

THE PROBLEM OF STUDYING LEADING CHARACTERS IN ENGLISH AND UZBEK FAIRY TALES

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Abstract

In the fairy tales of the peoples of the world, the leading characters are often the main characters. In most cases, the name of the fairy tale is named after them. This situation can be observed in the fairy tales of all nations. In fairy tales, the victory of good over evil, goodness over evil, is revealed mainly through the medium of leading characters. In this, he is unexpectedly helped by a creature or person from nowhere.

Keywords: mythological figures, human figure, heroes, "leading character", "main character", "main character"

The fairy tale genre, which is a general folklore genre, embodies the oldest religious views of people, therefore, in its system of images, the human image moves together with various mythological images. This is why fairy tales are sometimes led by mythological figures, sometimes by animals, birds, plants, and sometimes by human figures.

When a leading character becomes a leading character, he saves someone (often a queen) or something (such as a horse in a cage, a bird in a cage). In this, his bravery, fearlessness, bravery, resourcefulness are shown as an example. The main character will be the main character. In this respect, it becomes clear that they become first-rate heroes. As the leading characters in the fairy tale come in different forms, such as humans, animals, birds, things, the events of the plot are expressed according to their activities related to their goals and tasks. At this point, it is necessary to distinguish the terms "leading character", "main character", "main character". In our opinion:

"Leading character" - is characterized by his character, activity, takes the lead in the development of plot events. The title of the tale is also named after him;

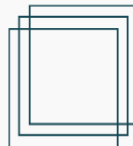
"main image" gathers other images around it. It is depicted in close connection with other images. The plot serves to connect the chain of events;

"protagonist" - has an anthropomorphic appearance, attracts attention with his courage, bravery, intelligence and resourcefulness. The interpretation and depiction of events is expressed according to his will. He defeats epic opponents (such as a monster, a witch, a maston, a giant, a dragon, a demon, etc.).

The leading characters can be animate or inanimate: For example, in fairy tales, a man, a horse, a bear, a wolf, a bird, etc. lively as; swords, rings, and various other inanimate objects are used as leading images.

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In this regard, attention was initially paid to the opinion of the English fairy tale scholar Jack Zipes. In his opinion, fairy-tale images, like artistic motifs, appeared as a product of people's thoughts based on their beliefs and dreams. In the work "Irresistible Fairy Tale", the scientist emphasizes that the fairy tale was created in connection with human consciousness, thinking and level of knowledge. He also stated that the fairy tale is a polygenetic cultural artifact spread throughout the world. A. N. Veselovsky and V. Ya. Propp assert that it is correct to study fairy tales based on motives. In our opinion, it is possible to distinguish the theme direction of fairy tales based on the leading images in fairy tales.

Each leading image has its place and artistic-aesthetic function in fairy tales. Its place in the fairy tale is determined directly based on this task and the characteristics of artistic interpretation.

Rahila Otaboeva is one of the successful translators of English folk tales into Uzbek. His translations can provide an opportunity to read and compare English folk tales in comparison with the original. Also, such translations help to find the common and specific aspects of Eastern and Western storytelling traditions.

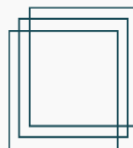
In the course of our observations, we witnessed the publication of Barbara Kerr Wilson's "Fairytale of Britain" biannual, "Fairytale of Great Britain" collections by Emeidials-Ellis and Allan Stewart.

The main character is in the center of events. Others are afraid of him, even though he is strong. Events take place in relation to that leading character, according to his thoughts and desires. For example, the Uzbek folk tale titled "Wild Cat" describes a wild cat who wants to live in a forest. As he entered the forest, he met a fox on his way. Cat: "What kind of animal is this?" Don't let Taghin eat me!" he said, ruffling his wool. Fox: "Who is it?" I have never seen such an angry animal in my life. He looks great, watch his eyes light up!" said. The cat said to him: "I eat meat. I'm hungry, meow-meow," he said. Hearing this, the fox's heart sank. On the way they met a wolf. The wolf was also afraid of the cat's burning eyes. He asked the fox, "Who is this?" asked, the fox said: "The new king. Hush, otherwise, he will make a mess..." he said.

After that, the three of them left. On the way they met a bear. The bear was also afraid of the cat.

On the way, the cat jumped on a quail that flew by and ate it until it was full. Seeing this, his companions became even more panicked. So, if a fox, a wolf, a bear saw a cat, it would run five stones away.

It seems that in this fairy tale, the cat is embodied as a leading character. This can be understood from the fact that he is in the center of events. Although the fox, wolf and bear are stronger than him, he does not hide his fear. The cat deceives them with its tricks and subjugates them.



According to the fairy tale scholar Carmen Milagros Torres, English folk tales consist of stories with a small plot based on a distinct rhythm and repetition. The animal characters in them embody the life behavior of people, and this kind of fairy tales usually give lessons and advice. The human character is embodied in the animal character.

Such thoughts are also noted in Uzbek mythology. They are referred to as "figurative fairy tales".

For some reason, Carmen Milagros Torres also points out that there is no magic in a significant portion of English folktales. But his opinion is controversial.

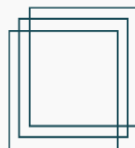
notes that English folktales include "jump tales" and that they are one of the important features that distinguish English folktales from other folktales.

According to O. Kholmurodova, one of the Uzbek storytellers, the storyteller begins to tell the story slowly, and when he reaches a certain part, he suddenly addresses one of the listeners in a loud voice and asks him to perform a question or an action in the story.

Indeed, as the scientist has shown, In the fairy tale "The Golden Arm". such a situation exists. In the fairy tale, there is an image of a woman, young, beautiful and rich, with golden hair and one hand. In the folklore of the peoples of the world, there are images of strange people such as "Golden-toothed Pampalcha" and "Tilla kokil bola". The above tale is one of them. The peculiarity of this tale is that it features a ghost. This image is not found in Uzbek folk tales. Interestingly, **the image of the ghost** has a special place in Western oral and written works. In particular, in Shakespeare's dramas, the image of the ghost (for example, in the tragedy "Hamlet") was used a lot. In the fairy tale "The Golden Arm". When the husband dies, he goes to her grave, cuts off her golden hand and puts it under his pillow to sleep at night. Then his wife's ghost comes. When the husband asked her: "Why aren't your cheeks and lips red?", the ghost answered in a sad voice, "Everything faded and flew away." When he asked, "What did you do with your golden hands?" he said, "You have them, don't you?"

With the same last sentence, the interest of the audience of the tale is increased. "The main thing," writes O. Kholmurodova, "is that the storyteller mentions the suddenness of the tale at the beginning of the tale, but no one knows who will face it and when." The performance style of such tales requires special preparation by the storytellers. "Teeny "Tiny " (" Mitty Lady "), " The Strange We can see that English folk tales such as Visitor " (" Stranger ") also reflect the feature of sudden fright ".

In conclusion, each of the English and Uzbek folk tales requires separate research on a large scale. Each of them is unique in terms of territory, ethnicity, language, and religion. The comparative study of English and Uzbek fairy tales, which are far from each other according to these aspects, can provide important scientific and theoretical conclusions to determine the aspects related to the development of epic thinking of the peoples of the world.



In addition, the study of fairy tales, which have an incomparable influence on raising the spirituality of the young generation, has always been one of the most interesting and relevant issues.

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