



THE STUDY OF LEGENDS IN ENGLISH FOLKLORE GENRES

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ABSTRACT	KEYWORDS
Learning English is impossible without taking into account the history of England, the elements of its culture and creativity, including the peculiarities of English folklore. But it is a huge number of myths and legends, ballads, poems, reflecting the development and formation of the country, the formation of the mentality of the people.	

Most people learn English. We already know how to write texts, use multiple tenses and learn verb forms and much more. But the study is impossible without taking into account the history of England, elements of its culture and creativity, including the peculiarities of English folklore. But it is a huge number of myths and legends, ballads, poems, reflecting the development and formation of the country, the formation of the mentality of the people. This prompted me to choose the theme "English Folklore" for my project, in which I would like to know the general concept of folklore and its specificities in Great Britain.

It is believed that the use of additional entertainment material on English folklore in the educational process increases interest in the subject studied, and therefore increases the level of knowledge of students. Folklore is an international term of English origin, first introduced into science in 1846 by scientist William Toms. The science that studies folklore is called folk studies. If by literature we mean not only written artistic creation, but also the art of words in general, then folklore is a special field of literature and therefore folk studies is a subfield of literary studies.

Folklore is oral verbal creativity. He has the qualities of the art of speech. It is thus close to literature. Folk works are anonymous. Its author is the people. Each of them is made on the basis of tradition. Traditional continuity covers large historical intervals - entire centuries. Each folklore bearer creates within the boundaries of the generally accepted tradition, building on predecessors, repeating, changing and supplementing the text of the work. Therefore, each folklore work exists in a large number of variations. Improvisation is also a feature of folklore work. It is directly related to the variability of the text. Folklore is verbal oral creativity. He has the properties of the art of the word. In this way he is close to literature.

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variants. Improvisation is also a characteristic feature of the folklore work. It is directly related to the variability of the text.

Folklore by its nature, content and purpose is a deeply democratic, truly folk art. He is distinguished not only by his ideological depth, but also by his high artistic qualities. Folk-poetic creativity is distinguished by a peculiar artistic system of visual means and genres.

English folklore is a folk tradition that has developed in England over many centuries. Some stories can be traced back to their roots, while the origins of others are questionable or controversial. England abounds in folklore, in all forms,

English folklore — myths, legends, folk art (songs, dances, rituals) England, part of the common British folklore. English folklore has roots in the folklore and mythology of the peoples who made up the nation of England, the Celtic mythology of the tribes that inhabited England in pre-Roman times (British and others), and the Germanic mythology of the tribes that inhabited the island during the great migration (Anglo, Saxons, Jutes). Subsequently, the legends and beliefs of the Celtic peoples exerted a great influence on the formation of English folklore, with which, historically, the British, primarily the Welsh, were in constant contact. Scandinavian and French folklore, brought with them after the Norman conquest of England, had some influence.

Thus the legends about the brave King Arthur, who for some time was a symbol of resistance to the Anglo-Saxon invasion for the Celts, about his knights of the Round Table and about the wise wizard Merlin passed from Welsh folklore to the English tradition. , and became the basis of the Arthurian cycle; along with this cycle, the story of Tristan and Isolt also passed into English folklore.

In English fairy tales (tales of the wild hunt, Herne the hunter, etc.) and songs one can find traces of pagan beliefs, rites and conspiracies, although under the influence of Christianization already in the Middle Ages most of the "old songs " of the heathen grandfather's time" were forgotten, and many genres of Anglo-Saxon poetry and song are known only from brief hints. Some folk dances had ritual significance in pre-Christian times, but although lost, they have come down to us and have changed little. The use of the maypole for the May Spring Festival has also been preserved. (On the first day of May, English villagers would get up early in the morning and go to the forest to pick flowers and branches. The maypole would be placed in the village meadow. People would dance around it to the sound of a flute. Pole dancing is a traditional dance in Western Europe, especially in England, Sweden and Germany. The dancers walk in a circle holding on to colored ribbons attached to a pole. At the same time, the ribbons intertwine and intertwine. The dancers can move in the opposite direction to unroll the ribbons.)

The English also contributed many original songs, legends and fairy tales to the world's treasury of popular poetry; some of them are known in all European countries. Even today there are old sagas and tales, ballads and songs, especially among the rural people of the eastern counties.

