


The Studying and Translation Theory of German and Uzbek Folk Tales

Mansurova Karomat Habibullayevna,¹ 

¹ Namangan State University Senior teacher,

Submitted: 15-Dec, 2024

Accepted: 26-Dec, 2024

Published: 30-Dec, 2024

Vol. 1, No. 1, 2024. Sociometrics.us

International Journal of Diversity and
Multiculturalism

***Corresponding author:**

Mansurova Karomat Habibullayevna ¹

Abstract

This article is devoted to the theory of translation, which deals with the study of German and Uzbek fairy tales, and dozens of national qualities such as patriotism, compassion, ingenuity, hospitality, honesty, generosity, and hard work depicted in them.

Key words: folklore, folklorist, national values, magical tales, structural analysis, classifier

Copyright © 2024 by author(s) and
Scientific Research Publishing Inc. This
work is licensed under the Creative
Commons Attribution International
License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Open Access

Introduction

It is known that since the beginning of human existence, he has expressed his reaction to the world around him, to the phenomena occurring in nature. This relationship was first manifested through various imitations and voices, actions, and over time words, songs and dances took their place. People created legends about the creation of the world, the whims of nature in the form of storms and floods, legends about the creation of animals and plants, mountains, and the heroes of the people. They sang songs expressing their love, they dreamed of a wise and brave prince, a beautiful and intelligent princess, a just king, they wove fairy tales, their past experiences and embodied their life experiences in proverbs and advices. There is no doubt that these word units were transmitted orally from generation to generation among the people before the appearance of writing, and were called folk oral works, and served as a foundation for the literature of all nations in the world. These units are also called national values, as views, behavior and customs of each nation are gathered.

Literature review

In scientific terminology, folklore is called folklore, and it was first proposed by the English scientist William Thoms in 1846. It means folk - folk and lore - traditions, that is, folk knowledge, folk wisdom. In a broad sense, this term includes all art examples created by the people, such as architecture, painting, jewelry, national instruments [1].

One of the deeply studied genres of folklore, fairy tales are the most ancient and widespread in the oral works of all nations. For example, let's take a look at the history of the creation of the fairy tale "Little Red Riding Hood", which is at the top of the list of fairy tales of grandmothers and parents all over the world. The first fairy tales about the Little Red Riding Hood that we all know were told by French peasants in the 14th century. The plot of the fairy tale of this period is a bit bloody, in which the grandmother - the wolf who has dropped the old woman - urinates her grandson, leaving the flesh and blood of the old woman. Another fact that confirms the antiquity of the famous fairy tale is the image of a little girl in a cap carrying a basket on the exterior of the 14th-century Jacques Kerr palace in Bourges, France. The oldest written source for this tale is *De puella a lupellis*, i.e., *The Little Girl Mercy by Wolves*, in *Fecunda ratis* (*The Full Ship*), a collection of religious and moral poems, proverbs and parables by Egbert de Liège, a 10th-century Liège seminarian. is a story. Over the centuries, more than a hundred versions of this fairy tale have appeared, the most important of which are those of Charles Perrault and the Brothers Grimm. It was in the interpretation of the Brothers Grimm that the character of the woodcutter, who killed the evil wolf and saved Red Riding Hood and her grandmother, was introduced.

Materials and Methods

In the article, one of the major genres of folk art is folklore, tales that appeared on the basis of ancient national history, the oldest cultural traditions and the formation of the nation, its spiritual world and historical destiny are discussed in them. The history of creation of fairy tales and their types are described.

Results and Discussion

Interest in folktales grew especially after Charles Perrault published his *Tales of the Past* (*Contes du passé avec Moralités*) in 1697. In creating these tales, the writer turned to national and international (especially Italian) chivalric novels and examples of oral creativity as a source. Later, in this work, which was repeatedly published under the name "Mother Goose Tales", the above-mentioned "Pentameron" was published in two volumes between 1550 and 1553. The stories of Francesco Straparole's "Happy Nights" (*Les nuits facétieuses*) are about the nobility of that time. based on the criteria, it was turned into examples of creativity intended for children.

