

About The "Fairy Tale"
"Fairy Tale" - A product of oral creativity of the people

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***Abstract** – This article deals with the scientific and theoretical views of scientists on the term "fairy tale" and its content, the term "fairy tale". It also discusses research by foreign and Uzbek scholars, as well as the features of French and Uzbek fairy tales.*

***Key words:** term, fairy tale, folklore, texture, fiction, magic-adventure, epic artwork, pottery, proverb, ushuk, varsaki, story, legend, sit.*

I. Introduction

We know that fairy tales are an integral part of popular spirituality and culture. The content of fairy tales is based on universal ideas inherent in the lives of all peoples of the world, such as good and evil, simplicity and cunning, love and hate, right and wrong, wealth and poverty, good and evil, humility and generosity, friendship and destiny. Fairy tales are one of the oldest and most popular genres of folklore, and this priceless and oral artistic heritage created by our ancient ancestors is as invaluable as classical and classical literature, architecture, music and theater.

Fairy tales also serve as a reminder of our identity, national customs and traditions, the spiritual and cultural wealth of the people, our values. Therefore, it is an important task to bring such rare gems to humanity, society and the public, and to preserve their lifelong and eternal.

If it is necessary to understand the meaning of the term "fairy tale" and its meaning, of course, it refers to ancient works, dictionaries, scientific and theoretical views expressed by scientists.

II. Literature review

It is known that "fairy tale" is one of the genres of folklore; an epic, mostly prosaic work of a magical, vital nature. Artistic textile product [EL, 2 vols., T., 1990, 439].

In the explanatory dictionary of the Uzbek language, "fairy tale" is one of the main genres of folk oral poetry; an epic work of art based on fabric and fiction, with a magical-adventurous and everyday content; chopsticks [Volume Five. T., O'ME, 2008, 52]. - is described.

Uzbek storytellers B.Sarimsakov, T.Mirzaev, K.Imamov, O.Safarov described the fairy tale as follows: Fairy tales are conditionally divided into fairy tales about animals, fairy tales, and household tales according to the interpretation of images, the place and function of ideological fabrication, and language and style "[Uzbek Folk Oral Poetry 1990, 191].

III. Analysis

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According to Uzbek storytellers K. Imamov, T. Mirzaev, B. Sarimsakov, and O. Safarov, the term "fairy tale" occurs in the mature form of Mahmud Kashgari's "Devonu lug'otit turk" and means to tell an event orally. Although the term "fairy tale" is now accepted in folklore, it is also used as a proverb among the Uzbeks of Surkhandarya, Samarkand and Fergana. In the districts and villages around Bukhara, as well as in other places, bilingual Uzbek and Tajik are spoken, and in Khorezm - varsaqi, in Tashkent and its environs the term "cho'pchak" is used. Among the Uzbeks, the terms "ertak (fairy tale)", "ushuk", "matal (proverb)", "cho'pchak", as well as such terms as "hikoya (story)", "afsona (legend)", "o'tirik", "tatal". Alisher Navoi's works use the word cho'pchak in the sense of myth, fairy tale and parable, which is also one of the changed historical forms of the word cho'pchak. Cho'pchak (tale) is sometimes used in the sense of finding, as it means to collect, narrate, find, search for short stories [Uzbek folk oral poetry 1990, 197 – 191 pp.].

Well-known Russian storyteller V.Y. Propp was one of the first linguists to try to answer the question of what a fairy tale means in his works. He writes: "At first glance, this question seems very simple and dry, because it is familiar to everyone. Everyone knows what a "fairy tale" is, but it is advisable to separate it from the sister genres, including folk tales, legends and anecdotes" [Propp 1984, 32 - 36].

The above scholars have their own theoretical views on the "fairy tale", but nowhere can it be said that they have found a clear definition. Nevertheless, according to H. Khanty, we need to have a clear idea of the "fairy tale". We need to be as clear as possible. Not all the fairy tales in the "Fairy Tale" collection can be called "fairy tales" [Honti 1931, 3].

First of all, we need to be as fully aware of the meaning of the term "fairy tale" as possible. To define the concept of "fairy tale", we analyze how the term "fairy tale" is expressed in different languages, what is meant by the word "fairy tale" in folklore and what is its meaning? The peoples of the world, to be more precise, the peoples of Europe, as a rule, did not have a clear definition of folk poetry in this form, but used various words to describe the essence of the genre of "fairy tales". Only two European languages, including Russian and German, used specific words to describe the folklore of

this people.

According to V.Y. Propp, the word "skazka" appeared later in Russian material than in other vernaculars. Presumably, the word "basn" (parable) served to mean "fairy tale" and the verb "bayat" (to speak, to say) and the noun "baxar" corresponded to its meaning. [Propp 1984, 32 - 36].

In Ukrainian and Polish, the word "bayka" is used instead of "fairy tale". In Ukrainian, the word "bayka" is synonymous with the word "kazka", both of which mean not only storytelling, but also fiction, justice and distrust.

What can we conclude from these statements? Based on the word under analysis, two signs of "fairy tales" can be identified:

- 1) "fairy tale" is recognized as a narrative genre (bayat-narration, narration);
- 2) "Fairy tale" is a textile work [Propp 1984, 32 - 36].

