

# Genesis of Historical Figures and Epic Space in English and Uzbek Fairy Tales

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## ABSTRACT

*In this article, the genesis of the concept of epic space in Uzbek and English folk tales and folklore studies specific to this term were given. Also, the importance of the linguocultural approach in the analysis of the language is emphasized and about the commonality of ideological and artistic principles in the genres of English and Uzbek folklore, the commonality of the mutual relations of the genres, and the principles of historical similarity of the genres of English and Uzbek folklore. information is provided. The problems of language and culture, interdependence, communication and interaction of culture are cultural phenomenon and it has its own scientific importance in linguistics.*

The genesis of the concept of epic space.

A fairy tale is one of the main genres of folk oral poetic creation, an epic work of magical adventure and household character based on texture and fiction. Mainly made in prose form. Mahmud Kashgari's work "Devonu Lugotit Turk" is found in mature form and means to tell an event orally. The tale is called matal among the Uzbeks of Surkhandarya, Samarkand, and Fergana, ushuk in the districts and villages around Bukhara, varsaki in Khorezm, chopchak in and around Tashkent. A fairy tale differs from other genres of folklore by the fact that the reality of life is depicted on the basis of imaginary and real fictions, it is based on spells and magic tools, events and actions take place in wonderful and strange situations, and the supernatural courage of the heroes. Fiction is an important criterion in fairy tales, it forms the basis of the events of the plot, provides a conflict resolution of the dynamic action in the plot line. Various examples of fictions perform an educational aesthetic function, as a genre component, they serve as a unique artistic image tool. Fictions describe events and events in the form of events that could not have happened or did exist in life. Fairy tales are divided into 2 groups according to the participation of imaginary and real fictions, their role and function in the plot line:

- ✓ *fairy tales based on fictional fictions*
- ✓ *can be divided into fairy tales based on real-life fictions.*

The plot of fairy tales based on fictional fiction is miraculous and magical, while the plot of fairy tales based on real-life fiction is life-like, depicting real events.

Methods and ways of studying and researching fairy tales in world folklore are constantly being updated. Epic reality takes place in a specific space. Places where epic events and the actions of the characters participating in them take place constitute an epic space. If you pay attention to the epic spaces of fairy tales, you can see that each fairy tale or series of fairy tales has its own unique spaces. Speaking about the epic space in the folk epic, the well-known folklorist B.N. Putilov singles out three features of the epic space.

1. Since the epic space is a product of art-texture, fantasy, exaggeration, it always has the characteristic of artistic conditionality.
2. The epic space always serves to fulfill an expressive, precise artistic task, and this task is stable and extremely precise in connection with the antipathy and sympathies of the creators of the epic.
3. Epic spaces, like scenery, are kept ready in the creator's memory, and they change depending on the activities of the characters. Therefore, the epic space is not connected to each other, in continuity, like the spaces in real reality, but separately, ready for different epic situations. In addition, epic settings are not as detailed as realistic settings. In a word, the relationship between epic spaces is not based on the laws of the material world as in the real world, but on the basis of the laws of the epic world.<sup>1</sup>

Fairy tales as a genre have undergone a long process of formation. They were created on the basis of primitive people's simple narrating of an event in their life. Storytelling has also improved over time. The worship of words, the worship of divine forces, animistic, totemistic, fetishistic beliefs, hallucinatory and dream-induced fantastic (imaginary) means, hunting and domestication of animals, belief in their beliefs, not only animal products, but also in the process of using its power, tales about animals began to appear. Gradually softening the life experience in such fairy tales, laughing at this or that kind of flaws and shortcomings gave the images in the fairy tales a figurative (allegorical) character. As a result, figurative patterns began to appear in animal tales. As feudal relations were formed and the social process improved in them, the principle of expressing these social relations in fairy tales deepened, as a result, household tales based on real life fictions began to appear. In this way, fairy tales as a socio-aesthetic phenomenon are firmly established in folk epic art.

Fiction plays an important role in fairy tales. They are also distinguished by their unique construction. A fairy tale consists of an introduction, the development of events, and an ending. Some fairy tales begin with short beginnings such as "Once upon a time, once there was no, once upon a time there was a king (or shepherd)", "Let there be a garden for you, life for us", some beginnings will be much longer. For example, pay attention to this beginning: "Fairy tale, the goats' brats, the pheasant is red, the tail is long, the blue ice is ridden, the beard is broken, the goose is trumpeting, As long as the raven plays the trumpet, the black crow is a preacher, the black crow is a potter, the sparrow is a bird, the sparrow is a weaver, the wolf is a beaver, and the fox is a wolf, my fairy tale has a husband, seven days of land, seven There is a wolf with a short tail in the daytime. Once up on a time..."

