

Variability and Invariability in Fairy Tales (As the Example of the Translation of Grimms` Fairy Tales)

Karimova Dilafruz Halimovna

Abstract--- The fairy-tale folklore is the oldest, popular, massively large-scale genre of both old and young. They originated in a very long time on the basis of mythological worldview, ancient customs and rituals of our primitive ancestors. In fairy tales, people's dreams about the everyday life and the most noble human qualities are often expressed through imaginary and life-long stories. Fairy tales have undergone a long process of formation as a genre. They are based on a simple story of primitive people.

Keywords--- Gymnasium, Folklore Sample, Fairy Tales, Mythology, Philology, Linguists, Simplicity.

I. INTRODUCTION

When it comes to fairy tales, the Grimm Brothers fairy tales come to our mind. The cartoons, such as “Cinderella”, “Snow White and the Seven Gnomes”, “The Snow Maiden”, “The Golden Goose”, “Brave Sewer” and many others, have become popular with children worldwide. On January 4, 1785, Philip Wilhelm Grimm, a lawyer living in Hanau, a small town in Germany, was born into a family of Dorothea. His name was Jacob. A year later, on February 24, 1786, Wilhelm was born. The siblings grew up to be smart kids who kept their father's word and helped his mother with the housework. They often came to visit Mrs. Schlemmer, who had no children. She also enjoys her nephews and teaches them to read and write. Philip Grimm, the father of future fairy tales, was an educated man. After graduating from Margburg University Law School, he began his career as a lawyer in the Hanau court. A few years later, the head of the family was appointed governor and judge of the neighboring city of Steinau. In this small town, the Grimm family had their happiest times. Later, Jacob and Wilhelm often talked about the narrow streets of the city, the magnificent old-fashioned bells, the stone building of the city government, and their beloved mentors, Sinkhan. In those years, the Grimm family grew to four more. Born three sons - Carl, Ferdinand, Ludwig Charlotte.

II. LITERATURE REVIEW

Despite the fact that the family was well-off, everything was enough for the children to read and eat. Philip Grimm worked tirelessly to provide for the larger family. The sudden death of the head of the family at the age of 44 has left the Grimm happy. Months passed, and Mrs. Schlemmer also died. Dorothea was left a widow with six children. 11-year-old Jacob, as the head man of the family, had to take care of his brothers and sisters. Despite the economic difficulties, Dorothea sent her firstborn to her sister, Henrietta, who lives in Cassel. She sent a letter to her sister asking her son to settle in the gymnasium. The kindest sister could not refuse the request, paying for Jacob and then Wilhelm's tuition. The brothers started to study together again. Despite being away from their family and living

Karimova Dilafruz Halimovna, A teacher of the Department of “German – French languages”, Bukhara state university.
E-mail: dilafruz.karimova.1975@mail.ru

