
Fairy tale "Cindrella" in English and Uzbek cultures

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In the aspect of the stated problem, studies of English and Uzbek folklorists are of particular importance to us. The first systematic and systematic collection of Uzbek folklore works began in the 1920s. However, in a short time, Uzbek folklore reached a certain maturity, was able to pose and for the most part solve a number of fundamental issues related to the national specifics of Uzbek folklore. This was largely facilitated by the work of Uzbek scholars of folklore — M.Afzalov, B. Karimov, H. Zarifov, K. Imamova. In this series, one can safely put the monograph by G. Dzhalalov "Uzbek folk fairy tale epic". At the beginning of the 21st century, a two-volume full edition of Uzbek fairy tales in the Uzbek language was published in Uzbekistan. [3, p. 356]. In the ideological basis of magical mythological tales are various family and social conflicts. In such tales, usually a hero, rescuing a beautiful girl from the clutches of a dragon, or having reached her from a distant country through a mass of trials, reaches a happy life. A characteristic feature of such tales is also the possession of individual animate and inanimate characters of mythical (magical) power. Such an object or animal enriches the plot with unusual events and phenomena. Items such as a sword, a ring, a burning stone, a mirror, a comb, etc. save their owners from the attack of witches, dragons and other creatures, in turn a hammer, pumpkin, tree, knife, mythical birds (Semurg, nightingale, Anko and Humo), speaking on the side of good forces, help the fairy tale hero overcome dark forces and establish peace.

In general, Uzbek folk tales, like the tales of other peoples of the world, inspire (sing) such qualities as knowledge, work, friendship, heroism, kindness, compassion, self-sacrifice, love, etc., through which peace and harmony are achieved.

The American folklorist and anthropologist A. Dantes, combining the principle of analysis by V. Ya. Propp and the threefold structure of K. Pike's emic units (including the mode of attributes, the mode of manifestation and the mode of distribution), considered the function as a mode of manifestation and introduced new structural units — motifema and an allomotive of formulas (see [4. p.77]).

The plot of the fairy tale "Cinderella" is a wandering plot, has a long history of its existence and has certain national characteristics of presentation in English and Uzbek cultures.

In 1634, the fairy tale "Cinderella" begins to spread in Europe in different invariants of its plot. In 1893, M.R.Cox wrote a book in which all 345 versions of the fairy tale "Cinderella" are collected. To date, two versions of the tale's presentation are best known — the French version, written by Charles Perrault, and the German version of the Grimm brothers.

The following texts of fairy tales can illustrate this. English culture also entrenched in the French version of the tale, but not in the form of text, but in the form of a colorful cartoon by Walt Disney. The plot of the film version of the tale, in our opinion, is closest to the Russian abridged version of the text. It is worth noting that in the English Cinderella, the girl's father marries again so that her daughter has a mother. In all other expositions of the tale, nothing is said about this. The Cinderella sisters are given names — Anastasia and Grisella, while in other versions of the tale they remain nameless heroines. Throughout the cartoon, Cinderella believes in the dream of happiness and sings "sweet" songs. At the end of the cartoon, the stepmother breaks the crystal slipper, as she realizes that it was Cinderella who was at the ball (in other cases, no one suspects the true origin of the beauty dancing with the prince), but the

girl tries on the other crystal slipper that she has left. It is worth noting that in the Russian version of the fairy tale "Cinderella" the main character is characterized by non-resistance to current events and the full acceptance of her share, while in foreign versions of the fairy tale Cinderella is characterized by a desire to improve her life: she is actively struggling with all the hardships.

The Uzbek version of the tale is widespread in Uzbek culture, which came under the influence of the Russian language, and also uses the colorful cartoon of Walt Disney.

The analysis of the texts of the fairy tale "Cinderella" in English and Uzbek linguocultures showed that the national features of the same fairy-tale text are manifested at the compositional-plot and semantic levels. Differences in the perception and interpretation of the fairy-tale text by representatives of linguistic cultures are caused primarily by differences in sociocultural values and standards that have a direct impact on the formation of worldview and assessment.

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