



## A COMPARATIVE ANALYSIS OF UZBEK AND BRITISH FOLKLORE: EXPLORING THE CONCEPT OF “SUPERNATURAL”

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### KEYWORDS

the concept of “Supernatural”, Uzbek folklore, British folklore, folkloric traditions, cultural narratives and beliefs, myths, legends

### ABSTRACT

This article defines the concept of “Supernatural” in Uzbek and British folklore by a comparative analysis of each country’s mythologies, cultural narratives and beliefs. The article explores the ways in which supernatural entities and events are portrayed in various traditions, and the cultural significance that they have, drawing from an extensive array of myths, stories and customs. There are some intriguing similarities between Uzbek and British folklore’s portrayal of the supernatural, despite from their differences in geography and culture, which reflect universal values of human experience and imagination. We can find out more about the continuing fascination with the supernatural and how it forms cultural identities and narratives in a variety of countries through studying these folkloric traditions. Furthermore, the combination of abstract-idealistic and realistic imagining of the world is another feature of folklore, which is considered one of the main parts of expressing the notion of “Supernatural”.

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## **Introduction**

In many genres of folklore, including folk tales, historical and lyrical songs, both reality and the protagonist are expressed realistically. In many works of folklore genres, the principles of artistic depiction of the hero are common. The people recognize only a hero who has ideal qualities and can follow the masses. That is why the heroes in folklore are incomparably idealized. In the works of folklore, the positive hero is shown not in psychological characteristics, as in the written literature, but in separate scenes of his life, his behavior, actions and activities.

In Uzbek folklore, stories of mystical creatures, spirits and supernatural phenomena are common, which has its roots in the country's rich historical and traditional heritage. The world of myths and legends of Uzbekistan is very colorful and rich. It is the world, where the folk stories mix with history and the legends become the source of truth. For example, Shirak, Tomiris, Jaloliddin Manguberdi were historical personalities, whose great feats became the legends. Life of such great people as Tamerlane also is covered with many myths, which both frighten and fascinate us ever since. These otherworldly entities are frequently portrayed as both kind and evil, having a significant impact on the lives of common people.

Deeply rooted in Celtic, Anglo-Saxon, and Christian traditions, British folklore presents a wide range of supernatural entities and occurrences. The supernatural is present in every facet of British culture, from the naughty fairies of Celtic mythology to the spectral apparitions of English ghost stories. Legends of haunted castles and cursed things add to the complex fabric of supernatural beliefs, while creatures like the fairies, elves, and dragons occupy the landscape of British myth.

The article aims to discuss, analyze the meaning and the role of the concept of "Supernatural" by comparing Uzbek and British folklore and show the importance of legends, myths and historical entities in expressing the nation's identity, history, lifestyle, customs and traditions by the term Supernatural.

## **Literature Review**

A comprehensive exploration of the concept of Supernatural in folklore requires a multidisciplinary approach, drawing on research in anthropology, folklore and cultural studies and comparative mythology. A number of scholars have studied the complex patterns of supernatural beliefs and their cultural importance by exploring into the vast tapestry of world folklore. Important observations about Uzbek culture, customs, and oral traditions can be found in the journals and writings of scientists like A.A. Kushakevich, N. Lyapunova, A. Vasilev, and A.N. Samoylovich. He describes, for instance, folk music, jokes, pastimes, and festivals; he also includes some oral drama and fairy tale aspects. It is noteworthy that N.P. Ostroumov collected and published Uzbek folktales, riddles, proverbs, sayings, and oral theatre pieces. His efforts in this subject have made a significant contribution to the objective study of Uzbek folklore, notwithstanding his initial missionary

