

## REPRESENTATION OF MYTHOLOGICAL CHARACTERS THROUGH NUMBERS IN ENGLISH AND UZBEK FAIRY TALES

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### ANNOTATION

This article discusses the representation of mythological characters in English and Uzbek fairy tales, as well as certain mythological aspects of numbers in fairy tales with the participation of these mythological characters.

**Keywords:** magic number, mythological imagination, three worlds, fairy tale plot, folklore, poetics, three pigs, The three feathers.

"Magic numbers" used in works of folk art have a certain mythological basis. In ancient times, when counting was discovered, the idea of "magical numbers" arose from the deification of certain numbers. Beliefs about numbers were updated and changed as a result of the absorption of mythological views into rituals and folklore. The value of "magic numbers" in folklore texts is shown by the fact that when one of the numbers that have been traditionally used for centuries is changed, the artistry of the work is damaged. Studying the role and functions of "magical numbers" in the poetics of folklore is one of the general theoretical issues of folklore studies. Because the same numbers are magically used in almost all the nations of the world.

"The plot of the fairy tale is also distinguished by the interpretation of magical numbers. The numbers three, seven, and forty mainly describe traditional events... Triples or doubles ensure continuity of events and events and provide a simple action in the same pattern typical of fairy tales. It is considered one of the epic means of creating a triple fairy tale composition. These signs carry a more specific, specific form and meaning in the inner types of fairy tales.

Repeating the process 3 times during the story helps to expand its content and make it clearer to the reader. But with each iteration, certain changes are made to the plot. If we take as an example the fairy tale "Ur Tokmok", which has an example in several folk folklores, the old man goes to the stork three times because of his need, and each time he receives different gifts. The third gift, separate from the first and the second, gives the old man peace of mind and an incentive to take back all his achievements and shows that the number three is significant.

We can see the separate evaluation of the number three in the example of English folk tales. Exactly, in the tale about the "Three pigs", the third pig is more intelligent and business-like than the others, and the brick house he built will withstand all disasters and help his other two siblings to survive.

Traditional numbers were considered to have mysterious power in the age of the ancient mythological worldview. Y. M. Meletinsky, V. Y. Propp noted that the number three is connected with the mythological vision of the three worlds. Komiljon Imomov describes the concept of these three worlds as the sky, surface, and underground worlds according to the primitive concept. That is, the sky is the world of gods, the earth is the world of people, and the

underground is the world of evil spirits. These words, which we encounter in fairy tales, "three roads" lead the epic hero to three worlds: **Borsa kelar - blue three conditions and three feathers, in fulfilling the condition, whichever direction the feather flies in the air, its owner will go to that direction.**

During all three conditions, if two brothers' feathers fly east and west, the youngest's castle will collapse on itself. And during the conditions he will be helped by a "magical frog". As a result, the youngest hero is appointed as the heir to the throne.

In each work, the third giant is relatively strong, it is described as a symbol of tyranny, violence, extremely powerful, terrible, evil spirits, so the third path is dangerous but has a positive end, the third hero is the strongest, or from the invisible will have power.

Such triads provide the dynamic movement of plot events and idealize the hero as an extremely powerful and brave wrestler.

So, the role of the mysterious numbers in the fairy tale is to ensure the continuity of the events in the plot, the movement of the story, and the quiet continuation. According to the examples given above, the importance of numbers in the basis of fairy tales is important for every nation, and we can find many common aspects of them in English and Uzbek folk tales.

Describing the appearance of heroes is one of the most common methods in world folklore. In Uzbek folk art, you can find many fairy tales that use this method effectively. In particular, beautiful girls in fairy tales such as "Farhod and Shirin", "Guloyim", "Ozodachehra" are described with the words "the moon has a mouth and the sun has eyes".

And the girls in fairy tales such as "Poor Girl", "Nigini Shahi Moron", "Water Maiden", "Bakht Tree", "Sitora Khan", "Undying Flower or Loyal Wife" have their own way to the full moon ("The girl with her beauty darkens the full moon") is compared.

It is noteworthy that this formula was used not only in magical and household fairy tales, but also in the fairy tale about animals called "The Mouse and the Beetle". In our opinion, the owner of these descriptions is undoubtedly a fairy. After all, fairies are often imagined in the form of beautiful women.

"Pairika" in "Avesta" is the name of a mythological character, and it is unanimously recognized by experts that it is genetically one of the archaic manifestations of the image of a fairy... For example, according to V. Herter, "pairika" in "Avesta" - is used in the sense of a beautiful woman with unnatural beauty, hetaras, an evil sorceress, that is, a fairy.

According to G. Günterg, a well-known English scientist who studied the religious views and mythology of ancient Iranians, "pairika" as the goddess of fertility is first of all related to the idea of the incarnation of feelings, i.e., the idea of resurrection. Therefore, all the beauty and charm of the female body are embodied in their image.

According to A. Y. Bertels, the root of the word "fairy" is the lexeme "pery" from the Indo-European language, which was considered the famous horse of the goddess of beauty and love in pre-Zoroastrian mythology.

