

COMPARATIVE ANALYSIS OF LINGUACULTURAL FEATURES OF ENGLISH AND UZBEK FAIRYTALES (BASED ON THE PLOTS OF “TOM THUMB” AND “NOHATPOLVON”)

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ABSTRACT: *The paper examines linguacultural characteristics of English and Uzbek fairytales. The relevance of the study is determined by great interest of linguistic science to the issues of national and cultural specificity of folk texts, which is caused by peculiarities of historical development, beliefs, traditions and customs of people. The objective of the study is to reveal traditional and cultural characteristics of the English and Uzbek tales by means of their linguacultural analysis which is based on the plots of the similar fairytales in two languages. This paper is divided into two sections. The first section examines linguacultural features of the literary tales in two languages. They are characterised by the variety of lexical and stylistic means and a diversity of characters and plots. The second section gives an overview of differences and similarities of fairytales of two different western and eastern cultures. The results of the investigation can be effectively used for a further profound comparative analysis of sociolinguistic and linguacultural features of English and Uzbek tales.*

Keywords: *linguocultural analysis; worldview; folk tales; literary tales; stylistic means; grammar; adaptation.*

In the process of globalisation that inevitably leads to mixing up cultures, it is of vital importance to save national and cultural identity. Not to disappear in a melting pot of nationalities, one should know more about his/her roots. The wisdom of people, their world outlook, traditions, and beliefs are expressed in tales. Fairytales stimulate imagination, creativity, and critical thinking skills, while also providing comfort, escapism, and teaching empathy. The moral lessons and values portrayed in fairytales can be applied to real-life situations, making them valuable tools for personal growth and development. We have also revealed male gender preference in folk tales. By incorporating fairytales into reading habits, readers can experience the transformative power of these timeless stories. Thus Albert Einstein once said “*If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales.*” Also, fairy tales as a part of the folk narrative genre system, always serve for the development of literature, cultural exchanges, and importantly play a great role in the good raising of the young generations. Learning fairy tales from the scientific point of view is as important as its spirituality and ethical values. Comparatives studies can give us more access to learn the texts of fairy tales for which Uzbek and English nations, like others, have their own cultural and scientific aspects.

Nowadays these traditional stories are widely used in English language learning process. Thus, Bocharnikova and Eremina (2017) claim that “a travel to the land of fairy tale” is an effective unconventional form of training, which makes it possible to introduce integrated lessons

by means of combination of teaching literature and English.¹⁶ At the same time, Gómez (2010) discusses the ways of teaching grammar and vocabulary in the meaningful context provided with the story. Meanwhile, tales are used as a way to introduce students to the British culture.¹⁷ Constantinescu (2016) insists on the usage of translational strategies and techniques that render the cultural dimension of the source text in order to give the young readers access to a foreign culture. In recent years there has been a growing interest in the interdisciplinary approach to investigations in linguistics. Due to this, the aim of the paper is to reveal national and cultural peculiarities of the tales by means of their linguocultural analysis. To achieve this goal, we tried to solve the following tasks: 1) to investigate linguocultural features of the British and Uzbek literary tales; 2) to study the plot of similar traditional tales. The materials of our analysis are based on the traditional English and Uzbek fairytales. . Based on the approaches of Archer Taylor, Stith Thompson, V.Propp, I.Kruk, I.Amroyan, A.Kreatov, J.Eshonkulov, and Sh. Turdimov, we analyzed two nations' traditional fairy tales and tried to identify the tales among Uzbek and English fairy tale fond which can present a similar plot.

Linguacultural specificity refers to the unique relationship between language and culture. It recognizes that language and culture are intertwined and that they influence each other in complex ways. Linguacultural specificity acknowledges that language is not just a tool for communication, but it is also a reflection of the culture in which it is used. For example, different cultures may have different ways of expressing politeness or respect through language. The linguistic characteristics of fairy tales from different cultures contribute to the rich tapestry of world folklore, showcasing the diversity, creativity, and universality of human storytelling traditions.¹⁸ By exploring the linguistic nuances of fairy tales from varied cultural backgrounds, we gain a deeper appreciation for the interconnectedness of global storytelling traditions and the enduring power of narrative to transcend linguistic boundaries and cultural divides. Also, by understanding the cultural nuances of a language, learners can communicate more effectively and avoid misunderstandings.¹⁹ It also helps learners develop a deeper appreciation and understanding of the culture associated with the language they are learning. Fairy tales are deeply rooted in culture, drawing upon the beliefs, values, traditions, and customs of a particular society. Cultural features play a significant role in shaping the themes, characters, settings, plots, and moral lessons found in fairy tales. Here are some ways in which English and Uzbek fairy tales vary in terms of their linguistic features:

- **Vocabulary and Idioms.** Fairy tales from different cultures often incorporate distinct vocabulary, idioms, and expressions specific to their language and cultural context. Phrases like *"lived happily ever after"*, *"murod maqsadlariga erishipti"* and magical spells *"Abracadabra"*, *"Kuf suf"*
- **Narrative Structure:** British fairytales favor linear storytelling with a clear beginning, middle, and end, while Uzbek ones employ circular or episodic structures that reflect different

¹⁶ Bocharnikova, A.S., Eremina, S.A. (2017). Fairy Tales at Secondary School English lessons. Philological Class, 48 (2), 57-62

¹⁷ Constantinescu, M. (2016). Translating Children's Stories – Reflections and Practices [E-Reader Version]. Retrieved November 8, 2017 from http://www.scielo.br/scielo.php?script=sci_arttext&pid=S2175-79682016000100155

¹⁸ Akimenko, N.A. Linguocultural characteristics of the Anglo-Saxon fairy tale discourse [Text] /. - Elista: Publishing house Kalmik University, 2013

¹⁹ Kretov A.A. Fairy tales with the recursive structure| Toronto Slavic Quarterly|- Academic Electronic Journal in Slavic Studies.Toronto,2003 <http://sites.utoronto.ca/tsq/15/kretov15.shtml>

storytelling conventions. In "Tom Thumb", the tale begins straightly with the birth of main hero whereas in "Nohatpolvon" it happens in the middle after the evidence in the family he was born.