aims. During the same time, certain Uzbek folktales gained international recognition. An essential role in this was played by the Hungarian scientist and traveller H. Vamberi. In the textbook "Chig`atoy tili darsligi," which was published in Leipzig in 1867, he translated more than a hundred folk proverbs and passages from the epic "Yusuf va Ahmad" into German with Uzbek text. He released the complete Khorezm translation of the epic "Yusuf va Ahmad" in 1911. Manuscripts of folk epics started to surface in the nineteenth century, thanks to the efforts of bakhshis, book enthusiasts, and folklore enthusiasts. Folk epics and fairy tales were translated or reworked to produce these publications. Such works include "Hikoyati Go'ro'gli sulton", "Yusufbek va Ahmadbek", "Tulumbiy", "Chor darvish", "Rustami doston", "Tohir and Zuhra", "Oshiq G'arib va Shohsanam". , "Sanobar", "Bo'zo'g'lon", "Bahrom and Gulandom", "Aldarko'sa". Similarly, researchers of British folklore such as Briggs (1976) and Simpson (2002) have made substantial contributions to our knowledge of Supernatural in British culture. Their research spans a broad spectrum of subjects, including the genesis of fairy tales and the development of ghost stories in English literature. By carefully dissecting historical records, literary works, and collections of folklore, these academics have uncovered the complex web of supernatural beliefs ingrained in British cultural heritage. Moreover, comparative folklore studies like those of Dundes (1984) and Thompson (1955) have shed light on the common themes and motifs present in folktales all throughout the world. These studies provide a comprehensive understanding of the emergence, evolution, and intersections of supernatural beliefs with broader cultural phenomena by analysing similarities and variations across cultural boundaries.

### **Data analysis**

The data analysis phase of this research involves uncovering important themes, motifs, and supernatural narratives, a thorough analysis of the gathered folklore sources from Uzbek and British cultures. A combination of qualitative and comparative methods were used in the analysis, which focuses on the folklore's cultural background and content.

There are three literary rounds in which folklore analyses its genres. The concept of tour has a wide meaning. It includes a wide range of genres. The way that different species represent reality varies. While the epic objectively reflects reality in a plot-narrative form, the lyric subjectively describes a person's impressions of reality, his inner experience, 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. It is essential. Accordingly, the scientist divides the composition of genres of Uzbek folklore into the following types:

1. Epic: legend, narration, legend, fairy tale, epic, folk, historical song, anecdote, lof;
2. Lyrics: love songs, ceremonial songs, labor songs, lapars;
3. Drama: oral drama, comedy, puppetry, askiya;
4. Special type: simple sitting applause, curses, insults, proverbs, sayings, riddles and other phrases. Tradition is a product of folk art. It has its own socio-historical sources.

There are similarities found in the oldest literary works of many cultures, including myths, folklore, and fairy tales; these represent a higher understanding of humanity and its magnificent purpose on Earth. The hymns exhibit heroism, wisdom, dignity, goodness, and beauty. Scholars correctly point out that myths have been a special source for the creation of philosophy, literature, fine arts, architecture, music, and theatre, as well as for the development of scientific theories. The earliest fairy tales depict a variety of folk, tribal, and traditional behaviours. Alternatively, they can be linked to the storyline (reality) of prehistoric mythology. As human society evolved over time, children eventually "mastered" fairy tales and myths (or, alternatively, adults would show children the best things they had created for themselves), and later, among the greatest works of literature ever written, "Robinson Cruzo ", " Gulliver ", and "Gargantua ".

Folklore's earliest manifestations are known to have originated in prehistoric societies, reflecting the customs and quirks of the people living there. This made the structure, storyline, imagery, and motivations of folkloric pieces more stable. Folklore has always existed in accordance with these global aesthetic standards, and the people have developed an aesthetic sense over the years.

The two primary categories of Uzbek folklore are Askiya and Lof. Character features of similar genres vary throughout many countries. This characteristic can be explained by the distinctiveness of folklore, which is a reflection of each country's past, present, and religious beliefs as well as its dreams and worldview. The only historically established creative system, which is predicated on intricate and singular relationships and interactions of various work kinds, is the set of all genres found in Uzbek folklore. One of the most significant rules governing the evolution of folklore is the creation and maintenance of a genre system.