As mentioned above, only in Russian and German have special terms for "fairy tale" been invented. The German word *märchen* means "fairy tale". The *Mar* stem of the word means "news", "message", and the *Chen* suffix means to shrink. *Märchen* is a "little interesting story." In addition to the above, the term *Märchen* also has the following meanings:

1. A story spread among the people, it is an event that does not really happen. For example: Witch, giant or deafness, etc.
2. Invented History [Langenscheidt K.G. Berlin and Munchen. 2008, 711].

The ancient Greeks called the word "fairy tale" a "myth" because there was no word for "fairy tale" at that time. In Latin, the word "fairy tale" is expressed by a fable.

A dictionary of French literature since the 1980s shows that the word "fairy tale" is derived from the verbs "conter" (Latin "computare"), "énumérer" (episodes of a story) and *conter*.

According to scientific research, the verb has long been considered a spelling variant of the verb "conter". Until the end of the seventeenth century, these two verb forms served to express the same meaning without differing in meaning. The origin of the word "fairy tale", as well as its "conter, conteur" linguistic units, constitute the folklore, and it is not clear from what period the word was used. The practical application of this story suggests that there are theoretical theories that the "fairy tale" sometimes belongs to the oral tradition of the people, and sometimes to the written fiction. [Bordas, 1987].

IV. Discussion

It should be noted that the "fairy tale" is characterized by incredible action and mythical imagery in its short historical context.

In our opinion, the "fairy tale" is in the context of this story, and in many cases has a very short magical character. The term "fairy tale" can include all literary texts, as they are based on ancient realities.

According to K.J. Genev, "fairy tale" is a narrative genre in prose; "fairy tale" is a fabric, which describes imaginary realities, actions in the outside world or in the distant past. "Fairy tale" differs from other folk oral genres by its semantic features, and most importantly, plays an important role in educating young people in the process of reading and creates a legacy of fiction [Lacroix, Ch. Le petit Larousse. 2005, 449].

Le Pije argues that the child remains an animist until adulthood. In his worldly imagination, the boundary between animate and inanimate, human and animal, imaginary and real world, has not yet been fully formed and has not been fully understood. Magical tales are very rich in nature, and a single tale can tell the story of children between the ages of five and thirteen and completely capture their psyche. But their perceptions and interpretations of 'fairy tales' remain inconsistent [Lacroix, Ch. Le petit Larousse. 2005, 721].

According to Dominic Pier, fairy tales depict childhood horrors in a variety of playful ways: poverty and abandonment (Le Petit Poucet), the death of a cousin (Blanche-Neige), adolescent children's skills in the eyes of young children (Le Petit Chaperon Rouge), inability to see (Cendrillon).

According to him, fairy tales are told to young people in a situation where the cruelty of life and internal struggles are not so frightening. Their main idea is the struggle between good and evil. Both motifs are realized with the help of fairy tale participants. When evil is embodied by dragons and witches, good is reversed, for example, by the help of dwarfs to fairy-tale heroes [Dominique Pir 2000, 5].

It should be noted that the language of fairy tales is pure and clear, it contains many expressive words and verbs. Fairy tales are easy to memorize because the language of fairy tales is often quite rhythmic, but the verbalization of language does not have its most important means of expression. As for the nature of the fairy tale, the characters in the fairy tale, their actions, and the activity of the text in the various gestures are of great importance.

It is well known that fairy-tale characters can come from all walks of life, including humanity, the plant world, animals, and so on. In many cases, the characters look unnatural.

We can often see the heroes of fairy tales in the form of princes, princesses, kings, queens, kings, wizards, spinners, witches and witches. Magicians and sorcerers are such human characters that they have powerful magic spells. Witches, on the other hand, are mostly found in forests and are known for their bad behavior. In addition, we can also count different characters. For example, elves (fairies, spirits), spirits, little geniuses, mermaids. Their bodies are not human; they are in the form of a girl's body from head to toe and fish from waist to waist. They enchant sea creatures and creatures with their songs and beautiful figures. The existence of such beings applies not only to fairy tales, but also to living objects. There are objects that behave like human beings and are distinguished by their living magic. Thus, fairy tale characters can be divided into saviors and enemies. This indicates that the characters have both positive and negative traits.

V. Conclusion

In conclusion, it is not surprising that axiological research, which is considered relevant in modern linguistics, has a linguoculturological approach. The importance of this research is based on the principles of culture, and the unique priceless system of values determines the diversity of cultures.

"There is no denying that the features of the concept of 'fairy tale' are, of course, different from the point of view of linguoculturology and ethnosemantics. Because a fairy tale is a mental phenomenon. Because it is told and recorded orally, the language mentality of the narrator, whether he is a narrator or a narrator, has an effect on him".

Each nation has its own nature, living conditions, customs, culture and art, as well as its own fairy tales. Although the aspirations of each nation are similar, they also have their own national

character.

The role of linguistic means in the expression of national and cultural similarities, national identities and differential signs in language and culture in their tales is invaluable. A precedent (an example of a similar event that follows) is a form of text that contains events and lexical units that reflect the culture of the people. While Uzbek fairy tales are mostly written and live by word of mouth, it can be said that most French fairy tales were written by writers and emerged as literary tales. To understand the content of fairy tales, people learn about their historical past, social life, working conditions, farming traditions, hunting, farming, animal husbandry, labor and household items, weapons, history of nature, religious beliefs, national values and worldview. They must have knowledge and knowledge; otherwise the listener will have difficulty in understanding the content of the story. It turns out that fairy tales are one of the spiritual means of informing the audience about the national and cultural way of life, the specific mentality of the people.

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