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Axmadjonov Nurbek Zokirjon o'g'li

Fergana State University Senior Lecturer (PhD)

Gulshodabonu Olimova Odiljon qizi

4th year student of Fergana State University

Annotation: *This article explains the linguocultural and practical linguocultural issues specific to the fairy tale genre belonging to German and Uzbek folklore. Also, the importance of the linguistic approach in the analysis of fairy tales is emphasized.*

Key words: *folk art, mature, matal, ushuq, talisman, chopchak, linguo-cultural approach, linguo-cultural approach, fairy tale writer.*

In recent years, such areas as linguoculturalism, pragmalinguistics, ethnolinguistics, psycholinguistics, and cognitive linguistics are rapidly developing in world linguistics. As a result of this, the trends of comprehensive study of artistic texts are improving, attempts to deliver national traditions and values, customs and national mentality to the next generation, and to preserve the cultural views specific to that nation are increasing.

The linguistic and cultural analysis of the language of folk tales, the study of the specific aspects of the units representing the national-cultural characteristics used in the text of the fairy tales is given a wide place, which allows to determine the character of the social system of the entire nation. Also, such an approach to the language of folk tales is manifested in connection with modern analytical methods that have emerged in today's linguistics. Indeed, researching the linguistic and cultural aspects of the language of folk tales is one of the urgent tasks of today's linguistics. People's past lives in examples of folklore. The national and cultural values, language, religion, faith, customs, spiritual world, etc., which connect the past and the present of each nation, are undoubtedly expressed in one of the oldest genres of folk art - fairy tales.

Our mothers used to tell us fairy tales since we were little. In fact, this is where our thirst for literature and living together with literature began. Indeed, our mothers, who are our first teachers, are also the person who awakened our interest in literature. In the literary treasury of every nation there are special masterpieces of art for children. The most interesting works for children are fairy tales.

Fairy tales also have a long history. In the book "«Dede qo'rqut»" the ancient fairy tale of the Uzbek people has left its traces in all the literary and artistic monuments that appeared until the beginning of the 20th century. It was used for the first time in "Devonu

Lugatit Turk" in the form of a fairy tale - "mature". After that, the word "fairy tale" is mostly written in almost all dictionaries²⁷.

In fairy tales, good and bad qualities in life, always the struggle between rightness and wrongness, in short, ideas that call them to the right path are put forward. With these, children, generations who always do good deeds from their youth and grow up to be perfect people grow up. Therefore, artists of every nationality create masterful works of art for children. Various ideas are put forward in them. If we talk about fairy tales in German and Uzbek literature, the same ideas that lead children to goodness are put forward in the masterpieces of German literature, as in the art of Uzbek literature. Uzbek fairy tales are mainly created by the people. To Uzbek fairy tales: "Urto'kmoq", "Zumrad va Kimmat", "Qilich-botir", "Alpomish", "Semurg", "Handalak Polvon", "Devbachcha", "Malikayi Husnabad" ", "Open table" and others can be cited as an example. The beginning is "Once there is, once there is no. There was an old man and an old woman. beginning with is one of the unique aspects of fairy tales.

A fairy tale is one of the main genres of folk poetry; is an epic work of art of magical adventure and domestic character based on texture and fiction. Mainly made in prose form. Mahmud Koshgari's work "Devonu lug`at Turk" is found in its mature form and means to narrate an event orally. The tale is called matal among the Uzbeks of Surkhandarya, Samarkand, and Fergana, ushuk in the districts and villages around Bukhara, varsaki in Khorezm, chopchak in and around Tashkent. A fairy tale is very different from other genres of folklore with the fact that the reality of life is depicted on the basis of fantasy and life fiction, it is based on spells and magic tools, events and actions take place in wonderful and strange situations, and the supernatural courage of the heroes.

Each nation reflects certain national traditions. That is, every nation has its own national traditions and customs. In this sense, every person is related to a specific culture, language, history, literature that reflects this nationality. It is known that language is a social phenomenon and is inextricably linked with culture. Today, economic-political, cultural and scientific relations between people, peoples, countries, international-cultural communicative processes in the field of linguistics, such as the interaction of languages and language culture and the national identity of the language, and cultural studies itself. It is causing the emergence of a new field with a specific direction and subject - linguoculturalology. And it is no exaggeration to say that this aspect of interdependence is reflected in the fairy tales created by German and Uzbek fairy-tale writers. Because at the core of every fairy tale, together with the facts of life, the past, way of life, traditions, cultural and educational monuments of that people are skillfully described together with the heroes of the fairy tale and their fates.

