

# INTERPRETATION AND MODIFICATION OF FAIRY TALES IN

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**ABSTRACT--** *In the article a fairy tale is considered as a prototext which serves as the base for secondary texts. Interpretation and modification as mechanisms of the creation of secondary texts are described.*

**Key words--***fairy tale, prototext, secondary text, interpretation, modification.*

## I. INTRODUCTION

The origin of the tale is attributed to prehistoric times; however, researchers do not name the exact date of its occurrence. It is not surprising, because initially the fairy tale existed verbally, and spoken language, as you know, leaves no traces. Thanks to the invention of writing, it became possible to record and save fairy tales. The written text, as A.N. Leontiev, is the "highest form of memorization" [13]. Having the property of long-term memory, written text is currently a reliable means of storing oral folk art.

Defining the term "fairy tale" is not easy, due to the development of the fairy tale in diachrony.

As time changed, so did the fairy tale. At an early stage of their development, fairy tales reflected the worldview of the world of ancient people and, as a result, carried a magical and mythological meaning. Over time, fairy tales lost their mythological meaning, having received the status of folklore works [17].

Mythology and folklore are different forms of human exploration of the world. Mythology is historically the first form of collective consciousness of the people, consisting of a set of myths that form an integral picture of the world, in which the elements of religious, practical, scientific, artistic knowledge are not yet distinguishable and not isolated from each other [15].

Here, myth is understood as "an ancient folk legend about gods and legendary heroes, about the origin of the world and life on earth, conveying people's ideas about the world and the place of man in it; the creation of a collective nation-wide fantasy, which generally reflects reality in the form of specific personifications and animated beings, which are thought by the primitive consciousness to be quite real"[14].

Folklore is "historically the first artistic (aesthetic) collective creativity of the people" [15]. The main difference between mythology and folklore is that myth is "sacred knowledge of the world and an object of faith", and folklore is "art, an artistic and aesthetic reflection of the world, and it is not necessary to believe in its truthfulness" [15].

Currently, there are many literary fairy tales, which, unlike folk tales, have a specific author and carry an individual author's understanding of fairy tales. In connection with the existence of copyright fairy tales, the idea of the fairy tale as an exclusively folklore genre has somewhat changed. By definition, L.N. Prokhorova, a literary fairy tale is a complex genre related to written discourse, which includes a set of characteristics included both in

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the prototypical model of the folklore fairy tale genre and in the structures of other categories of literary discourse [18]. In other words, a literary fairy tale, on the one hand, preserves the general properties of the genre of a folk tale, on the other hand, brings something new, individual.

The term “fairy tale” also combines various types of oral prose: oral stories about animals, fairy tales, satirical jokes, etc. [17]. To the list of fairy tales, one can also add numerous modifications of the plots of fairy tales that exist in the form of written stories, novels, novels.

The desire to take into account the historical changes in the interpretation of a tale is contained in an article from the Literary Encyclopedia. A fairy tale in a pre-class society is defined as a story of a mythological nature that performs production and religious functions in the early stages of the development of human society. The tale at the later stages of its development is a genre of oral fiction, which contains unusual events in the everyday sense (fantastic, miraculous or everyday) and is distinguished by a special compositional and stylistic construction [20].

We believe that at this stage in the development of a fairy tale, its interpretation as an oral or written work of art with unusual content and a specific compositional and stylistic construction should be attributed to the prototypical \*, since it is this idea of a fairy tale that is crucial for modern people to understand a fairy tale.

In the present work, a fairy tale is considered as a prototext. We define the prototext as the primary text, on the basis of which another text is created. As it should be noted, the texts of fairy tales have a high degree of reproducibility, therefore, instead of the term “prototext”, it seems possible to use the term “case text”. Precedent text, according to Yu.N. Karaulov, is a text that has a textuality and well-known, emotional and cognitive value, reinterpretable, manifested in its multiple interpretation (reproducibility) in various kinds of texts, which ultimately leads to the fact that such a text becomes a "cultural fact" [12].

The new text in relation to the fairy tale as a precedent text acts as a secondary text, being in intertextual connection with it. It is known that the term "secondary text" was introduced into the scientific use of M.V. Verbitskaya and is defined by her as “a text aimed both at the subject of speech and at another word, other people's speech” [6]. Further we will adhere to the definition of secondary texts in the interpretation of S.V. Ionic. By its definition, secondary texts are “an intertextual phenomenon of a paradigmatic type, formed by transforming the base text” [11].

The interaction of the primary and secondary text is based on two main mechanisms: interpretation and modification. Interpretation is the interpretation, clarification of the meaning, meaning of the text [20].