in freedom, the children did not abuse the care of their mother and aunt. They attended all classes on time and were eager to learn. In their spare time, they preferred to write pictures and write interesting excerpts from their favorite works. It was then that they began to show interest in literature. After graduating from the gymnasium, Jacob entered law school at Margburg University to continue his father's profession. Wilhelm had to stay with his aunt because of an asthma diagnosis. After recovering and recovering, he immediately followed his brother, and he passed the exams and became a student at Margburg University. During his studies, he realized that he was more interested in literature than in law. Despite his best efforts, he never gave up his desire to be creative. His mother, William, was also involved in these activities. While studying at the university, they began to study medieval German history, culture, jurisprudence and mythology, folklore, and language and literature. In 1808, Jacob set out for Paris to continue his research. There he met scholars collecting fairy tales, myths and legends. He also began collecting samples of folklore and later on German literature and philology. When Jacob returned home, he was met with an unpleasant surprise - the city of Cassel was conquered by the French Emperor Napoleon. In such a difficult situation, the brothers had another concern - they lost their mothers. "On May 27, 1808, our dear mother, Mrs. Dorothea, died at the age of 52. We left six orphans behind. No words can comfort us right now," Jacob wrote in his diary. Jacob, who has family responsibilities, started looking for additional work. He was eventually hired as the library's manager. He was given the task of studying ancient books. That was a good thing for Jacob. Wilhelm, who had undergone significant changes in his health at that time, returned to his Galla resort with financial and spiritual support. A few months back, the siblings began to pursue their dreams - ancient German literature. Jacob learned German grammar and mythology while Wilhelm began to study medieval German literature and folklore. Wilhelm, who did not have a permanent job, visited libraries in many cities and collected the manuscripts for his research work. Apart from poems and songs, he also collected legends and legends. To record them, Grimm was not only a scientist, but he also went from house to house, talking to ordinary people, and willingly visiting his neighbors. In this way, they reworked hundreds of folklore samples from the people, gave them an artistic look, and returned it to the people. In 1812, a collection of children and family fairy tales, which was the result of their hard work, was published. The brothers reprinted it several times. Each time, it was enriched with new additions and adapted from a folk language to a literary language. "We tried to keep the fairy tale stand-alone," the Brothers Grimm says. - No event in them has been invented, removed or altered. We have the right to write fairy tales and divide them. "It is said that Dorthen Wilde, William's future wife, daughter of the owner of a pharmacy in Cassel, was also involved in the publication of the first volume of the Grimm's fairy tales. Each time they met, the girl told Wilhelm the fairy tales she had heard from her mother when she was a child. The first volume of Grimm's collection contains 86 fairy tales and 70 fairy tales in the second volume. The book has been published seven times. The latest edition, published in 1857, contains more than 200 fairy tales and legends in which authors try to summarize more myths, legends, and animals. Each fairy tale is glorified by generosity, hard work, and courage, and it is strongly condemned by cowardice, deception, and laziness. The Grimm Brothers' fairy-tale characteristic is that their main characters were not kings and princes, but children of poor, widows, ordinary shepherds or soldiers. In fairy tales, their works are shown as exemplary. But the first edition of the book has received a lot of criticism. Although fairy tales were written for children, they were told that they were not suitable for younger students. Because in the fairy tales, there

were some cruel and frightening scenes. For example, the fairy-tale hero Rapunzel gets pregnant from a prince, the evil queen who is hostile to Oppogoyi, and so on. In some fairy tales, there were places where a father cut his daughter's arms. Such cases were considered cruel, even in the 19th century. So the story of the fairy tales was changed later, and to this day, they have had much more sophisticated interpretations. Today more than half of the world's population recognize Brothers Grimm as fairy tales. However, in addition to collecting fairy tales for many years, they also studied German grammar. As a result of more than 20 years of Grimm's research, in 1819, the first part of a four-volume "German Grammar" was published. In 1830 the brothers moved to Göttingen, where they worked at the library and taught at the university. Jacob was expelled from the country in 1837 when they joined the Göttingen Seven, which included professors who opposed the abolition of the constitution by the new King Ernst Augustus. As a result, they returned to their homes in Cassel. Later, the Grimm went to Berlin and lived there for the rest of their lives. In Berlin they were busy preparing an etymological dictionary of the German language. In the process, the Grimms faced not only a scientific but also a historical task. It was a task to unite people who live in other countries but speak the same language. The Grimm Brothers have revolutionized language research - seriously studying the evolution of language and its development in society - creating a comparative-historical method. This method is the science of linguistics, which we all know today. Grimm's biggest work was the creation of the German Dictionary. This event is a major breakthrough in world science, but it is still a major basis for further studies in German. Today, the linguists of the Berlin Academy do not stop working on the German-language dictionary of 33 volumes and 600,000 chapters. On December 16, 1859, Wilhelm died. Feeling deeply attached to his brother, Jacob continued to work, no matter what. Four years later, on September 20, 1863, he died. Before Grimm's death, he completed his research on the letters "A", "B", "C" and "E". The last look before his death was a picture of Wilhelm, the closest person to life and his dearest friend. Two famous world-famous creators - fairy tellers - were buried next to each other. In fact, the Brothers Grimm's life is a myth. Perhaps they were not so loving and caring for each other, but they would not have created a fairy-tale to encourage everyone to be kind, generous and kind. But it is clear that the names of the Grimm Brothers live in the image of all the positive characters in the fairy tales they created! While studying at the University of Magdeburg, the Brothers Grimm began to study medieval German history and culture, law and mythology, folklore, and language and literature. Studying and working hard they have been a happy way for Grimm. They were first professors at Göttingen and later at the University of Berlin. Jacobs began to study grammar and mythology, and Wilhelm medieval German literature and folklore. The German people have created a bridge to the folklore and to flourish. Finally, in 1812, Grimm's fairy tales appeared in several volumes, "Children and Family Tales." In 1815 Volume 2 was published, and in 1822 the third volume summarizing both volumes. Most of the fairy tales are heard directly from fairy tales and some are recorded by farmers. Each fairy tale from the people is processed by the Grimm, gets artistic and then returned to the people. The Grimm's three-volume book contains more than two hundred fairy tales, in which the authors have attempted to summarize more mythical, domestic, and animal fairy tales. In every fairy tale, along with qualities such as generosity, hard work, and courage, the priority of laughing out fear, laziness, and lying is a priority. It is also good to note that often the main characters of the Grimm fairy tales are not the kings and princes, but the sons of the poor, widows, shepherds or soldiers. They are deeply impressed by their exemplary deeds. The heroes of the Grimm's world-famous fairy tale "Cinderella" and

