

## LINGUOCULTUROLOGICAL FEATURES OF TALES OF THE BRITISH ISLANDS

**Asliddin Fazliddinogli Ismatov\***

\*Teacher,  
Department of English Language Teaching Methodology and Educational Technologies,  
Uzbek State World Languages University,  
UZBEKISTAN  
Email id: asliddinismatov91@gmail.com

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### ABSTRACT

*Linguocultural analysis of four different fairy tales of British Isles from the collection of J. Riordan's "Folk-tales of the British Isles", which presents fairy tales collected by the author in various parts of England has been conducted in this article.*

**KEYWORDS:** *Linguistic Originality, "Common Character", Magical Creatures, Pixies, Elves, Boggards, Brownies.*

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### INTRODUCTION

The first fairy tale from the collection of J. Riordan, which we will turn to in linguoculturological analysis is - "The Tulip Pixies" or in Russian "Tulipelves", whose home and is the South-West England. According to the plot of the tale, one old woman lived in her house with a beautiful garden where she grew many beautiful flowers - forget-me-nots, lilies, rosemary, cloves, but tulips were especially beautiful. Each in the morning green circles magically appeared around these flowers. There were many legends about this event, but one night the old woman heard strange sounds like a lullaby. Only on the third night she learned that they were issued by elves who lulled their babies into tulips. And every night, until the morning came, the elves danced to the music of their little pipers, and their magic made the flowers more fragrant and beautiful. So year after year went on, until the old woman died. Now a new owner settled in her house, which looked after only for fruit and berry crops; he destroyed all the flowers, which made elves angry. In the end, they destroyed his garden- the plants withered, the earth became dry and everything stopped growing. And the elves themselves sang every fullmoon song on the grave of an old woman, and their magic bloomed the most beautiful flowers.

The main character is an old woman, the keeper of the hearth, who takes care of her garden with love and care. The fairy tale "The Tulip Pixies" features a musical creativity of the English ethnic group, which indicates that music occupied an important place in popular beliefs. According to folk ideas, musical abilities are possessed by many mythological creatures, and here we note that the Elves spend the night dancing to the music of their musicians.

We also observe some features in the speech of the characters, related to their activities and origins. The story describes daily life of an elderly woman who is not related to aristocratic

family, so we can observe grammatical errors in the use of the verbs “do” and “to be” and the phonetic features of speech (incorrect pronunciation of the ending - “ing” in verb forms):

*“Wharlovins folks they be;”* [3].

Analyzing the above-mentioned features, we note that in fairy tale "Tulip pixies" the narrator focuses not only on magical element of a fairytale, but also reflects the picture of the world of the inhabitants of the South-West England through their activities - horticulture; growing vegetables and fruit crops. It also emphasizes their "southern" character – warmth of souls; openness and responsiveness to other people and creatures, despite the simplicity of language and low status; love for music. All these elements are reflected in the character of the main heroine, and in this way we can observe some of the realities of that world with our own eyes [4, pp. 152-158].

Folktale “Tops or Butts?” or its Russian equivalent "Tops or Roots" refers to the tales of the Midland, whose territory is the geographical area and cultural center of the central England. According to the genre classification, it can be attributed to household fairytales because of its appeal to the everyday realities of the British people. And the main motive is the desire to defeat evil or alien creatures, not with the help of force, but with the help of intelligence and cunning.

The story tells us about a farmer named Jack who owned a land in Herefordshire where he grew various crops. And one day he encountered a goblin monster who wanted to take away his field. Then Jack came up with ways to outwit the monster - he shared with him roots, but so that he gets the edible part. For the third time the goblin got tired of eating inedible parts and he left his land, and never came back again [10, pp. 2888-2893; 11, pp. 33-41; 12, pp. 26-28].

The main character - Jack o' Kent - the hero of Herefordshire and Welsh tales and feuilletons, in which he wins by cunning and defeat evil. His first appearance as a character is recorded in a play of 16<sup>th</sup> century, whose name has not been preserved, but by that time it was already well known character in British folklore. In the tale itself, there is no description of the appearance of Jack o' Kent, so we do not know how he looked, however, we know the type of his activity - he was a *"farmer, owning a small piece of land in Herefordshire ..."*.

Jack o Kent's opponent is Boggart ("Boggard") - in English mythology they are fairies, similar to brownies. Boggarts are also represented as shaggy creatures, with long yellow teeth and glowing eyes in the dark. They preferred to settle alone, because they didn't get along well with each other. In other matters, and among other fairies, boggarts were not popular. He was also distinguished as a rather harmful character and was capable of evil tricks. The cult of the Boggarts was especially widespread in Lancashire and Yorkshire. The Oxford English Dictionary also lists similar name of Boggart, one of which is – *bugbear- any terrifying thing*.

Fairy tale “Tops or Butts” reflects the realities of life of ordinary people through whose activities one can observe national picture of the world and how important it was to engage in rural economy.

The fairy tale "**The Flycrow**" which in other sources has the synonymous name "the Scarecrow" was taken by J. Riordan from the collection of Baring-Gould "Yorkshire incidents and unusual events". It is originated from West Yorkshire, which is considered as part of the county of

Yorkshire, and it, as one of the largest and most important counties of Great Britain, has always been distinguished with special dialect, traditions, customs and folklore, which is still revered.