In most fairy tales, the heroes of fairy tales travel to other worlds, places and countries in a traditional way in search of a friend. When an epic hero goes on a journey in order to fulfill a certain condition, to eliminate a certain deficiency, to find a fairy he saw in a dream or heard about, he often finds his soul in a foreign land. This motive has certain historical foundations.

Similarly, in the fairy tale "The Three Brave Brothers" the brothers go to a foreign country. It is known that at the beginning of folk tales, a special place is given to the image of the epic space. It has often been argued that epic space is an uncertain territory. In the fairy tale, the place where the

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<sup>1</sup> Mirzaeva S. Folklore traditions in Uzbek realistic literature.

Educational and methodological manual of folklore studies.-T.: "Istiqlol", 2005.-B.83.

brothers were born and raised is unknown, and the place they met when they went on a trip is described as unique in its shape and character. They eat together during prayer. They didn't think it was worth walking at night, so they decided to spend the night in this place, got off their horses, rested and ate. The surroundings are quiet. Being home-god Yesterday was the moon. On the other side of the grove where the brothers fell, there is a place of a lion. "So, the imagery in the beginning should not be based on the performer's desire, but according to the epic tradition, the state of the hero who carries the ideal of the people, the space and time in which he works, should be described with special attention and love.

"The epic description of the period in the example is combined with the coming elements before it: "there was one, no." This created uncertainty.

Here, the epic space comes with elements that show precision.

Epic Space is unique in that it does not include the name of a geographic location. Tales depicting such an epic landscape, geographically, are usually not true. Place names are required in fairy tales. The name Boshlik is not used, which means that the fairy tales were created there. However, in many Uzbek folk tales, the land of the heroes remains unknown.

Literary prose tales refer to macrospace such as planets, space, underground or underwater, as well as microspaces such as castles, deserts, mountains, mountains, deserts, etc. Epic spaces depicted in fairy tales are distinguished by their supernatural appearance and abundance of supernatural things.

The proximity of epic spaces is represented by unique epic dimensions. For example, the catchphrases, "The way is going, and the way is going, there is plenty," express the distance and difficulty of reaching the epic space.

In literary tales, the mysterious cave, the land of Bakhtiyar, the New World, another place is mentioned. Each of them is described in its own way.

Literary fairy tales, like traditional folk tales, have an uncertain time of events. The concept of time is expressed in such epic phrases as "ancient times", "once upon a time...".

Genres of Uzbek folklore did not appear all at once and at the same time. The most ancient genres of folklore are myths, legends, narratives, words songs based on magic, as well as seasonal ritual songs, and at the next stage, fairy tales, epics, proverbs and riddles, and after them such genres as anecdotes, folk dramas, askiya, historical songs emerged. Historically, the system of genres of Uzbek folklore, which was formed in this context, developed, improved and even underwent fading processes during its development. Genres of English folklore also developed from myths to epics, from epics to fairy tales, from fairy tales and epics to historical and romantic songs.

When it comes to English folklore, English folklore consists of the legends and myths of England, including mythical creatures, traditional knights, urban legends, proverbs, superstitions, and folktales from the English region. Its cultural history is based on Celtic, Christian and Germanic folklore.<sup>2</sup> During the Renaissance in the 16th century, England looked more to European texts and continued to develop a sense of national identity. Although there were common elements across the country, the myths and their stories often contained a moral imperative that stemmed from Christian values. His folktales include the traditional Robin Hood and the Briton-inspired Arthurian. It is also hypothesized that folktales, characters, and creatures are often based on English-derived experiences such as topography, architecture, real people, or real events. Before the founding of England in 927, the culture of Wessex and the surrounding areas was transformed by the invasion of the Danish king Guthrum between 865 and 878. Wessex, King Alfred defeated King Guthrum's forces in 878. And Camelot was the castle of the legendary King Arthur, an important figure in Old English fairy tales and the English literary tradition. Most of what we know about Camelot is fictional, although some "facts" have been repeated in various sources. Although the Arthurian tales are collectively known as

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<sup>2</sup> ."Arthurian Name Dictionary". [www.celtic-twilight.com](http://www.celtic-twilight.com). Archived from the original on 2015-01-02.

a British affair, an emperor named Arthur appears in the earliest Welsh texts.

