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## COMPARATIVE-ANALYTICAL STUDY OF THE MAGIC MOTIF IN ENGLISH AND UZBEK LEGENDS: CULTURAL REFLECTIONS AND NARRATIVE STRUCTURES

**Submission Date:** November 09, 2024, **Accepted Date:** November 14, 2024,

**Published Date:** November 27, 2024

**Crossref doi:** <https://doi.org/10.37547/ajps/Volume04Issue11-22>

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### ABSTRACT

This article provides information on the stories and symbols in Uzbek and English myths. By comparing them, we can see how they reflect the beliefs and history of each culture. The article explores themes like heroism, morals, and community, showing how they are seen differently in each culture but also connect us as humans. The article highlights how studying myths helps us understand different cultures and promotes mutual understanding and communication between cultures.

### KEYWORDS

Stories, symbols, culture, heroism, morals, community, myths, mutual understanding, communication.

### INTRODUCTION

Uzbek and English folklore is unique, as it offers insights into the people's worldview, thought processes, and historical traditions and culture. This type of information is found in folklore and

ethnographic sources, primarily through legends and fairy tales. To effectively identify and reconstruct the symbols and roles of mythical characters, it is crucial to consider a broad spectrum of mythological imagery.



When we refer to a mythological text, we are describing it as "a text that operates in different styles of daily, semi-ritual, and ritual discourse, offering insights into demonological phenomena and expressed through specific thematic, linguistic, and situational formats".

Main part. There exists a variety of dialectal and local expressions of demonological figures. Notably, characters such as "Jin" and "Ajina" hold significant importance in Uzbek folk art. Demonic representations often manifest similarly in folklore, sharing a common origin in the word "in" and being especially prevalent in Eastern cultures. In folk tales, these beings are portrayed as possessing magical abilities, and although they can exert control, they are also independent entities capable of choosing to either help or harm humans and their surroundings. This duality in their nature connects them thematically to demons. In examining the depiction of demons and Satan as integral components of the demonological framework within Uzbek visual arts, it's important to note that the portrayal of Satan is not fully realized. In early English visual arts, the first representations of Satan show him holding scales, while later depictions illustrate him cunningly tilting the balance to favor the weighing of a soul's evil deeds against its good. This imagery was later explored in the works of S. Rosa. During Anglo-Saxon times, people thought Lucifer, Satan, and the devil were the same, and they were also linked to the

serpent in Genesis and the dragon in Revelation. However, in Anglo-Saxon beliefs, they started to see a difference between Satan, who is trapped in hell, and the devil, who is more active in causing evil. They believed that the devil was the one who tempted people the most. Most mentions of the devil in Old English seem to represent a symbolic idea of evil thoughts and the temptation to do wrong. The devil's character is described in detail in books, plays, and stories, and is seen in local fairy tales. In Christian stories, the devil is shown as a vivid and personal figure, even when its role is not clear. The devil is often linked with hell in these stories. God did not forgive the angels who sinned. Instead, He sent them to hell and put them in chains of darkness until judgment day.

Anyone who has experience collecting folklore knows that the first challenge is understanding the meaning behind the first name. The Eram gardens, located near Mount Kofi Kof, were the setting for the "Pari" story. One notable aspect of the character is their ability to transform in both appearance and nature. In stories, mythological figures often have human-like qualities. Fully analyzing diffusion, functional aspects, and mythological changes solely through the plot is not feasible. The concept of "Pari" is linked to the beliefs of ancient societies. The inclusion of this character in folklore greatly impacts folk mythology. Researcher O. Karimov thinks that there are over 170,000 mythical creatures, each with its own job, usually being mean



but sometimes being nice (like seeking revenge, wanting to live forever, loving, causing harm to someone physically or mentally, or making someone go crazy.) These mythical beings are often shown as looking human, showing how they have both good and bad sides. According to this story, the mythical being called "Pari" is connected to the idea of an angel. Angels came from beams of light, where there were also creatures called "Jin" along the way. Over time, people started mixing up the idea of "Pari" with these creatures based on stories and legends. The character of "Pari" is strongly connected to the character of "Suv Parisi", a mythical figure linked to water. They are often found in seas, oceans, rivers, and different bodies of water. Many stories among people talk about this character, who is said to have two sides to their personality. D.K. Zelenin observed that they had very attractive looks when studying Slavic mythology. Mermaids can be both scary and helpful creatures. They can scare people at night, lead them into dangerous situations, and even cause storms. On the other hand, they also protect fields and help crops grow. One noticeable thing about them is their unique faces. In Uzbek stories, they talk about how these creatures are really pretty and charming, but in Russian stories, they don't mention anything about their looks being attractive. In English stories, mermaids have two sides to them. They can sometimes represent bad things or warnings, but the name itself means "sea and girl" in Old English. This shows how closely linked they

are to water. In English folklore, there are different names for mermaids like ceasg, ben-varrey, and selkies. One of these names is "suv parisi." A mermaid and a marmaid are both mythological characters that share some similarities in their physical and mental traits. All mythological characters typically have a connection to water and possess dualistic qualities. Despite these similarities, mermaids and marmails serve different roles and have distinct appearances. In Uzbek folklore, mermaids are portrayed as beautiful creatures, while in Slavic folklore, they are often depicted as old women with unattractive faces. This shows that these characters are unique subsystems within mythology.

RESULTS. Comparing different myths involves looking at them from different angles, like studying stories, cultures, and history. By doing this, we can see how each story began and changed over time, understand what each part of the story means, and see how these stories are similar or different in different cultures. This helps us see what themes all people share and what makes each culture's stories special. The classification categories are Heroes and Villains. Heroes are important characters in myths who show cultural virtues and have a big impact on the story's morals and structure. Villains are characters that create obstacles or moral conflicts in the myths. Mythical creatures are creatures that aren't human but represent things like nature, lessons, or fears. Symbols are things like



objects or signs that have special meaning related to what a culture believes in.

## CONCLUSION

We chose mythological pictures and ideas to compare different cultures. We looked at ones that are important in their stories and show up a lot in their folklore and books. We picked them based on how long they've been around, how important they are to the culture, how often they show up, and how different people understand them in each culture. These pictures and ideas help us see the basic stories of each culture and how they've changed overall time.

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