"Snow White" are the most motivated girls to hear, to insult, and to do the least and most difficult jobs, and to be happy with their honest work, sweet words and smiles. The Grimm's "Hedgehog and Rabbit" and "The Wolf and the Fox" impress the reader with their close proximity to the genre. Whatever the Grimm Brothers' creations, no matter how hard they work, the idea of hard work and love lies in them. Secondly, in any case and in the face of hard work, the same hero seeks to take action, follow the path of entrepreneurship, business and escape. Probably not a fox like a fox. Grimms are the opposite of them, creating a ghost image. The geese are always helpless - they live empty lives. In Grimm's time, even those unlucky goose bumps become vigilant, aggressive, enterprising, business-minded, and stain great, flaming foxes. The fox wants to eat goats. They sing a song before their death and ask them to feed the fox.

Here are some thoughts on fairy tales. The fairy-tale folklore is the oldest, popular, massively large-scale genre of both large and small. They originated in a very long time on the basis of mythological worldview, ancient customs and rituals of our primitive ancestors. In fairy tales, people's dreams about the everyday life and the most noble human virtues are often expressed through imaginary and living fables. Fairy tales have undergone a long process of formation as a genre. They are based on a simple story of primitive people. With the passage of time, storytelling also improved. Word worship, divine worship, animistic, totemistic, fetishistic beliefs, hallucinations, and dreams are all filled with fantasy, hunting, domesticating, believing in their beliefs, and not just animal products. The fairy tales about animals also began to emerge in the process of exploitation. Gradually combining life experiences in these kinds of fairy tales, or laughing at the same flaws and flaws, has given the figurative character of fairy tales. As a result, figurative patterns began to appear in the animal fairy tales. As the feudal relations formed and social processes improved, the pattern of expression of these social relations in the fairy tales deepened, resulting in the emergence of the living fairy tales based on the fabrications of life. In this way, fairy tales as a socio-aesthetic phenomenon are firmly established in folk epic creativity. In fairy tales, fictional myths play a major role. They are also unique in their structure. In many fairy tales, traditionally fairy tales travel to the world, to other places and countries in search of a mate. When an epic hero travels to fulfill certain conditions, to eliminate certain deficiencies, to find the parchment he sees or heard in his dream, he often finds his place in the country. There is some historical basis for this motivation. Professor H. Egamov writes that "one of the most common forms of marriage in fairy tales is exogamy. During the offspring, the offspring are related to each other and are not allowed to intermarry within the seed. Their wives and daughters are married to another man ... Probably because of the influence of exogamy, folk tales, including fairy tales, often find their way out of the country, far away. In search of a girl who has seen or heard someone dreaming or painting, he is on a journey. "

III. DISCUSSION

The fairy-tale of each nation reflects the history, spiritual and cultural way of life, its inner world, its beliefs, its social relations with other fraternal nations, its customs, its climate and its natural conditions. It serves as an important source of learning. Fairy tales have a unique artistic and composition structure. They are created and executed in the same artistic forms. The entry, the start, the 15 knots, the epic adventure and the ending are the basis of a fairy-tale composition. Traditional fairy tales are a common feature of the fairy tales of all peoples of the world.