King Arthur was a Dark Age ruler who united his people, drove invaders from his land, and created an empire of peace. His utopia, called Camelot, is forever preserved in the imagination.<sup>3</sup>

Camelot was a shining city on a hill where equality and justice reigned supreme. There, the ever-ready knights in hard armor and gentle hearts vowed to uphold the rules of chivalry. Known as the Knights of the Round Table, they had an equal say in matters of state and pledged loyalty and charity on behalf of their sovereign. It was a world of mystery, magic and beauty in the fifth century. The wizard Merlin haunted the halls and gave Arthur magical powers.<sup>4</sup> Among the gardens and parks, singers and poets were merry and playing music. The lords and ladies worshiped the Holy Grail, keeping the dream of Camelot alive. Hundreds of tales have been written about Camelot and its king - all part of a vast cycle of literature known as the Arthurian lore. Books, movies, and fairy tales about Arthur and Camelot were developed and shown. Like the tales of Robin Hood or the mountain utopia of Shangri-La, fairy tales and legends are fictions assembled from the cornerstones of historical fact. Does the ideal kingdom of Camelot really exist?

Historians, archaeologists, mapmakers and linguists have long sought this precious truth. Their answer is yes and probably after all these years. Camelot is an epic place.

Are White's book *The Once and Future King* (1958)<sup>5</sup> and the film *Camelot* (1962) a figment of the imagination? But where do stories come from?

Timeless images of King Arthur and his court were created in the 1860s by Alfred Lord Tennyson in the poem *The King's Idylls*. But Tennyson did not invent Camelot. He wrote his poem based on "The Death of Arthur" (*Le Morte d'Arthur*) written by Sir Thomas Malory in the 15th century. And Malory wrote his story before Chrétien de Troyes's 12th-century *Lancelot*, which contains the first mention of Camelot: "King Arthur ... held at Camelot a most splendid court, with all the splendor befitting that day." Thus, an epic space was born. A real place? But was there ever a real, literal, historical Camelot? If so, where was that golden kingdom?<sup>6</sup>

Some historians say that Camelot was a place called Camelon in Scotland. But most of the archaeologists who followed in Arthur's footsteps searched in England. In the ruins of a castle in Cornwall, a stone with the Artognov inscription was found. Close to Arthur - but close enough? A large round table was found in Winchester Cathedral. But it was made hundreds of years after Arthur lived. The bones of a man the size of Arthur have been found in Glastonbury Abbey, but no one has been able to prove that they are his. If Camelot is a real place, wouldn't there be traces of it?<sup>7</sup>

Camelot has become a metaphor for the perfect society we strive to create. As writer David Day has said, "In the utopian ideal of Camelot, humanity always sees a message of hope: that what we imagine...once built, we can build again." The folklore of the English people continued to be transmitted through oral traditions.

Similarities and similarities between English and Uzbek folklore

In addition to showing that the culture of all nations began to develop in the history of mankind, it is a clear example of how the folklore of the peoples of the world complement and expand each other in the world civilization. The similarity between the topic, idea and structure of genres is a clear confirmation of our opinion. Genres that are similar to each other in several nations differ from each other according to their character traits. This feature is explained by the uniqueness of folklore, which

<sup>3</sup> *The King's Idylls* by Alfred Lord Tennyson in the 1860s

<sup>4</sup> Sommer, Heinrich Oskar, *The Vulgate Version of the Arthurian Romances: Lestoire de Merlin*, Carnegie Institution, 1916, p. 19

<sup>5</sup> . White's *The Once and Future King* (1958)

<sup>6</sup> "The Death of Arthur" (*Le Morte d'Arthur*) written by Sir Thomas Malory in the 15th century

<sup>7</sup> Lacy, Norris J.; Ashe, Geoffrey (1991). "Camelot". In Lacy, Norris J. (ed.). *The New Arthurian Encyclopedia*. Garland Reference Library of the Humanities. Vol. 931. New York & London: Garland Publishing, Inc. pp. 66–67. ISBN 0-8240-4377-4.

is an expression of the history, traditions, household life, dreams, religious beliefs, time and space, world view of each nation.

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