

## The Feature of Female Images in Uzbek and German Folk Tales

Mansurova Karomat Khabibullaevna

Senior Teacher of Namangan State University, Uzbekistan

-----\*\*\*-----

**Annotation:** This article discusses about the main women's appearances in the tales of the Uzbek and German nations. Their most common incarnations and characteristic features are revealed for more details.

**Key words:** image, fairy tale, heroine, archetype, mythological consciousness, people, ethnic picture of the world.

The tales of the Uzbek and German people, like the tales of other peoples, affect all aspects of the life of the ethnic group. They reflect ideas about good and evil, life and death, earth and sky, happiness and sorrow, beautiful and ugly, people and animals, and, of course, ideas about a woman and a man.

For our research, it is important to understand the following: myths are directly related to ancient cults. The fairy tale, in turn, is the direct "heir" of the myth. Therefore, it is also directly related to archaic cults and the symbolism associated with them.

The national specificity of fairy tales is also manifested in the images of heroes. Let's take, for example, a character widely known in fairy tales – uzb. "yalmogizkampir". There are two types of characters in Uzbek fairy tales: "yalmogizkampir", "qari-kampir". In German fairy tales, there are two types of "Hexe" characters: (literally translated from German sounds like "Witch").

In Uzbek fairy tales, the image of "yalmogizkampir" is usually evil, cruel, sometimes very kind. She lives in a dark dense forest.

In addition to the little-used word "yalmogiz", even in the tales themselves, witches do not have a special specific designation in the language of Uzbek fairy tales: they are usually called the word "kampir" = "woman", "woman" or sometimes "qari-kampir" = "mothered, old woman", "old woman". All women are called by this name in fairy tales: both good and evil, and ordinary mothers, and wives, and witches, and even the wives of virgins, that is, demons, which makes it difficult to translate in each individual case the choice that would best fit the Uzbek word "kampir" in a certain case. But what is especially inconvenient is the general absence of a strict definition of the meanings in the Uzbek language of words meaning females. So, except for the aforementioned word "kampir", (applicable to any woman of great age without a clear indication of her family or social status).

German "Hexe" (Witches) live in neat, pretty, tidy houses. Their houses are made of cookies, pies and sugar. "...es war aber ein kleines Gärtchen an dem verwünschten Häuschen, darin standen zwölf Lilien Blumen". They are predictable, consistent and, of course, responsible. In her house there is always order, cleanliness, comfort - everything is highly organized, everything has its place. All this speaks of the mentality, the national character of the Germans. They are always consistent, precise and accurate.

First of all, it should be noted that almost all, with very few exceptions, Uzbek folk tales are anonymous in the broad sense of the word, that the characters depicted in them are anonymous – padishah, maiden, demon, prince, maiden, and nothing else like what we see, for example, in our fairy tales, where there is a king, and a Hexe (Witches), and a sister and brother, by whose names the fairy tales themselves are titled.

This anonymity immediately makes it even more difficult to compare Uzbek fairy tales, for example, with German ones, and not only with German ones, but with many others, for example, Russian, Tajik ones, with which, however, an extraordinary similarity is found when comparing them – not only in generality or dominance.

In those and other well-known – motives, but even in the form of a combination of these motives and partly in the way of expressing them in a verbal shell. Both, the namelessness of the characters in Uzbek fairy tales and the extreme similarity of these fairy tales in many respects with the fairy tales of other peoples, and, moreover, alien to the Turks by tribal origin, can be explained by the fact that their long nomadic life did not favor independent work. Their fantasies in the creation of fairy-tale images, which would be firmly confined by their activity to permanent, certain geographical areas, and therefore did not receive permanent names in the people's memory as symbols of the typicality of the most fairy-tale characters, who also do not differ very much in such typicality.

Hence, naturally, the geographical and even ethnographic looseness of these tales, bearing some kind of international character, has already arisen. On the other hand, such impersonality of Uzbek fairy tales and their extraordinary similarity with strangers should be considered the result of one very important circumstance in the life of Uzbeks, namely, the special way of their family life. A fairy tale is all over the world, among all peoples there is an affiliation of the so-called female half in the house, i.e. bedroom and nursery.

The collected works of the Brothers Grimm present fairy tales that belong to different genres: fairy tales ("Rapunzel", "Three Snake Leaves", "Lady Blizzard"), which tell about various miracles, transformations, spells; fairy tales about animals ("The Wolf and the Seven Kids", "Bremen and Street Musicians"), where, as in fables, certain traits of a human character are given to animals; finally, household tales ("Hansel and Gretel", "Clever Peasant's Daughter") - stories that tell about various cases from real life.