The very name Flycrow or Scarecrow in English means “scarecrow”, and is literally translated as “scare the crows” (eng. “scare” - fright, frighten, “crow” - a crow). This shows that the first pests for which they were made were crows. So it is characterized by a small volume, limited number of characters, simple composition, which is characterized by - the beginning, the main part and the ending, as well as the appeal to the everyday realities of that time. The presence of colloquial vocabulary also corresponds to the everyday style of the fairy tale and demonstrates a low social position of the protagonist.

The main character is Tom which is here is a “common character”. The narrator only briefly describes his way of life with the help of idioms - “a rare bird to drink” The expression itself is “rare bird”, “white crow”, came into English speech from the Latin language at the beginning of the 19th century, in which has as ynonny mouse xpression “raraavis”. The credibility of the narrative is achieved by describing the events takingplace in the village of Hebden in North Yorkshire. The title-“Hebden”-came about by connecting two Old English words “heope” and “dene”, which meant “blackberry” and “valley”.

Moreover, what the narrator claims is the veracity of what is happening:

*“The house still stands there, easily recognizable by its white were hand trees growing between the door and the path...”* the veracity of what is happening.

The events take place at night when *“Tom were up, just sett in’, and castin ‘shadows”, implying that “the moon has only risen, just casting its shadow”*. In Yorkshire, the moon was considered a symbol of magical power. If a person saw how the new moon came, he should bow to it three (in some sources nine) times. It was believed that those who forgot about this condition or looked at it through the glass called out to misfortune and became unhappy and unfortunate.

We can also observe the relationship between language and culture in the narrator's use of many comparisons.

*“as faltasginger-beer”*

*“as blackasacrow”*

*“asredasaturkey-cock”*

*“aswickasascoprell”*, (which in modern English has the form “as swift as a squirrel”).

Turning to the linguistic originality of this tale, we can mark some lexical units, submitted nouns that characterize low intellectual and the social level of the protagonist. Expressions – *“stealing rascal”, “dirty waggabone”, “cock-eyedragamuffin”* denoting a thief, a rogue, a beggar, a scoundrel are stock of colloquialvocabulary. In addition, the place of origin of the fairytale “The Fly crow” influences the language structure. There is a Yorkshire dialect in Yorkshire which slightly differs as it took some features from the London dialect and from a mixture Old English and Old Norse: For transmission features of the Yorkshire dialect, an apostrophe was used for omissions of the sound like “h” or “th” and other sounds at the end of the word- *“...he camewi'a crack again't' chap”*

Fairy tale "**The Black Bull of Norroway**" is one of the examples of the magical folk tale of Scotland. For the first time the fairytale "The Red Bull of Norroway" (with a similar plot, but under a different name) appeared in Robert Chamber's "Popular Rhymes of Scotland" in 1842. The current version has been edited by J. Riordan in 1894 [3].

In the title of the tale, we draw attention to one of the acting persons-the blackbull, which as a result turned out to be an enchanted prince whom she was able to free from magical spells. In general, the ability of a person to transform into animal and return to human form again, as well as violent transformation of the hero into an animal are manifested in the language of fairytales as they are residual forms of totemic representations. The most pronounced animal in the life of the English peasantry are bulls and cows. Magical properties of "bull" are emphasized by its black color, which carries a huge symbolic meaning and it contextually correlates with the world of supernatural beings [5, pp. 81-83; 6; 10, pp. 2888-2893].

The main character is a young girl-the youngest daughter and the queen ("the third doct her"), who has to pass the test to get happiness. The heroine is not individualized, but in the narrative her moral virtues such as steadfastness, devotion, patience and humility are emphasized.

Fabulous space is limited to a certain area-Norrrway-there is no such city or settlement in Scotland, therefore, we can assume that the narrator had the northern lands or the territory of modern Norway in mind, since the landscape has been described further in the tale in following mode- "*dark and terrible valleys*" "*dark andug some glen*", "*smooth hills*", "*glassy hill*" [3].

In the tale magicenters into reality quite organically, as the line between reality and fiction is almost unnoticeable. There is no real time, so we donot know in what year or season the events took place: fairy tale begins from the words: "*Once*" ("...One day..."), "*in the good old days*" ("*langsye*") and ends with "*And as far as I know, they lived happily to this day*".

However, we can feel the movement of time, as our main character first has to wait 3 days for her betrothal, and also to help the blacksmith ("the smith") for 7years, to get the iron shoes that helped get to the prince Norruey sky (In this story, the main character receives a pair of iron shoes (iron shoon) that allowed her to climb glassy hill), so we feel the development and scale of the tale.

## CONCLUSION

Wenotedin the beginning of the analysis that the tale is Scottish; therefore the units of the Scottish dialect will be combined with Standard English, for example, a washer wife – a washerwoman. There are also other examples, which in the Scottish dialect and in the British version they convey the same meaning, but they also written and pronounced differently, for example: *loch*=lake; *ken*=know. Besides, the Scottish dialect also influences the grammar of English, using instead of not-*noornae* (*ne*):*kendna*=don't know; *couldn't bring* = *coul'n't bring*.

In the collection of J. Riordan it is noted that magical folklore tales are most often precisely Scottish, and we assume that this is also due to the geographical position, and with the fact that it is from Scotland that a large the number of magical stories in which he shows intelligence, courage, courage, cunning of heroes. Therefore, we believe that the narrator wanted to reveal national traits precisely through such a picture of the world associated with overcoming difficulties, defeating evil, gaining new knowledge and other items.

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