- **Character Names and Descriptions:** Characters in fairy tales are often given names and descriptions that bear cultural significance and reflect local naming conventions, traditions, and beliefs. For instance: *English* "Tom thumb"- thumb sized boy and *Uzbek one* "Nohatpolvon" which means strong pea size guy.

- **Symbolism and Imagery:** Cultural symbols, such as tools, plants, colors, and objects, may carry specific connotations and associations that resonate with audiences from that cultural background. For instance: *scythe* from "Tom Thumb", is usually kept in the countrymen's house. While *gurzi* in "Nohatpolvon", is used by strong and brave men.

- **Language Register and Style:** Western cultures may employ formal or archaic language in their fairy tales to evoke a sense of tradition and authority, while Eastern countries may use colloquial or vernacular language to connect with contemporary audiences. *Tom cried out from the inside of the wolf, "My dear wolf, I can tell you where to get a splendid meal!" - "Where is it to be had?" asked the wolf.*

-Ota, menga cho'yandan qilingan bir gurzi keltiring,-debdi. Chol temirchining oldiga borib, bir gurzi qildiribdi va inqillab-sinqillab arang uyga olib kelipti.

- **Humor and Wordplay:** Humor and wordplay are common features of fairy tales across cultures, but the types of humor, jokes, puns, and word games employed can differ based on cultural norms, comedic traditions, and linguistic conventions. Cultural-specific humor and wit can add layers of meaning and enjoyment to fairy tales for readers familiar with that cultural context. *"The wolf was angry and hungry" (Wise donkey); "Qarg'a qaqimchi ekan, chumchuq chaqimchi ekan"*

- **Dialogue and Cultural Etiquette:** Dialogue in fairy tales reflects the cultural etiquette, social norms, and communication styles of a particular culture, shaping interactions between characters and conveying values related to politeness, respect, and hierarchy. Differences in speech patterns, greetings, and expressions can highlight cultural diversity and provide insights into social dynamics within a story.

- **Symbolism and Allegory:** Fairy tales frequently employ symbolic language and allegorical references to convey deeper meanings and moral lessons. Symbols such as animals, objects, and colors may carry metaphorical significance that adds layers of interpretation to the story. Fairy tales often incorporate vivid and imaginative descriptions of characters, settings and events to immerse readers in a fantastical world. Rich sensory details, colorful imagery, and evocative language bring the story to life and engage the reader's imagination. Fairy tales utilize symbolic imagery, allegory, and cultural icons to convey deeper meanings and moral lessons that are resonant with the cultural traditions and values of the storytellers. Symbols such as animals, plants, colors, and objects carry specific cultural associations and significance. In English fairytales **rose** symbolizes love, perfection and beauty. **Stork** in Uzbek fairytales means friendship, peace and wealth. As for examples: in "Tom Thumb", a wolf (greedy and stupid animal) "Nohatpolvon" quzg'un (raven) means darkness and death.

- **Ritualistic Language and Ceremonial Elements:** Some fairy tales incorporate ritualistic language, ceremonial elements, and incantations that are integral to cultural practices, ceremonies, and religious beliefs. These linguistic features evoke a sense of mysticism, spirituality, and tradition that speak to the cultural heritage of the story.

The comparative analysis of "Tom Thumb" and "No'xat Polvon" highlights the shared themes of intelligence, resourcefulness, and the triumph of the underdog in both English and Uzbek folklore. Through these timeless tales, audiences are reminded of the power of wit and courage in overcoming obstacles and achieving victory, showcasing the enduring appeal of stories that celebrate the resilience and ingenuity of the human spirit.

Studying Uzbek and English tales comparatively is significant for further researches of other nations' fairytales. We are all fond of fairy tales. Our parents and grandparents used to tell us fairy tales, they tried to show us the national wisdom and beauty of our mother tongue. This helps us to understand other cultural values, national symbols and beliefs better.

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COMPARATIVE ANALYSIS OF DATIVE CONSTRUCTIONS IN THE KARAKALPAK AND ENGLISH LANGUAGES

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The dative case in Karakalpak corresponds to the English Nominative case with the preposition "to" or without it and usually precede dative verbs like: *beriw* (to give), *jónetiw* (to send), *aytiw* (to tell), *uzatiw* (to hand), *satiw* (to sell), etc. The words in the dative case indicate the direction of the subject to someone or something and answer questions: kimge? – to/for whom?, nege? – to/for what?, qayaqqa? –where? Karakalpak dative construction *Olar Laurağa priz berdi* is normally conveyed in two ways in English as in:

They gave **Laura** a prize (without a preposition).

They gave a prize **to Laura** (with a preposition).

The dative case in Karakalpak is formed with the help of special endings: *-ğa/ge*, *-qa/ke*, *-na/ne*, *-a/e* and their meaning is the same as the meanings of the English prepositions *to* and *for*: *balaga* – to a child, *balalarga* – to children.