

A TYPOLOGICAL STUDY OF THE PLOT LINES OF UZBEK AND JAPANESE FOLK TALES

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ABSTRACT:

The article compares "Emerald and Precious" and "Beautiful Otikubo" from Uzbek and Japanese folk tales. Their commonalities and peculiarities are analyzed using cultural-historical, comparative, hermeneutic methods.

KEYWORDS: Fairy tale, "Emerald and Precious", "Beautiful Otikubo", comparative analysis, commonality, mobile plot.

INTRODUCTION:

Folklore is a valuable national heritage of every nation. It reflects the age-old dreams and thoughts of many generations. The fairy tale genre, which occupies a special place among the colorful genres of folklore, is one of the most ancient, popular genres. Ancient traditions, rituals, and myths played a decisive role in the emergence of the fairy tale. The establishment of fairy tales as an independent genre dates back to the period when real events and phenomena, the primitive notions about the universe, were expressed. The artistic interpretation of real events and happenings gave rise to epic motifs in the composition of the fairy tale. The first examples of fairy tale motifs were of educational and didactic nature and later acquired a social and everyday significance. Each motif is based on imaginary and vital fabrications.

Japan is a rich country in fairy tales. His tales have long been popular not only among the Japanese people but also among the peoples of other countries. The plotlines, themes, and, most importantly, the main idea of Japanese fairy tales - the struggle between good and evil -

bring them closer to Uzbek fairy tales. It is known that these features are peculiar to all folk tales, and they formed the core of oral creation. The clash of the two main forces, the good and the bad, is the force that drives all means at the same time as the struggle. Magical tales are one of the most common types of fairy tales in both Japan and Uzbekistan. One of the great scholars who studied the peculiarities of magical tales V.Ya.Propp explored a unique method of analysis. This method is based on the structural analysis of plots and is supported by world science. Accordingly, there will be constantly fixed tasks within the plots of magical tales. The tasks are proportional to each other, forming a sequence of actions in the fairy tale, and within them, a certain fairy tale plot develops. Of course, it is doubtful that all the tasks will be in one fairy tale, some will fall in one or another fairy tale, and in return, the plots of fairy tales will be different. Yet the magical tale does not go beyond the compositional structure: Separation, prohibition, breaking the covenant, grief or departure of the protagonist, trial, capture of the magical object, struggle and victory, elimination of grief, return, persecution, deliverance, the punishment of evil, wedding, and so on. The enumerated aspects form the core of the plot of the magical fairy tales. The application of the analytical method allows the implementation of a voluntary approach to the analysis of the fictional text, which is appropriate in this work. We also need a holistic study of the internal structure of a magical fairy tale without compromising its integrity; Identify the social principles of the emergence of magical tales of

the peoples of Uzbekistan and Japan in the past; allows clarifying the reasons for certain commonalities and peculiarities between Uzbek and Japanese magical tales. Thus, among the works belonging to the genre of fairy tales, magic fairy tales differ in structure and composition. Aarne Tampon suggests classifying fairy tales by plot. According to him, magic tales are divided into the following types: strange rival, strange wife, strange task, strange helper, strange object, strange power or science, and other magical tales. However, in the analysis, it is difficult to determine where a plot ends and which begins, since strange helpers, strange objects, or strange tasks are found in almost all fairy tales. In the magical tales of both countries, birds and animals take part and inform the heroes of the danger, often contributing to their victory. There are also castles, paradise gardens, magical and mysterious islands, wells, caves, etc., which appear in the blink of an eye and disappear so quickly. Magic items also take part in the fairy tales of both countries: apples, horsehair fiber, invisible hats, fast boots, ashtrays, magic rings, figures such as 3,7,40 with divine power, and more. Japanese folklorist Seki Keygo cites the following types of khankaku mukasibasan (famous fairy tales, magic tales are also of this type): marriage tales, tales about strange spouses (e.g., marriage to an animal, heavenly wife), as well as marriage trials; to be born strangely; to have innumerable riches; a strange object, brothers, a jealous neighbor (usually contrasted with the main character), an uninvited guest (mostly he is an old man and rewards the hero for giving him a place to sleep), a stepdaughter or step-son, a visit to another world, kind animals, stupid animals, tales about a man and fox. As we have seen, we have focused on the classification of magical tales by three world-renowned scientists. Scholars indeed derive national characteristics in the

classification of fairy tale plots, yet their commonalities are obvious.

