

COMPARATIVE ANALYSIS OF ENGLISH AND UZBEK MYTHOLOGICAL - NARRATIVE WORKS: HEROS AND THEMES

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Abstract

The current article discusses comparison of English and Uzbek narrative folk literature including main elements of them. Topicality and main heroes of folklore are on priority while investigating any folklore genres. Folklore studies the genres of folklore in three literary rounds. It covers a variety of genres.

Keywords: mythology, narration, folklore, female heroes, generalizations, spirituality.

Mythological narrative works differ in the nature of their depiction of reality. While the epic objectively reflects reality in a plot-narrative form, the lyric subjectively describes a person's impressions of reality, his inner experiences; and drama reflects the scenes of life through the speech and action of the characters. According to Professor B. Sarimsakov, three types of literature can be applied to folklore works, but these three literary types do not fit, only folk proverbs, riddles, various sayings, applause and curses should be studied separately.

In the most ancient literary monuments of many peoples, such as myths and legends, in fairy tales - there are similarities: this aspect is more the highest perception of man and his great, glorious mission on Earth. Heroism, intelligence, nobility, goodness, beauty are reflected in the hymns. Scholars rightly point out that myths have served as a unique source in the development of scientific ideas, in the emergence of philosophy, literature, fine arts, sculpture, architecture, music, theater. The most ancient fairy tales describe various folk customs, traditions, tribal customs. Or they can be traced back to the plot (reality) of primitive myths.

Common features of ancient Uzbek and English epics. When we look at modern Uzbek literature (for example, in modern literature, in sonnet poems), we notice that there are buds of Western literature, as well as in the features of modern English literature that are typical of the East (for example, in works using zertsal art). Naturally, this shows that the literature of both the peoples of the West and the East is interconnected and interconnected. It is no secret that English and Uzbek literary relations are getting closer day by day. The fact that the translation of English works into our native language, as well as Uzbek works into English, has been on the rise since the second half of the twentieth century proves our point. On the basis of these works and the peculiarities of

the heroes depicted in them, the distinctive features of a particular nation, as well as generalizations and comparisons with the heroes of other nations, we look at the commonalities of the peoples of the world and Uzbek folk art. One of the first surviving examples of the Anglo-Saxon epic, which originated among the Germanic tribes who immigrated to Britain in the eighth and ninth centuries, is the Poem of Beowulf. It is necessary to pay attention to the historical conditions in which the works were created, the social needs of these works, as well as the reasons for their existence.

In Uzbek folklore, Rustam, who is loved and revered by the people, is also one of the monumental images of heroic epics, a typical symbol of national heroes, which was later reworked in oral and written literature. The first works about Rustam were created in the Sogdians, and later became widely known in Central Asia, Iran, Afghanistan and other eastern countries, becoming one of the favorite heroes of the people. Rustam is embodied in the works of all nations as an incomparable power, savior, invincible hero. He matures in fights and battles, becomes an immortal hero. His heroism is based on the ideas of the ruthless struggle between good and evil, which has been mentioned for centuries. The image of Rustam was first depicted in the struggles with the giants (symbol of evil), then it came to life, in the struggle for peace, happiness and freedom of the people, against the invaders, tyrants. Many works of art in various genres have been created about Rustam. The great poet Firdavsi in his famous "Shohnoma" also described Rustam as the protagonist and achieved his longevity. The spiritual monuments preserved from our people to us show that the peoples of ancient Central Asia have a very rich and historical oral art and a variety of epics. At the same time, the existence of cultural ties with other peoples reflects the fact that they have contributed to the enrichment of their literature and spirituality.

Additionally, among mythological characters women characters also play an important role. In British and Uzbek literature we can come across a great many examples of women mythological characters that are both positive and negative. For instance, in Irish literature there exists a woman creature named the Dearg-Dee. Though vampires have fallen from grace in the 21st century, Irish literature has its own deliciously creepy vampire story. Legend says that the Dearg-Dee was once a beautiful woman who killed herself in order to avoid an arranged marriage after falling in love with a peasant boy. After the funeral, she rose up from the grave and killed her family for forcing her into such a miserable state. One of the famous British woman folk heroes is Boudica. She was a queen of British Celtic tribe who led the war against Roman Empire. Boudica was known by several versions of her name as different authors used different names in their works. For instance, Raphael Holinshed used the name Voadicia in his works, while Edmund Spenser calls her Bunduca, in one of the popular Jacobean play she was named as Bonduca. Yet, from the 19th century until the late 20th century, the most common

version of the name Boadicea was used. Boudicca is considered to be from royal descent that had very strong appearance. According to Cassius Dio's description, she was tall with brown hair hanging down to her waist but with harsh voice and piercing look. She usually wore a large golden necklace, a tunic and a cloak fastened by brooch.

Most Uzbek women mythological characters are good-willed, sympathetic characters. One of such characters is Ambar Ona. She was Khakim ota's wife and was not well-known out of Khorezm oasis. Ambar Ona was women patroness of women and women's affairs. There exist legends about her wandering throughout the valley in search of her lost son Khubbi kHodja (a typical mythological character of birth and fertility). Mostly, midwives, felons and shamans asked her for help. Several rituals connected with Ambar Ona is connected with floods which occurred in Amudarya (the longest river in Central Asia). Ships sailing in Amudarya had a bow with the head of Ambar Ona who patronized them during their sails. Moreover, the content of the legends connected with Bibi Mushkilkusho is close to a myth about Bibi Seshanba (Miss Tuesday). In Uzbek and Tajik mythology, she is a patroness of family happiness as well as spinning and weaving. The word "Seshanba" denotes the day of the week, Tuesday. Her image can be compared to character from a fairy tale about Cinderella where the poor girl is helped by a kind gracious woman. In Turkish mythology there is an image of Pershenbe Kari (Woman Thursday). The ritual which is celebrated every Tuesday is still kept in some regions of Uzbekistan.

Conclusion

A person with a high level of national consciousness and national pride, of course, understands the importance of interethnic social, economic, political, cultural ties, which is a factor that determines the right way of life of people in a human society. Hence, the strength of interethnic relations is at the level of historical necessity for the development, growth and prosperity of the culture inherent in each nation. Cultural-socio-political-economic ties between the English and Uzbek peoples, and even the survival of the names of the heroes of the work, have historical roots. In this sense, it is gratifying that in recent years the respect for the spiritual monuments and traditions created by our people, the interest in studying the rich, scientific heritage of our ancestors is growing in foreign countries. Recognition of the spiritual values of each nation by other peoples is an expression of deep respect for the history and culture of this nation.

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