Recall that the theory of the prototype comes from a hierarchical structure within the category in which the center and periphery stand out. In the center are members of the category that have all the typical characteristics of this category. The central members of the category are called prototype or prototypical members of the category. The further the members of the category are farther from the prototype, the less pronounced their categorical features [27].

## II. RESULTS

The point of view was established that the interpreted text receives an additional (new) meaning. Interpretation inevitably entails the co-creation of the author and the interpreter. Co-creation implies the interpreter's right to his “cue”. This “cue” can significantly outgrow the scope of interpreted works [3], I.P. Ilyin notes that in terms of its

volume, this work is approximately six times larger than the Balzac novel "Sarrazin" analyzed in it [10]. It seems that here we are dealing with no new additional meaning to the text created by the author, but with an independent work.

In the act of co-creation, the world of the author and the world of the interpreter collide. Between these worlds, as V.Z. notes. Demyankov, there is no identity [9], from which it follows that an identical understanding of the text by the interpreter is in principle impossible. The difference in the worlds of the author and the interpreter is usually caused by objective reasons: each cultural context not only "accepts" texts created in the past, but also refracts them through socio-psychological, ideological, philosophical, national-cultural prisms. The very object of interpretation, especially a literary text, usually has ambiguity and a hidden inexhaustibility of meaning, which also leads to different interpretations of the text.

The presence of multiple interpretations of the text is consistent with the well-known concept of the "death of the author" [23; 4]. It emphasizes the own life of the created work, which is the semantic field of the free art of the interpreter.

The freedom of creativity of the interpreter is still a relative concept. So, H.G. Gadamer, on the one hand, recognized and upheld the need for a personal reading of the text, arguing that the interpretation does not consist of reconstructing the original author's meaning, but in creating his own text, since the interpreter has personal experience that defines the understanding algorithm; on the other hand, H.G. Gadamer spoke of a "certain general field" that is capable of connecting both the author and the interpreter [7].

Since perception is mediated by language, M. Heidegger believed, a universal role should be sought in language in the process of comprehending meaning. In particular, he wrote that language is "the only way to discover and disclose being" [24]. The following statement is consonant with this thought: "Paying tribute to the perceiving text, it is difficult to accept that the meaning is introduced into the text, but not extracted from it" [26].

The philological hermeneutics, which deals with the problem of interpreting texts, just proceeds from the fact that support in extracting meaning should be sought directly in the text. It is the text that puts the limit on the multiplicity of interpretations. This limit, according to L.G. Babenko, lies in the systemic structural organization of the text, in the semantics of the language units used in it. They are the basis of the objectivity of the interpretation of the text [2].

These characteristics of the text do set a certain limit of interpretation, however, as it should be emphasized once again, the human factor cannot be discounted. The perception of the text depends on the textual competence of the interpreter. The text is objective, the interpretation of the interpreter is individual. Consequently, the systemic-structural organization of the text and the semantics of the used language means cannot have an absolute guarantee of objective interpretation. We can only talk about relative objectivity when relying on the language and structural-semantic organization of the text.

Further, we define the interpretation as a secondary text obtained as a result of the interpretation of a fairy tale as a prototext. The interpretation usually preserves the formal and plot component of the tale. The main emphasis is on the disclosure of its subtext. The subtext is understood as "the internal, implied, verbally unexpressed meaning of the utterance, text" [1]. Subtext, as noted by I.R. Galperin is associated with the perception of information simultaneously in two planes [8]. This refers to mental activity due to which a person is able to perceive information both on the superficial (verbally expressed) and deep (verbally unexpressed, hidden) levels

of the text. The basis for the perception of the deep level of the work are verbally expressed linguistic means extracted from the surface level of the text.

### III. DISCUSSION

An example of an interpretation is the interpretation of the tale of S. Perrault "Little Red Riding Hood" by E. Bern [5]. Since interpretation is a mental activity, it is associated with the posing of questions that arise for the interpreter when he tries to establish causal relationships between the described events.

As a result of reading the tale, E. Berne singles out a number of questions, accompanying some of them with comments:

- Why didn't mother herself do this or go with Little Red Riding Hood?
- What does the mother do after getting rid of Little Red Riding Hood for a whole day?
- If the grandmother is so helpless, why did the mother leave her so far to live alone in the hut?
- If Little Red Riding Hood still needs to go, then why didn't her mother warn her that she didn't need to stop and talk with the wolves (it's clear from the fairy tale that Little Red Riding Hood doesn't know how dangerous this is) Mother doesn't care what happens to Little Red Riding Hood . Perhaps she even wants to get rid of her.

