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A COMPARATIVE STUDY OF THE CONCEPT OF "BEAUTY" IN ENGLISH AND UZBEK USING THE EXAMPLE OF FOLK TALES

Annotation: This article aims to conduct a comparative analysis of the content of the concept of "beauty" expressed in Uzbek and English languages and its depiction in folk tales. Beauty has its own characteristics in each society and culture, and it is studied how this concept is expressed, illuminated and depicted through various folk tales. Fairy tales are a literary genre that expresses the ancient traditions, values and beliefs of mankind. The article attempts to identify cross-cultural differences and similarities in the concept of beauty using the example of English and Uzbek folk tales. It is important to study what social, ethnic and gender aspects of the depiction of beauty in folk tales exist, and how these concepts adapt to the cultural context.

Key words: Beauty, folk tales, comparative analysis, English language, Uzbek language, culture, literature, gender, ethnic values, folklore

Introduction. Beauty is a subjective and multifaceted concept that varies significantly across cultures and languages. This concept is not only a matter of individual perception but is deeply embedded in the cultural, social, and historical fabric of a society. Folk tales, which are oral narratives passed down through generations, offer a rich source for exploring how beauty is defined, depicted, and understood in different cultural contexts. This paper seeks to explore the concept of beauty through a comparative analysis of folk tales in English and Uzbek traditions. By examining various folk tales, the study investigates how the concept of beauty is portrayed, the traits associated with beautiful characters, and how these portrayals reflect the values and beliefs of the respective cultures. The concept of beauty has been widely discussed in the fields of literature, cultural studies, and anthropology. The comparative analysis reveals that while both English and Uzbek folk tales attribute beauty to physical appearance, the cultural context of each tradition influences how beauty is valued and what it symbolizes. In English tales, beauty often serves as an external marker of inner virtue and social success. In Uzbek tales, beauty is more likely to be associated with moral integrity, wisdom, and social harmony.

Main body. Numerous scholars have explored how beauty is constructed and represented in different societies. For instance, in Western literature, beauty has often been idealized through mythological and fairy tale figures such as "Cinderella" or "Snow White," where beauty is a central theme in defining a character's worth. Scholars such as John Berger (1972) in his book *Ways of Seeing* argue that beauty is socially constructed, with idealized standards of beauty being imposed by dominant cultural narratives. In contrast, the concept of beauty in Uzbek folk tales is deeply intertwined with social values, such as humility, loyalty, and the reverence for nature. Uzbek literature and folklore often emphasize the inner beauty of characters, particularly in the context of moral lessons and social harmony. Authors have noted that in Uzbek folklore, beauty is not just physical but is also a reflection of a person's inner qualities, such as kindness, wisdom, and moral integrity. This study employs a qualitative approach, focusing on a comparative analysis of selected folk tales from both English and Uzbek traditions. The chosen folk tales represent different cultural norms, yet both

traditions contain common themes related to the concept of beauty. The analysis includes stories such as Cinderella, Snow White, and Beauty and the Beast from English folklore, and Qiz Bibi, Alpomish, and Tuyg'uli Qiz from Uzbek folklore. These tales are analyzed for recurring motifs, the portrayal of beautiful characters, and the roles beauty plays in the narrative.

In many English folk tales, beauty is often associated with youth, fairness, and grace. In Cinderella, for instance, beauty is portrayed through physical attributes such as "fair skin" and "golden hair," which are linked to virtue and purity. Similarly, in Snow White, beauty is symbolized by the protagonist's "snow-white skin" and her long, dark hair. The characters of the evil stepmother or the wicked queen are often depicted as physically unattractive, with their envy of the protagonist's beauty serving as a primary source of conflict. Beauty in English fairy tales often has a dual role: it serves as a marker of virtue and moral goodness, but also acts as a symbol of social mobility. The beautiful character's ultimate reward, typically marriage to a prince, signifies the union of physical beauty and moral integrity. This idealization of beauty reflects Western cultural values of individualism, external appearance, and the pursuit of happiness.