The British had a national heroic epic. This is a poem about Beowulf composed in Anglo-Saxon times. The first part is devoted to the description of Beowulf's fight with two monsters; the second recounts how he defeated the fire-breathing dragon and died himself from wounds inflicted by the dragon. Beowulf is a true folk hero who performs feats for the good of the people.

The most common form of oral poetic creativity among the British are ballads with historical, epic and lyrical content, performed with the accompaniment of a harp, violin or other musical instrument. Ballads were performed by professionals from the beginning of the 19th century. They were welcome at all village festivals, wedding celebrations, as well as zucchini.

The 15th century was the height of popular poetry in England. Most English ballads date from this period. They were created later - at the turn of the XVII-XVIII centuries.

The cycle of ballads on the adventures of Robin Hood, this "true son of the English people", in the words of A.M. Gorky, was particularly widespread. Many scholars attribute the origin of the ballads of Robin Hood to the second half of the 13th century. The first recordings of ballads in this cycle were made in the late 14th-15th centuries, when the memory of the Norman invasion was still vivid. They reflect the people's struggle with foreign conquerors. Pursued by the new rulers, the people went into the forests and continued to fight the enemies. Robin Hood and his "green arrows" also led a free life as a thief.

Robin Hood is portrayed in the ballads as a sharpshooter, a fearless hunter, the sheriffs fear him like fire. With the help of his comrades, he always emerges victorious from the most difficult trials.

This is of course a collective image, but some scholars of English poetry have suggested that there was some sort of historical prototype. The earliest ballads say he was a farmer's son. The version about his noble origin appeared later. Through the mouth of his beloved hero, the people angrily and bitterly laughed at greedy and stupid monks, greedy and cunning bishops, cowardly and hypocritical sheriffs. Historical ballads reflect both the most important moments in English history and events of local importance which, for one reason or another, have attracted people's attention. Kings Henry II, John, James I and Cromwell often star in such ballads. Historical ballads fully describe the feudal period of England's history: they tell of feudal strife, the attack on castles, etc. For example, one of the ballads depicts a fierce battle between the English and the Scots, which ended in victory for The Englishmen. Ballads with lyrical and epic content are very characteristic of English folk art. Often the main characters are historical figures, but their main theme is not historical events, but strong human passions - love, hatred, jealousy, revenge for an insult, etc. Most of these ballads have a fatal and tragic end: a mother poisons her son, because he married against his will ("Prince Robert"), the stepmother poisons her stepdaughter ("Lady Isabel"), the wife kills the husband who insulted her ("Lord Naristoren") etc. Ballads of this genre often repeat the motif of love, which knows no bounds not only on earth but also beyond the grave.

In England, as in any country where the sea plays an important role, many ballads and songs are dedicated to sailors: their long voyages, storms and shipwrecks, encounters with pirate ships, etc.

Finally, some ballads are fantastic stories about ghosts, wizards, witches. Many of them simply convey the content of folk tales ("The King and the Abbot").

In general, English folklore is characterized by a variety of bizarre and mysterious mythical creatures, spirits and demons.

Among the prose stories of English folklore, fairy tales are particularly interesting. Magical and everyday fairy tales have many similarities with the fairy tales of other European peoples. His favorite hero is Jack, the forester's son. He is intelligent, accomplished, fearless and courageous while having a great simplicity and a sense of humor. Many English fairy tales tell about his wonderful adventures, the fight against terrible monsters, cannibals.

The systematic collection of folk relics did not begin until the 18th century, so English folklore as a whole is less well preserved and less studied than the folklore of other peoples of the British Isles (with the partial exception of the folklore of the north of England). Yet it was the study of English folklore that gave rise to the term "folklore" (from English folklore - "folk wisdom"): the English folklorist (as it would be called today) William Toms suggested it in 1846 as a "Good Saxon" word"

The data obtained as a result of the study clearly indicate a positive result of the experiment. The statements made at the beginning of the article were confirmed with the help of brochures developed on the topic of "English folklore", the content of which aroused the interest of students and served as an incentive for further study of the language English, creativity and folklore.

Interest is one of the tools that encourage students to deepen their knowledge of the subject. To develop interest in the topic, additional material is important, which is presented in a colorful and fascinating form. The booklets helped students see that the English language is not just grammar, words and boredom, but an amazing world full of legends, riddles, and myths, ballads that can create and develop consciousness. While building a project and conducting research, I have noticed and identified issues such as:

Difficulty finding and processing the necessary information. Little material is devoted to the peculiarities of English folklore. There is practically no information about Wild Hunting and Herne the Hunter.

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