In German folk tales, Jacob Grimm and his brother Wilhelm Grimm, who are one of the most mature representatives of German literature, and one of the writers who artisticized real events from their people's lives, and his brother Wilhelm Grimm, are

²⁷ Махмуд Қошғарий. Девону луғотит турк. 3- том.

considered the authors of mature works of art in German children's literature. Their works are known and famous in all countries of the world. Many fairy tales written by these writers still bring joy to the growing young generation. For example, "Mushuk va sichqon", "Rapunsel", "Oq ilon", "7 Qarg'a", "Botir tikuvchi", "7 We can cite the crow", "Batir tushki" and other fairy tales as examples. The Brothers Grimm belonged to the Heidelberg group of German romantics, who published examples of medieval German written culture and studied the works of the min-nezingers and meistersingers who lived in the period.

In addition, all fairy tales have codes related to animals and plants, which explain the characters of fairy tales in terms of character and outlook. For example: strength - a young man like a lion, strong like a bear; slyness - cunning as a fox, to get inside like a snake, to get caught in a web like a spider; - hard work - work like a donkey, work like an ant, work like a dog; courage, pride - like an eagle, like an eagle; - cowardice - like a rabbit - in the sense of long life - to live like a maple; - tenderness - like a flower, like a sprout; - redness of the face - apple-like, pomegranate-like; - greed - like a wolf and the like. In addition, horses, mares, goats, and monkeys are used as standards for simulating unusual human movements (jerking). To sum up, linguistic and cultural codes belong to the people of a particular nation that speaks this language, that is, each nation encodes words according to its national mentality and traditions. One of the famous fairy tales in German literature is the fairy tale of Aschenputtel, that is, Cinderella.

Es war einmal ein Mädchen, dem war die Mutter gestorben. Seine neue Stiefmutter hatte zwei Töchter mit ins Haus gebracht und sie waren alle sehr gemein zu ihm. Es musste den ganzen Tag schwer arbeiten, früh aufstehen, Wasser tragen, Feuer machen, kochen und waschen. Abends, wenn es müde war, musste es sich neben den Herd in die Asche legen. Und weil es darum immer staubig und schmutzig war, nannten sie es Aschenputtel.

If we pay attention to the translation, once upon a time there was a girl whose mother died. And her new stepmother brings two girls home with her, and they all treat her very badly. He had to work hard all day, get up early, carry water, light a fire, cook and wash clothes. In the evening, when he was tired, he had to lie down on the ashes by the stove. And because she was always dusty and dirty, they called her Cinderella.

It is not clear who the author of the tales is. Fairy tales are a part of folklore and it has been passed down from language to language and has been one of the favorite tales of not only the children of the world, but also adults from the past centuries to the present day. The most beautiful example of tales about animals in Uzbek folklore "Susambil" also uses the above-mentioned linguistic and cultural codes. wild animals are depicted through wolves, rats, bees, etc. For example, if we have the beginning of a fairy, as long as they are hungry, as if a wolf Taker is, the crow is a sparrow light, duck, duck. The fairy tale begins with sentences like the trumpeter, the goose is the trumpeter.

The fairy tale "Susambil" shows that people can live a peaceful and prosperous life with friendship and harmony. In this fairy tale, through the image of animals, it is told

about the sad way of life of the people of the past centuries, their tired hands in work, and their dreams of going to the imaginary world of Susambil in order to achieve a free and prosperous life. Readers want strange events to happen in life, such as the fact that the heroes of magical tales are always able to do magical things, get rid of their enemies or troubles in supernatural ways.

In conclusion, it can be said that in Uzbek and German folk tales, linguo-culturalism plays an important role in the creation of different cultural histories. While studying Uzbek and German folk tales, we can observe the order of topics in human history, the language and culture of their lives, the past and the future, the formation processes of the human psyche, and closely study the cultural and historical aspects between peoples.

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