Uzbek folk tales, on the other hand, present beauty in a more nuanced and multifaceted way. While physical beauty is acknowledged, inner beauty and moral integrity often take precedence. For instance, in the story of Qiz Bibi, the titular character is not only described as physically beautiful but also revered for her wisdom, modesty, and kindness. These qualities make her more desirable and revered than merely her appearance. Similarly, in the Alpomish epic, the concept of beauty is intertwined with virtues such as courage, loyalty, and devotion, emphasizing that beauty is not just external but is deeply linked to one's moral character. In Uzbek folklore, beauty also reflects social ideals, such as modesty, familial duty, and respect for nature. In contrast to the Western tradition, where beauty often serves as a means of personal advancement, Uzbek stories highlight the importance of community and familial bonds. Beauty is celebrated not for the individual's gain, but for the greater good of society and family. In Uzbek culture, beauty is often associated with the fulfillment of one's duties and social roles. In the story of Barchinoy, the protagonist's beauty is seen as a reflection of her virtue and social responsibility. Her beauty is symbolic of her strength, resilience, and honor. She is not only physically beautiful but is also admired for her loyalty, wisdom, and determination to fulfill her duties as a daughter, a wife, and a member of her community. In Uzbek folk tales, the concept of beauty is deeply embedded in social expectations and responsibilities. The beautiful character is not simply someone who is admired for her looks, but someone who embodies the ideals of honor, respect for tradition, and the fulfillment of social and familial roles. Beauty, in this sense, is seen as an attribute that complements a person's social and moral duties. While both traditions associate beauty with virtue, Uzbek folk tales place a stronger emphasis on the social responsibilities that come with beauty. In Uzbek tales, beauty is frequently connected with the character's role within the family and society. The beautiful heroine is expected to uphold cultural values, such as loyalty, wisdom, and honor, and her beauty reflects her ability to fulfill these responsibilities. This contrasts with English folk tales, where beauty is often more individualistic, focused on romantic love or personal virtue. Another important difference lies in the role of modesty. In English-speaking cultures, beauty can be openly celebrated and displayed, especially in public spaces such as media, advertising, and entertainment. In Uzbek culture, however, beauty is often associated with modesty, especially for women. While beauty is appreciated, it is also expected that individuals, particularly women, maintain a sense of humility and modesty in their appearance and actions. The concept of beauty in folk tales is also deeply connected to the social structures and cultural expectations of the time. In both English and Uzbek folk tales, beauty serves as a reflection of the social ideals and norms of the culture in which the tales originated. In English folk tales, beauty is

often associated with social mobility and individual achievement. A beautiful character's success, especially in tales like Cinderella, is frequently linked to the reward of marriage to a prince or nobleman, suggesting that beauty can lead to a higher social status. This emphasis on personal success through beauty reflects the individualistic and meritocratic values prevalent in Western culture.

The concept of beauty in both English and Uzbek cultures reflects the values, ideals, and social norms of the respective societies. While both cultures recognize physical beauty, the Uzbek culture places greater importance on the integration of inner beauty, modesty, and cultural integrity. In contrast, English-speaking cultures often prioritize external beauty, shaped by individualism and the influence of modern media. Despite these differences, both languages share a deep appreciation for beauty, which continues to evolve and influence the way people perceive and express themselves. Understanding these cultural nuances helps to appreciate how beauty is more than just an aesthetic experience but a reflection of the cultural values and societal expectations.

Conclusion. In conclusion, beauty, as depicted in English and Uzbek folk tales, offers valuable insights into the cultural, social, and moral fabric of these societies. While both traditions recognize physical beauty, the way it is portrayed, valued, and linked to other virtues reveals distinct cultural attitudes toward beauty, gender, and social roles. In English folk tales, beauty is often an individualistic trait associated with virtue and social mobility, while in Uzbek folk tales, beauty is intertwined with moral integrity, social responsibility, and modesty. Despite these differences, both cultures emphasize that true beauty is not merely an outward appearance but a reflection of inner qualities that contribute to the well-being of the individual and society. By studying these cultural representations of beauty, we gain a deeper understanding of how folk tales serve as mirrors of cultural values, revealing both universal and culture-specific ideas about beauty, virtue, and identity.

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