156 German folk tales by the Brothers Grimm were first published in their original form in 1812, and in 1814 in a reworked form for children under the title *Kinder und Hausmärchen*, which later became *The Brothers Grimm's Fairy Tales*. It can be said that the passion for fairy tales was further strengthened with the publication of the work known as. In fact, inspired by the works of the above-mentioned writers and writers, writers from all over the world began to collect and publish fairy tales created in their native countries. Among these writers, the names of Gérard de Nerval from Valois, Andrew Lang from Scotland, or Hans Christian Andersen from Denmark can be mentioned, who have carried out very effective research in this field. Although the Grimm brothers have already proved the clear similarities in the plot of the fairy tales of the European peoples, throughout the 19th century, folklorists spent their research on the origin of fairy tales to illuminate the common aspects of the oral works of different peoples. In this area, the debate between supporters of two different views intensified. These were supporters of the Comparative Mythology school led by the German philologist Max Müller (1823-1900), and the other were representatives of the Anthropological School led by Edward Burnett Taylor (1832-1917), an English ethnologist and cultural scientist, one of the founders of ethnology and anthropology. While philologists tried to find the origin of fairy tales through written sources in the culture of the Indo-European peoples, in particular in Sanskrit, anthropologists, on the contrary, made it the program of their research to study the general origin of human societies. Two different views on the same topic escalated the fight between the parties. While the representatives of the school of comparative mythology asserted that fairy tales originated from myths, supporters of the second theory put forward the idea that they were created earlier than myths and that they are the remains of a primitive structure in the form of a wild state.

The Russian ethnographer Vladimir Propp (1895-1970), who worked in the 20s of the 20th century, in his works "Historical roots of the magical fairy tale" (*Istoricheskie korni volshebnoy skazki*) and "Fairy tale morphology" (*Morfologiya skazki*) presented the views of representatives of these two schools and other scholars. explained based on analysis and examples. In particular, he opined that the myth is the morphological basis of the fairy tale. The Russian scientist conducted research on the structure of magical tales in his work "Fairy Tale Morphology" published in 1928. In the course of this research, he analyzed the text of one hundred Russian folk tales. According to him, Russian fairy tales consist of 31 scenes (for example: the main character lacks something, the hero has something he lacks, he is forbidden to do something, the prohibition is violated, he encounters a powerful opponent, he embarks on a dangerous journey, the end of the journey) and these actions are mainly performed by seven moving characters: 1. Harmful; 2. Gift giver (or provider); 3. Assistant; 4. The wanted character (king's daughter or king); 5. Sender; 6. Hero; 7. False hero.

Folklorist Alain Dundes (1934-2005), professor of the University of California, USA (1934-2005), who lived and worked in the last century, made it possible to apply structural analysis to all fairy tales by summarizing V. Propp's 31 functions and dividing them into groups. During the study of fairy tales, dozens of examples were proposed by scientists of that time for their classification, and in them, fairy tales were classified mainly according to the plot. The three-volume work "Anmerkungen zu den Kinder - und Hausmärchen der Brüder Grimm" (Anmerkungen zu den Kinder - und Hausmärchen der Brüder Grimm) published in 1913, 1915 and 1918 by the German scientists Johannes Bolte and Georg Polivka is mentioned as a significant one. In this book, under each fairy tale included in the collection of Grimms, there are versions of it that exist around the world. At the end of the last roof, a list of more than 1,200 works of literature was given, including small fairy tales, as well as large collections containing 1001 nights and 400 fairy tales by the Russian scholar Afanasev.

Conclusion

The Aarne-Thompson classification, which has not lost its importance at the international level and served as a criterion for the classification of many folk tales, is now. Finnish folklorist scientist Antti Aarne (1867-1925) studied in St. Petersburg in 1893-1898. In 1908, he defended his doctoral dissertation on the comparative study of fairy tales. In 1910, he developed the above-mentioned classification of fairy tales. This classification was completed in 1965 by the American researcher Stith Thompson (1885-1976) and in 2004 by the German scientist Hans-Jorg Uther.

REFERENCES

- Matluba Murodova. Folklor va etnografiya. O'quv qo'llanma. – Tashkent, 2006. – 104 b. –
- Пропп В. Морфология сказки. Academia. – Ленинград, 1928. – 152 с.
- Пропп В. Исторические корни волшебной сказки. – Москва, Лабиринт. 2000 – 335 с.
- Michel Simenson. Le conte populaire. Presses universitaires de France. – 1984. – 224 pp.