Based on the above classifications, we have selected for comparison the Uzbek folk tale "Emerald and Precious" on the theme of stepdaughter and the Japanese folk tale "Beautiful Otikubo" on this theme. Both folk tales are imbued with goodness, and it triumphs over evil. A distinctive feature of fairy tales is their eventfulness, which is reflected in the fact that the story is told perfectly. It is characterized by the depiction of reality through imaginary and vital fabrications, in a form that evokes artistic pleasure in people. Both have all the qualities of folk oral art: collective, verbal, traditional, the unknown of the artist, variability. Fiction is the criterion of a fairy tale, its soul, and blood. The fairy tales that form the basis of our study have certain commonalities in terms of structure. First of all, both works are written on the same subject. Their main theme is goodness. Second, the characters and the characters that surround them also have similarities in their appearance of the social environment. Third, the final fate of the two fairy-tale heroes is the same, i.e. the wedding ends. Finally, both works alternate with the introduction, the main events system, and the introduction. Especially the introductory part, the beginning, the course of events, the endings stand out in this regard. The introductory part first demonstrates the skill of the storyteller, while also focusing on the attention of the audience and preparing them to hear the story. The beginning describes the first part of the tale. In fairy tales, the traditional beginning does not say exactly when the event took place, but rather vaguely, in a general way: For example: "Once upon a time there was a big house on the bank of a river and a thick forest on one side. The old man, his daughter, his stepmother, and his precious daughter, Kimmata, lived in this house." "Once upon a time, there lived a tunagon named Minamoto-no Dadaeri, and he had many beautiful daughters."

Both fairy tales about stepfathers and humiliated people express the characteristic features of the relationship. They tell the story of an orphan girl, a stepmother, a father, sisters (the adventures of a king, a minister, a prince, a princess, an executioner, and a courtier), and the happiness of the protagonist. The same real events are interpreted in the shell of fantasy, magic. Both tales are adventurous, with the protagonists winning through mysterious power, fantastic characters, and magic. Consequently, in plot stories related to the magic of fairy tales, the idea of our exhortation is mainly advanced. Because on their basis are humanity, diligence, perseverance, loyalty, which have been glorified since ancient times. Lies in high moral standards such as courage. At the end of fairy tales, truth triumphs over oppression and violence. This victory is achieved by a miraculous miracle and the diligence of the humiliated girls (as well as the courageous actions of the young man - in a Japanese fairy tale). Both plays, the driving force is conflict that is, a fierce struggle between good and evil, love and lust, loyalty and hypocrisy, kindness and selfishness, tenderness and violence, justice and depravity, nobility and evil. Along with this struggle, "the characters in the works are divided into two categories: orphan girls and stepmothers, their supporters and enemies.

"Emerald and Precious"

1. Emerald
2. Stepmother
3. Father of Emerald.
4. Expensive
5. The old woman in the forest
6. Neighbors

"Beautiful Otikubo"

1. Otikubo
2. Stepmother
3. Father of Otikubo
4. Otikubo's sisters
5. Usiromi Otikubo's nurse.
6. Mitieri Otikubo's lover
7. Minister and citizens.

The two protagonists of the fairy tale are Emerald and Otikubo. The image of the girls is described as beautiful both in appearance and inwardly. The nature, psyche, and worldview of all images constitute a world of colorful characters. These images are remarkable for

their vitality. They are reflected in their internal contradictions and weaknesses.

Completion of fairy tales also has a special place. As you know, the completion describes the final part of the tale. In fairy tales, the ending always ends with the image of a wedding: "Forty nights and forty days they got married, met their parents, grew up, lived their youth, and achieved their goals." An optimistic spirit prevails in the completion. Such endings are inseparable from the fable of the fairy tale, and the idea put forward in the fairy tale is expressed in the generalized form of the content: Thus the husband and wife (and Mitiyuri) lived happily for many years."

In the course of our research, we tried to make a comparative study of the tales of two peoples with similar plots in the framework of an article. In illuminating the main idea, we focused on the unique and deep, bright, vibrant aspects of the nature of the protagonists. The images in the fairy tales are measured not only by the national character, but also by the criteria of universal human character, and the individuality of the heroes is skillfully polished. The image of the heroes conformed to the logic of the character and played an important role in deepening the drama in fairy tales, increasing aesthetic sensitivity, a deeper sense of what is happening in their inner world.

There are many fairy tales with similar plots in the works of different peoples. Such tales are called in folklore "fairy tales with a mobile plot." But no matter how similar they are, they differ in terms of artistic form, interpretation of images, and means of language. These differences are also related to the compositions, the size of which differs greatly from each other. The number of verses in "Beautiful Otikubo" is three times more than in "Emerald and precious". They reflected the unique traditions, national color, philosophical and aesthetic views of each nation. Similar plots of this kind arise from the fact that this or that

nation has gone through the same path of economic, socio-historical development.

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