The purpose of the traditional introduction is to draw the attention of the audience to a point, to prepare for a fairy tale. Traditional inputs aim to create an imaginative backdrop that suits the nature of the plot, creating an uplifting, fun mood in the audience and audience. Usually, traditional inputs are in the form of prose pieces that are worshiped and represent information about time and place. In the ancient literary monuments of many peoples, in particular, in myths and legends, fairy tales are closely related: this is the highest imagination of man and his great and glorious mission on Earth. Heroes, wisdom - intelligence, generosity, goodness and beauty are reflected in hymns. Scientists rightly argue that the myths have served as a source for the development of scientific ideas, the emergence of philosophy, literature, fine arts, sculpture, architecture, music and theatre. The earliest fairy tales depict various national ceremonies, customs, and tribal traditions. Or they may be related to the plot of the mythical myths. Over time, with the development of human society, children have been "absorbed" in fairy tales and legends (or, as they have done to their little ones, the best things they have ever done). Later, along with some of the most vivid examples of world literature, they "absorbed" such works as "Robinson Crusoe", "Gulliver", "Gargantua". Folklore studies folklore genres within three literary types. The concept of species has a broad meaning. It covers a variety of genres. The types differ from each other by the nature of the depiction of reality. While the epic reflects reality in a plausible and narrative form, the lyric subjectively depicts human experiences and experiences from reality; the drama presents life scenes through the character's speech and action. According to Professor B. Sarimsakov, three types of literature can also be applied to folklore, but these three literary types should be distinguished as separate species, not just folklore, puzzles, appeals, accusations and curses. In this context, the scientist divides the composition of genres of Uzbek folklore into the following types: 2. Lyrics: love songs, rituals, labor songs, lapes; 3. Drama: oral drama, laughter story, puppetry, askia; 4. Special type: simple sitting greetings, cursing, swearing, proverbs, parables, riddles and other expressions. Traditionalism is a product of folk art. It has its own socio-historical sources. It is well known that the earliest examples of folklore were created in primitive society, reflecting the prevailing traditions and peculiarities of the people of that time. This provides a certain stability of the form, plot, images and motives of folklore. The centuries-old artistic taste of the people has aesthetic taste, and folklore always follows these folk aesthetic principles. This is an objective law for the folklore. As we study the system of genres of English and Uzbek folklore, this system is, first, to the generality of their ideological and artistic principles; secondly, to their historically developed relationships; Thirdly, we analyzed the genres' origin in connection with their historical destiny. We have identified the following in our analysis: 1. Common ideas and artistic principles in the genres of English and Uzbek folklore. Each genre, despite its distinctive features, also possesses something in common that unites them in a single system. These are: a) All genres in English and Uzbek folklore are intertwined in their ideals, and they all express the life, spirit, dreams, joy and happiness of the people; The folklore of both nations aims to portray the spirit of the people. b) The interrelationships between folklore genres are also reflected in their similarities in reflection of reality. Each genre, by its features, represents a certain aspect of life. For example, certain genres reflect folk history: poems, historical songs, legends, myths. While the lyric songs reflect their personal experiences, proverbs and sayings reflect the lessons learned from the people's moral views and life experiences. These features can be seen in the oral traditions of both nations; c) the ideological similarity of folklore genres, as well as the commonality of the task of expressing the reality, and they have similarities, themes, themes