### **Discussion**

The system of English and Uzbek folklore genres is based on three main factors: first, the universality of their artistic and ideological principles; second, the historical development of their relationships; and third, an analysis of the emergence of genres in relation to their shared historical destiny. We found the following similarities in our analysis:

1. Generality of ideological and artistic principles in the genres of English and Uzbek folklore. Each genre, despite its distinctive features, also has commonalities, which make them subject to a single system. These are:

a) all genres of English and Uzbek folklore are ideologically common, and all of them express the life, psyche, dreams, joys and sorrows of the people. The folklore of both nations aims to depict the psyche of the people;

b) the interaction between folklore genres is also reflected in their similarity in the reflection of reality. Each genre, by its very nature, represents a particular aspect of life. For example, genres in a particular group reflect the history of a nation: epics, historical songs, legends, and myths. While lyrical songs reflect personal human experiences, proverbs and

sayings reflect the lessons learned from the people's moral views and life experiences. These features can also be seen in the oral traditions of both nations;

c) the ideological commonality of folklore genres, as well as the commonality of their function in the expression of reality, which created in them the similarity and commonality of the theme, plot and heroes;

d) folk aesthetic principles are also common for folklore genres: simplicity, brevity, conciseness, plot, poeticization of nature, ensuring the accuracy (positive and negative) of the moral assessment of the heroes;

e) genres of folklore are interrelated with the general system of artistic means: symbols, figurativeness, peculiarities in quality also form a certain system.

2. Commonalities between genres. The interaction of genres is a very complex process, which takes the form of interaction, coherence and mutual enrichment.

a) Genetic relationship of genres. The main feature of genetic communication is the role of the source in the emergence of each genre in folklore. For example, in Uzbek folklore, folk tales were the source of some examples of the epic genre, and in turn, the genre of historical songs emerged on the basis of epics. According to opinions in folklore, the proverb emerged as the final conclusion of the narrative; The same can be said of English epics, but historical song is often replaced by a historical process in English folklore;

b) the occurrence of a work of one genre in the composition of a work of another genre. This feature of folklore can be seen in the fact that the genre of proverbs can be found in epics, fairy tales or songs. And in some fairy tales there are riddles as a condition for testing the intelligence of the protagonist;

c) the occurrence of one work in several genres. The long-term existence of genres allows them to merge or move from one work to another.

3. The principle of similarity of genres of English and Uzbek folklore in historical destiny. Genres of Uzbek folklore did not appear suddenly and simultaneously. The most ancient genres of folklore - myth, legend, narration, songs based on word magic, as well as seasonal ceremonial songs, followed by fairy tales, epics, proverbs and riddles, followed by anecdotes, folk dramas, askiya, genres such as historical song. Historically, the system of genres of Uzbek folklore, formed in this way, has developed, improved and even underwent extinction. The genres of English folklore also developed, first of all, from myths to epics, from epics to fairy tales, from fairy tales and epics to historical and romantic songs.

One type of folk prose seen in folklore is the fairy tale. Yes, there are a few brief lyrical poems included in fairy tale texts. However, this is a fairy tale. There aren't many instances where fairy tales don't have a unique influence. The term "mature" is used to describe the genre in M. Kashgari's "Devoni lug'atit turk". Among the modern-day population are also Iron, Matal, Fairy tale is what words like varsqa signify. Fairy tales are imaginative depictions of individuals through domestic, adventure, and life experiences. Another aspect of folk tales that can be described is their popularity and vitality. Folktales from Uzbekistan M. Afzalov, F. Abullaev, B. Karimov, Scholars like K. Imamov, H. Egamov, the daughter of

Khamrobibi Umarali, the son of Hasan Khudoiberdi, the son of Husanboy Rasul, and Nurali Nurmat have all researched and examined them. His son is only one example. Folks, fairy stories can be categorised in the following ways:

1. Tales about animals.
2. Magic tales.
3. Life stories.

### **Conclusion**

The concept of supernatural crosses national and cultural barriers to become woven throughout eras and continents in the fabric of human imagination. We learn more about how the supernatural creates cultural narratives, influences societal ideas, and continues to capture the human mind through an examination of Uzbek and British folklore. Stories about the paranormal have always been a part of human culture, whether they are told on the bleak steppes of Uzbekistan or the foggy moors of Britain. Lastly, folklore, as a result of human creativity, has played a distinctive role in the advancement of global literature. Oral art concerns have a prominent role in the histories of peoples and nations. Folklore is self-enriching, as evidenced by the commonalities within its genres, the complementarity of genres, and the interdependence of principles. Without mentioning the proximity of the two continents, two cultures, or the two nations, we have examined the similarities and commonalities between the oral traditions of the English and Uzbek peoples in this research, and we have based our opinions on these findings.

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