope for the best, think positive, do positive, be positive"*.

The word "positive", which is used a lot in the texts of English folk tales, is defined in the dictionary as: "believing that good things will happen or that a situation will get better" [4]. And in texts it has several synonyms: optimistic, hopeful, marked by optimism, etc. Expressions that give the meaning of this word, that is, encourage to look at life and fate with confidence and hope, are also widely used: *to be disposed to look on the bright side*, *to be sanguine about something*, *to be quite hopeful*, *expecting the best*, *sanguine view*, *sanguine hopes*, *to be enthusiastic about*, *a Panglossian view*.

## DISCUSSIONS

In many fairy tales included in the "English Fairy Tales" collection, you can find the words hope, happy, best, kind, luck, bright, fortune: *"But I can," says she. "Go you, and bring the best of 'em (Tom Tit Tot); And now I see she loved me best of all (Cap O' Rushes); The old woman hoped for the best when she said that (The Red Ettin); "Goodness gracious me! It's my old man," said the ogre's wife (Jack and The Beanstalk); Dick went back, and was lucky enough to get into the house (Whittington And His Cat); Her sister had been so lucky in seeking her fortune, and she wanted to do the same (The Three Heads Of The Well); we will go forth to seek our fortune (Mr. Vinegar) [4].*

In the last example, the meaning of the phrase "to seek someone's fortune" given in the dictionary "Travel somewhere in the hope of achieving wealth and success" (Oxford Dictionary) gives information about the English people going to distant lands for their happiness, where a similarity with Uzbek culture is observed:

- So the Little Hero went on a long journey to find his happiness (Little Hero) [10]; *...one morning he started to go and seek his fortune. (How Jack Went To Seek His Fortune); I will take it on my back, and we will go forth to seek our fortune. (Mr. Vinegar); There was an old sow with three little pigs, and as she had not enough to keep them, she sent them out to seek their fortune (The story Of Three Little Pigs); And she had two sons; and by-and-by it was time for the wife to send them away to seek their fortune (The Red Ettin)[2].*

## CONCLUSIONS

Both English and Uzbek folk tales glorify hard work. In order to achieve their goals, fairy-tale heroes work hard, achieve everything with their own strength, knowledge and perseverance, such characteristics are expressed by the verbs as *to go, to succeed, to persevere, not to give up*: - *Jack felt a little tired... but he was a very persevering boy, and he knew the way to succeed in any thing is not to give up. So, after resting for a moment, he went on*[2].

The reason for this is, first of all, their anonymity, that is, they do not have authors, they are created by the people. Folklore is a mirror of any national culture, it reflects not only the real world surrounding the representatives of that nation, but also the social consciousness of the nation, its mentality, national characteristics, as well as its way of life, traditions, customs, and moral values. To study the national characteristics of any nation, first of all, it is necessary to study the folklore works of that nation.

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