According to the Uzbek scientist A. Mominova, in ancient mythology, fairies are depicted as legendary saviors who save people from evil forces. Over time, the image of a fairy began to gain vitality; they have become a symbol of beauty, embodying the signs and characteristics of ordinary people. According to the encyclopedic pamphlet "Myths of the Peoples of the World" ("Mify narodov mira"), the traditional art widely used in the visual arts of ancient antiquity and

the Middle Ages one of the images is a mythological creature with a beautiful girl's head and a bird's body. This mythological image is called sirens. According to Greek mythology, sirens are demonic creatures born from the same angel as the river Axeloi. These half-woman, half-bird creatures live on red-colored islands in the middle of the sea, charming the passing ship passengers with their magical voices and inviting them to the island. Fascinated by the miraculous sound, people who swam to the island died at the hands of sirens, so the shores of the island of sirens were full of human bones and dried bodies

According to information from some scientific sources, fairies are one of the demonological characters in the mythology of the peoples of Central Asia. In most cases, they are imagined in an anthropomorphic (human) form. It can also take the form of birds (such as doves), animals, and even flames. Also, one should not forget that the moon, which is one of the heavenly bodies, was once a symbol of beauty.

Folklorists recognize that the specific features of the antagonists are also described as a special formula. There are not many such formulas in Uzbek folk tales. For example, in the fairy tale "Kenja Batir" it is said that "the creature is one inch tall and has a ten inch beard." The "portrait" of the creature from the fairy tale "Erkenja" is drawn quite perfectly: "He is eighty feet tall, his head is like a cap, his body is like a hill, each hand is like a panshaka, his feet are like two hands, his nose is like a sheath of a pack, and he has thirty hairs growing on his chest. He is like a vine, and his eyes are like a flower of flax. The prince in the fairy tale "Bulbuligoyo" sees something "as tall as a minaret, as tall as a sycamore, with a mouth like a cave, eyes like an old bag, and a nose like an oven."

In the imagination of the people, the spreaders of all evil are forces belonging to another world, foreign countries, "the other world". The various bloody wars and evils experienced by peoples have not failed to have an impact on their fantasy world. People represented evil forces in the form of disgusting, hideous and ugly creatures. In this way, a system of grotesque images arose in folklore.

Supernatural images in folklore are not a true reflection of a creature and reality, but a creative reflection made by re-perception and observation. World folklorists and ethnographers, including J. Frazer and V. Y. Propp, interpret anthropomorphic images in folklore as the result of the culturalization of animals.

In general, when thinking about the appearance of villains, it is impossible not to agree with A. Afanasev's thoughts. The scientist compares the imagination of a primitive person to the imagination of a baby who tries to understand existence and looks at everything with an eye of wonder.

In fact, the rustling of leaves, the rushing of the river, and the howling of the wind seem alive to a child who is just getting to know the world. Thunder, lightning, flood, storm, night leave a scary impression on him. He imagines all this vividly.

In the fairy tales "Olmos Batir", "Bunyod Polvan", "Ermana Mergan", we can see the sentence "if it were not for your greeting, I would have won twice." According to experts, the owner of these words is the image of the old woman Yalmogiz. After all, in one of the interpretations of the word "yalmagiz", which is recognized as having several meanings in the sources, the definition of "swallowing mouth" is given. In the sources, it is mentioned that "it was formed under the influence of the mother clan head and the cult of the sacred momo", and it is also

emphasized that "it started with the totem of the ancestors related to the mother's path" and the image saluted and showed respect (more precisely, it is natural for him to patronize a person. The mixture of negative and positive functions in the image of Yalmogiz is undoubtedly due to the influence of the patriarchal and patriarchal systems. During matriarchy, the status and role of women was at a high level, and by the time of patriarchy, all the negative qualities were attributed to women, and it became customary to call them turbans. Of course, such changes in the life of primitive people began to be reflected in folk epics.

In general, the unusual appearance of the villain, or rather, the combination of several creature features in one image, has a long historical basis. First of all, composition and hybridity indicate that the image is not a person of this world, but a representative of another world. By describing the image of the antagonist, the narrator mentally prepares the listener for even more strange events - to accept the strange behavior of that hero from the point of view of logic. In Abkhazia, a cannibal woman - Arunap; in Russians Baba-Yaga; in Hungarians - Bosocran; in Mordvins - Vir-Ava; in Greeks - Gello, a child abductor, in Kazakhs, a brass nail; in Ingush and Chechens, it is Yeshan, who guards the passage to the world of the dead.

According to the works of folklorist M. Jorayev, the term "yalmogiz" in Uzbek folk tales is composed of two linguistic elements: "yal" + "mogiz". The first part of the term, the word "yal" (or "al") may be related to the image of "Alkha" or "Alakha", a symbol of evil in ancient Turko-Mongol-Buryat mythology. Because the names of many mythological characters depicted as evil forces in Turkic languages (for example, alvasti) are made with the word "al".

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