- How could Little Red Riding Hood see wolf eyes, teeth, ears, paws and think that her grandmother was in front of her? Why didn't she run away as quickly as possible? And how evil she is if she stuffs a wolf's belly with stones! The result of the search for answers to these questions are the following conclusions:

- The mother obviously wants to "accidentally" get rid of her daughter, while being able to say: "Isn't that awful? Nowadays, you can't even take a walk in the woods to the wolf ... ", etc.

- The wolf, instead of eating rabbits and other trifles, clearly lives above its capabilities. He must understand that this will not end in good. Consequently, he himself begs for trouble. Obviously, in his youth he had read Nietzsche or something else like that (if he can speak and tie a cap on his head, why shouldn't he be able to read?), And his motto is something like: "Live with dangers and die with glory. "

- Grandma is alone and does not lock the door. Obviously, she hopes something interesting happens, something that could not happen if she lived with her family. Maybe that's why she doesn't live with relatives or at least in the neighborhood. Obviously, she is still young enough.

- Little Red Riding Hood tells the wolf where he can meet her again, and even goes to bed with him. She obviously plays "Rape!" and remains quite happy with the incident.

- This story is directed against a poor wolf. The moral of this story is not that innocent girls should stay away from the forest where wolves meet. On the contrary, wolves must shun innocent looking girls and grandmothers. In short, the wolf should not walk alone in the forest.

In addition to the conclusions, E. Bern has one more question for the audience: with such a mother and after such an experience, who will Little Red Riding Hood become when she grows up?

The interpretation of the tale precedes another mechanism for the interaction of the secondary text with the case text, which we called a modification. When modifying the precedent text of a fairy tale, in contrast to interpretation, the formal and / or substantial aspects of the fairy tale change.

Here is an example:

Red Cap At some time in this fairy tale, there was a beautiful vein; there was a girl in a red cap. My mother didn't deprive her of love either. But the grandmother gave her a cap. No one calls her in any other way. Like: "Red Cap goes by!" And somehow, breaking some plans, That girl's mother baked croissants. The fact that their grandmother loves her mother knows, therefore, she sends her daughter to her instantly. And leaving her house, she goes to the forest, She's so quick to reach granny. Still not having time to really think, There is a girl with a Gray Wolf, in a hurry Wolf asked questions quickly: "Where from?" "Where to?" "What is the cap on it?" And the girl told him all at once, She showed her way to her grandmother. The wolf immediately realized - it's not fa And earlier it will be easy to come While that girl of the flower vomited She wasn't waiting for her in bed. The wolf came to grandmother much earlier, Having deceived her, he entered her house. He was pleased and did not regret at all, That he ate the girl's grandmother. Here is Red Cap knocking on the house And the grandmother's voice is afraid of something, And the Wolf, like Galkin, changes his voice And the girl opens the door to the house. But the granddaughter was confused by the grandmother's hands And ears, eyes, teeth, voices sounds.

At first Wolf just wanted to make excuses Then he ate it, he was able to succumb to the temptation. But fortunately, there were lumberjacks in the forest, With weapons on time arrived at the house. Grandma and granddaughter were saved, of course, A gray skin was taken to the museum. (Sokolova, I. Red Cap)

The event component of the plot of the new fairy tale almost completely corresponds to the sequence of events of the original fairy tale. The exception is an episode that tells about the fate of the skin of the Wolf (his skin was taken to the museum).

#### **IV. CONCLUSION**

Changes mainly occur at the objective, temporal and formal levels. Pies are replaced with a more refined food item - croissants. In the structure of the character, instead of a hat, a cap is present. As a result of such a replacement, the new fairy tale gets a different title ("Red Cap"). The introduction of the "cap" garment into the character's structure contributes to a temporary shift: the cap is a fashionable headdress for modern girls. An analysis of the line "A Wolf, like Galkin, changes his voice," also testifies to a temporary shift. M. Galkin is a parodist, well known to the modern viewer. Changes are also observed at the level of form: in contrast to the tale of S. Perrault, the tale of I. Sokolova is written in verse.

So, the interaction of a fairy tale as a precedent text with a secondary text, leading to a change in authorship, can be carried out on the basis of interpretation and modification mechanisms. Interpretation is the interpretation of a fairy tale aimed at revealing its context. When interpreted, the form and sequence of events in the original fairy tale do not change. Interpretation is the first link in a modification in which changes occur at the formal and / or substantial levels of the case text. As a result, the modified tale takes on a new meaning.\

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