

NUMBERS AND SIMILARITIES IN THEIR USE IN ENGLISH AND UZBEK FOLKLORE

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Abstract. *The usage of specific numbers in English and Uzbek folklore literature is discussed, along with their various interpretations, applications in various contexts, and roles they play in the course of events. Examples highlight the concept of stylistic painting in the English and Uzbek peoples, as well as the particular significance of the numbers three and seven to them.*

Key words: *Numbers, three, seven, folk tales, plot, character, image, repetition, expansion, situation, adventurous character.*

ЧИСЛА И СХОДСТВА В ИХ ИСПОЛЬЗОВАНИИ В АНГЛИЙСКОМ И УЗБЕКСКОМ ФОЛЬКЛЕРЕ

Аннотация. *Обсуждается использование конкретных чисел в английской и узбекской фольклорной литературе, их различные интерпретации, применение в различных контекстах и роли, которые они играют в ходе событий. На примерах освещается концепция стилистической живописи у английского и узбекского народов, а также особое значение для них цифр три и семь.*

Ключевые слова: *Числа, три, семь, народные сказки, сюжет, персонаж, образ, повторение, расширение, ситуация, авантурный персонаж.*

I. INTRODUCTION

There has been a custom of associating particular numbers with the mysteries of different life events since the dawn of time, when humanity first learnt to count. The third number is connected to the oldest customs in the system. This number is frequently employed in fairy tales to enhance the motif, amplify the plot, and deepen the storyline. For instance, the number three can be seen increasing the evolution of fairy tales in English folk tales like "Three Little Pigs," "Goldilocks and the Three Bears," and Uzbek folk tales like "Father's Will," "Three Brothers-Heroes." because these fairy tales repeat the same story point three times.

II. LITERATURE REVIEW

The fairy tale "The Craftsman Boy" likewise makes use of traditional magic numbers. The story's substance is made clearer and more comprehensive by these data. Fairy tales are particularly

fond of the number three. The repeating of a number, such as "a young man learns three trades, saves his life, and becomes rich after these three trades will provide," by its very nature heightens the effect of the image, gives the events of the fairy-tale plot continuity, and gives the plot an air of adventure. As a result, the story maintains its repetition and picture aspects.

III. MAIN PART

History reveals that the number three was frequently employed in fairy tales to deepen and enhance the narrative. The stories of both countries contain these characteristics of the figure. The three numbers used to tell the stories of "Three Little Pigs" and "Goldilocks and Three Bears" give the reader a more expansive narrative and increase the story's content through repetition. In fairy tales, an event is repeated three times, with three distinct alterations made each time.

In addition to expanding the story's content, the circumstance is repeated and expanded upon three times to pique the reader's attention and persuade him to read through to the finish of the tale.

There once was a mother pig and her three young piglets. She sent them out into the world to pursue their fortune when they were old enough to leave home.

"Please may I have some of your straw to build a house?" the first pig asked a man he saw carrying a load of straw.¹

In this tale, the first piglet constructs a house using straw, but the second one uses wood. The third pig kills a wolf in a cauldron while it attempts to enter his house through a pipe after he constructs a building made of bricks. He'll spend the remainder of his life in happiness:

The wolf was furious now, really enraged. He made the decision to devour the small pig by climbing down the chimney. The small pig, hearing a sound on the rooftop, put his largest pot on the stove to boil and removed the lid just as the wolf was about to descend. The small pig boiled the wolf after he fell in. In his secure little brick home, the little pig enjoyed a happy life for the rest of his day.

Among the wonderful stories that depict the Uzbek people's ideal life, "Father's will" is one. The narrative centers on a father's will for his sons. Before passing away, the father requests his three sons to wait three nights at his tomb. The sons then die. Neither of the two oldest sons concurs. In accordance with the will, the youngest son spends three nights in the grave.

Neither of the two oldest sons concurs. In accordance with the will, the youngest son spends three nights in the grave. Three horses flew from the sky carrying weapons and clothing, and they circled the cemetery three times during the three nights that the youngest son was on the run. This is what the narrative says: "At midnight a white horse came down from the sky with weapons and clothes and went around the grave three times."²

You will have three magic horses to aid you in this procedure. He met the requirements set forth by the nation's king and wed the princess with the aid of these magical horses.

The legend of the "Craftsman Boy" makes extensive use of seven numbers in addition to the standard three: "When Mamat falls into a well, he finds a sick giant lying under him." After seven years of illness and unconsciousness, the giant will awaken in seven days to the sound of Mamat's singing.

The reader's imagination is presented with a considerably greater variety of scenarios when it comes to the number seven images compared to the translation of the circumstances involving the number three. Specifically, that the giant recovered in seven days after being unwell for seven years lends some credence to the power of numbers.

Folktales in English and Uzbek both attribute a particular magical power to the number seven. The fairy tale "Snow-White and the Seven Dwarfs" comes to a conclusion at this number. Generally speaking, the protagonist's legendary nature is shaped by peculiar allies like the seven dwarfs. M. Juraev claims that the folkloric traditionalization of seven as a magical number is founded on antiquated conceptions of our forefathers' character. The beliefs about the cult of ancestors and the mythological understanding of nature were united in the mythology of the Turkic peoples who lived in Central Asia under this number. It is well known that an action's seven repetitions have a semantic meaning in addition to its duration.

IV. CONCLUSION

The same sign describes the giant, who recovered from a seven-year illness in just seven days. The Uzbek people also hold a concept regarding the number seven. This belief, expressed as "seven - gone," is typically understood to be a remedy for any ailment, or an exaggeration of the condition if it exceeds seven. The giant, who had been unwell for seven years, is supposed to have healed in seven days because of the same "magic feature" of the figure in the story of the "skilled young man". These numerical characteristics demonstrate their shared history with those of nations.

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