In many fairy tales, the courage, resourcefulness of a simple person is glorified. As in Uzbek fairy tales, the younger brother, who was considered unintelligent, turns out to be smarter and achieves for himself all the blessings on earth, the resourcefulness of a simple person. As in Uzbek fairy tales, the younger brother, who was considered unintelligent, turns out to be smarter and achieves for himself all the blessings on earth.

Thus, having given only a few examples with the images of heroes in the fairy tales of the German and Russian peoples, we can conclude that they contain the national and cultural features of the countries of the studied language, which help to better understand the mentality of the people.

Names are part of the history and culture of any nation. "The names, to one degree or another, reflect life and fantasy, occupation and attitude to the world around them, artistic creativity of peoples, even their historical contact with each other." Numerous names and nicknames of characters live on the pages of fairy tales and folklore.

So the fairy tale teaches goodness and justice. Thanks to his faithful assistant, the miracle horse Bunyod, the hero of the Uzbek fairy tale fulfills the conditions of the princess but marries a Christian woman. Thanks to the golden goose, Hans, the hero of a German fairy tale, marries a princess and becomes the son-in-law of the king (Grimm's fairy tale "Die goldene Gans").

In the Uzbek and German fairy tales about a stepmother and stepdaughter, Yalmogizkampir also appears. Undoubtedly, this is a very ancient matriarchal mythical image, genetically related to the image of the mistress of the forest, the kingdom of the dead and more ancient totemic ideas. It is hardly possible to accurately determine its specificity. It is clear that an ancient powerful spirit was once hidden behind the Yalmogizkampir, that it is a generalization of the demonic forces that oppose the fairy-tale hero. In one version, the father himself decides to take his daughter into the forest to save her. Yalmogizkampir, who comes to the hut, gives her difficult tasks. But

the girl fed the mouse porridge, and the mouse did the hard work for her. The stepmother's own daughter beats the mice with a rolling pin, and Baba Yaga kills her.

In the fairy tale "Schneewittchen", scientists Bolte and Polivka establish the following plot scheme:

1. The beauty of the heroine, white as snow and ruddy as blood;
2. Envy of a stepmother who possesses a magic mirror;
3. The stepmother orders the servants to kill the heroine; the servant takes her to the forest, but there he spares her;
4. The stepmother looks for her and tries to kill her with a poisoned belt, comb, apple;
5. The dwarfs (or robbers) who sheltered Snow White put the dead girl in a glass coffin;
6. The royal son finds the coffin and awakens the girl to life;
7. Punishment of the evil stepmother.

In the Grimm fairy tale, the princess finds shelter with seven dwarfs, in Uzbek fairy tales there are seven heroes.

A prince in a German fairy tale accidentally finds Snow White. The groom, in Uzbek folk tales, is looking for a princess for a long time, turning to the sun, the moon, the wind.

The German fairy tale has a cruel ending: the stepmother is killed. "Da musste sie in die rotglühenden Schuhe treten und so lange tanzen, bis sie tot zur Erde fiel." The stepmother in the Uzbek fairy tale dies of melancholy and envy.

Thus, the tales of each nation have their own pronounced national character, as they show the way of life of the people, the features of the environment in which they live. They reflect changes in everyday life, local natural conditions, labor processes; contains national and cultural characteristics of countries that help to better understand the mentality of the people.

## References

1. **Novikov N.V.** Images of an East Slavic fairy tale. – Leningrad: Nauka, 1974. – 256 p.
2. **Propp V.Ya.** The historical roots of fairy tales. – Moscow: Labyrinth, 2009. – 274 p.
3. **Zhirmunskiy V.M., Zarifov Kh. T.** Uzbekskiy narodnyy epos [Uzbek national epic]. – Moscow, GIKhL Publ., 1947. (In Russian).
4. **Кашгари М.** Туркий сузлар девони (Девону луготиттурк). Т. 1. – Ташкент, 1960. (In Uzbek).
5. **Ubaydullayev Sh. N.** Symbols In German Folk Songs And Fairy Tales. Scientific Bulletin of Namangan State University: Vol. 1 :Iss. 1, Article 27.
6. **Ubaydullayev Sh.N.** Analysis of german and uzbek phraseological units with the name of animals," Scientific Bulletin of Namangan State University: Vol. 2 :Iss. 3, Article 63.