and characters;d) The folk aesthetic principles are also common to the genres of folklore: providing simplicity, conciseness, compactness, plausibility, poetic nature, and the moral value of heroes (positive and negative); e) genres of folklore are related to the generality of the system of artistic and visual means: symbols, figurativeness, specificity in the form of a particular system.² Interaction of genres. Relationships between genres are a complex process that involves interaction, enrichment, and enrichment. a) Genetic relationship of genres. The emergence of each of the genres in folklore is the main feature of genetic communication. For example, in the folklore of Uzbek folklore the origin of some of the genre of folklore was a source of folk tales, and in turn, the genre of the poems originated on the ground of the epic poems. Judging by the commentary on folklore, the proverb came as a final summary of the story; the same can be said about the English poems, but the historical song often replaces the historical process in English folklore. b) The presence of a work of the same genre in the composition of another genre. This feature in folklore can be seen in the proverb of the proverb genre, whether in a poem, a fairy tale or a song. In some fairy tales, it is possible to find puzzles as a prerequisite for testing the hero's wisdom; c) Comparison of one work in several genres. The prolonged existence of genres makes it possible for them to be interconnected or to switch from one piece to another.³ The principle of historical similarity between the genres of English and Uzbek folklore. Genres of Uzbek folklore did not appear at the same time. The oldest genres of folklore are myths, myths, legends, songs based on magic, as well as seasonal rituals, followed by fairy tales, poems, proverbs and puzzles, followed by anecdotes, folk songs, and soldiers. , genres such as historical songs. Historically, the system of genres of Uzbek folklore has evolved, developed, and even undermined these processes. Genres of English folklore have also evolved from myths to poems, from poems to fairy tales, from fairy tales and poems to historical and romantic songs. In conclusion, folklore works have made a significant contribution to the development of world literature as a creative work of the people. In the history of nations and nationalities, oral issues occupy a leading place. The interplay between the genres of folklore, the interdependence of the principles, the complementarity of genres testify to the enrichment of folklore. In this section we have explored the peculiarities of similarities between the two continents, the two cultures, and the examples of the oral traditions of the English and Uzbek peoples, despite the fact that the two countries are not related expressed our thoughts. The similarities and similarities between the English and Uzbek folklore are indicative of the fact that in the history of mankind all nations' cultures have evolved equally, and are a vivid example of the complementarity and expansion of the peoples of the world in world civilization. The similarity between genres and ideas is a clear confirmation of our idea. Early writers, investigators and publishers of some samples of Uzbek folklore were European tourists, ambassadors and scholars living in the second half of the 19th and early 20th centuries. There are important notes on the life, customs, and oral traditions of the Uzbek people in the diaries and works of such scholars as A. A. Kushakevich, N. Lapunova, A. Vasilev, A. N. Samoylovich. There are also impressions of folk songs, clowns, hobbies, and folk festivals; some oral drama and some fairy tale details. N. P. Ostroumov's contribution is to the collection and publication of Uzbek folk tales, puzzles, proverbs and illustrations and oral theater samples. Although he was originally a missionary, his work in this field was an important contribution to the study of Uzbek folklore. The Uzbek folk tales have a rich plot, perfect art, stable composition and popularity in the world folklore. The ancient national customs and rituals play a decisive role in them, and the national image of the people is embodied in the whole picture. That is why they have long

attracted the attention of historians, archaeologists, ethnologists, local historians and literaries, folklore and linguists. There are many similar topics between English and Uzbek folk tales. In this regard, similar themes in the fairy tale are included in the series of portable themes. The similarities in these plots, and the conformity of the national aspects are one of the key issues that need to be learned in the field of literary relations. This is because every nation and ethnic group in their history can see examples of other nations' histories.

IV. CONCLUSION

In English folk fairy tales, as in other people's fairy tales, diligence, intelligence, ingenuity, courage, heroism are sung, and laziness, stupidities are discussed, and cruelty is discussed. English folk fairy tales began to be collected and published later than fairy tales of other countries. The first English fairy tales began to appear in the late nineteenth century. The first was the collection of English folk tales by the president of the English Folklore Club Joseph Jacobs, and published a two-volume British folk tales collection. It was difficult to collect fairy tales, as many of them were forgotten. Joseph Jacobs did not artfully edit or process fairy tales like Charles Perro and the Brothers Grimm, but instead published them in folklore. Some English fairy tales are reminiscent of other people's fairy tales. It is very similar to German and French fairy tales. The history of England, Germany and France is interrelated, and it is natural that other peoples influence the English folklore. But the English fairy tale is actually unique. The English folk fairy tales are unique and diverse. The texture has a unique role, with heroes, unclean powers, images of creatures, fairy tale ending and romance.

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