A COMPERATIVE INTERPRETATION OF ENGLISH AND UZBEK FRACTURED AND MODIFIED FAIRY TALES

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Annotation

Fairy tales remain one of the most malleable and enduring literary forms: as societies change, so do their narratives. In the contemporary era, classical folk and literary tales are increasingly being modernized and re-written. These adaptations reflect new cultural norms, address current social issues, and reinterpret traditional archetypes. At the same time, the way fairy tales are understood ("interpretation") differs in English-speaking contexts versus Uzbek contexts, shaped by their respective literary traditions and cultural values. Thematic Renewal: Modern retellings often engage with themes that resonate today — such as gender equality, identity, social justice, and environmental concerns.

Keywords: literary forms, modernized and re-written, thematic renewal, modern retelling, social justice.

Introduction

Postmodern and Intertextual Transformations. Modern re-written fairy tales (sometimes called reimagined fairy tales) frequently employ intertextuality, irony, and deconstruction of traditional binaries. For example, authors may destabilize archetypes (hero/villain) and invite the reader to choose among multiple possible meanings. Moreover, contemporary fairy-tale adaptations participate in a "fairy-tale web" — a network of multivocal voices and media (literary, cinematic, digital). Postmodern re-interpretations also challenge epistemological norms, showing how readers and writers renegotiate the relationship between "original" fairy tale and modern version.

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Main Part

Character Re-imagining: Characters who were once passive or symbolic become psychologically complex. For example, Cinderella in modern versions may reject being saved by a prince and instead seek independence. Language and Style: The style becomes contemporary colloquial speech, humor, irony, and pop-cultural references are common. Narrative Structure: While the fundamental "once upon a time–conflict–resolution" structure often remains, modern versions may introduce new plot lines, alternative endings, or metafictional commentary. Fairy tales today do not just remain in books: they thrive in films, television, digital media, and new media platforms.As Andrew Teverson argues in A Cultural History of Fairy Tales in the Modern Age, the fairy tale genre now flourishes in many media, revealing changes in how we experience the "marvelous" and the uncanny, how we socialize, and how power is expressed. Interpretation in Uzbek Fairy Tales Literary Fairy Tale in Uzbek Context: In Uzbek literature, there is a distinct tradition of the literary fairy tale ("adabiy ertak"). According to a study by Shahnoza Fayzullo qizi Axmedova, genre characteristics in Uzbek literary fairy tales include a strong moral or ethical dimension. [1] Modernization in Uzbek Writing: Contemporary Uzbek authors also modernize traditional motifs. For instance, in the novel Shirin Qovunlar Mamlakati ("The Land of Sweet Melons") by Khudoyberdi To'xtaboyev, archetypal images from myths and fairy tales are re-used in a futuristic or fantastic world, showing how the old and new co-exist.[2] Cultural and Moral Emphasis of English retellings may lean heavily into subversion or deconstruction, in Uzbek interpretations there remains a strong focus on cultural and moral teaching — preserving national values, community ideals, and spiritual lessons. Interpretation in English Fairy Tales. Critical and Political Re-reading: In the Anglophone world, modern retellings often question or subvert older narratives, especially with respect to gender roles, power dynamics, and morality. For instance, some scholars have shown how modern versions of "Cinderella" or "Snow White" challenge patriarchal structures. Wonder and "Politics of Wonder": Cristina Bacchilega, in Fairy Tales Transformed? argues that modern adaptations engage with a "politics of wonder" — that is, they use magical and fantastical elements not just for nostalgia, but to contest hierarchies (such as Eurocentric literary traditions) and to reimagine social relations.[3]

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Conclusion

Modernized and re-written fairy tales are not just nostalgic retreads they are dynamic texts that engage with contemporary issues and reshape classical motifs. In English retellings, they often carry subversive, postmodern, or critical agendas. In Uzbek literature, they serve as bridges between folklore and modernity, preserving moral values while adapting to new contexts. The study of these transformations provides valuable insight into how culture, power, and imagination evolve.

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