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ON THE LITERARY INTERPRETATION OF PIGEONS AND DOVES IN UZBEK AND GERMAN FAIRY TALES

Jumayev Akmal Axmatovich
Bukhara State University, Uzbekistan



Annotation:

The article concerns the analysis of the literary interpretation of birds, especially pigeons and doves, in Uzbek and German fairy tales. There is a special focus on pigeons and doves in the article, similarities and differences in the attitudes of the people of different nationalities towards these birds are analyzed through examples. The article also discusses the educational significance of the tales of these nations, as all folk tales are of the highest importance in upbringing and teaching.

Keywords:

Fairy tale, epic, creation, bird, pigeon, dove, motif, cave, lover, love, image, healer, ash, millet.

The pigeon was the sacred bird of Ishtar, the goddess of fertility, love, war and strife in ancient Accadian mythology. We all know that there are myths and legends about pigeons and doves in many nations. In the book "History of Muhammad" written by skilled translator Alikhantora Soguni, the Prophet Muhammad and Abu Bakr Siddik hid in the cave where a pair of wild pigeons (called musicha in the native language) nested on a branching tree growing at the mouth of the cave, and kurayshiy heretics couldn't see the inside of the cave [14, 123]. The prophet and his follower were in safe due to these birds. For this reason, the pigeon is highly valued, not hunted and persecuted according to the beliefs of Muslim people.

In one of the legends of the Baltic peoples, the dove was formerly a godly girl. One day she got lost in the woods and an angel gave her wings to find and return her home. In Romanian legend, it is said that when stepmother wanted to kill twins the God turned them into pigeons. As in folk tales and legends, in fairy tales people also turn into pigeons and other birds, in all cases there is a special meaning, and it creates unique literary image.

In the works of brilliant representatives of German fiction Brothers Grimm we can see the fairy-tale characters turned into birds that are embodied in different images and characters. In the tale of "Yorinda and Yoringel" Yorinda turns into the nightingale [1, 422-429], in the tale "Die sieben Raben" ("Seven Crows") the seven brothers, in "Die Rabe" ("The Crow") the princess turn into the crow because of inappropriate curse from their childhood [2, 90-100], in Wilhelm Gauß's tale "Die Geschichte von Calif Storch" (The Khaliph Stork), King Hasid and his loyal minister Mansur also turned into storks due to magic and deceit [3, 150-156], in "Das singende, springende Löweneckerchen" tells the story of a lion, the king of animals, who turns into a dove [9, 354-360].

The fairy tale "Das singende, springende Löweneckerchen" belongs to the series of fairy tales. The prince, who turned into a lion in the fairy tale, turns into a pigeon for the second time. If we look at the events of the fairy tale, the prince who turned into a lion was told that if a candle was lit at night, he would turn into a white dove and remain in that state for seven years, and this event took place. With the help of his wife, the prince, who turned into a white dove, got rid of the magic and lived a happily ever.

There is a belief in folklore that the soul appears in the form of a bird when it leaves the body. The Grimm brothers' fairy tale Ashenputtel was translated into Uzbek by Khurram Rakhimov under the name "Shumshuk qiz". In the fairy tale, the spirit of a dead man is reappeared in the image of a bird, and the plot of helping his daughter in a difficult situation is repeated over and over again. The girl's stepmother would agree to take her to the royal ball if only she could separate a plate of millet mixed with ash from the ash within two hours. That was a condition that couldn't be fulfilled. In that situation, the arrival of two white

doves and other birds to help the girl is also a sign that in folk tales the good deeds to birds will definitely be rewarded.

The fact that animals and birds speak the human language is one of the characteristics of fairy tales, and in this, they always speak the truth. In the fairy tale "Shumshuk qiz", the pigeons not only help the girl who falls in love with the king's son, but also contribute to the happiness of the girl. The fact that the language of birds is in the form of musical singing, can be the basis for the poetic speech of birds in fairy tales. In this tale, as well, the poetic expression of the pigeons' speech serves to literary enrichment of the text of the tale. Although the step-sisters cut off the shoe brought by the prince, the pigeons sang the following words:

"Original text (german)"

Translation (uzbek)

"Rucke di guck, rucke di guck,
Blut ist im Schuck.
Der Schuck ist zu klein,
Die rechte Braut sitzt noch daheim."

Kuyov to`ra, xon to`ra
Oyoq kiyimiga qara
Tufli torga o`xshaydi
Qoni borga o`xshaydi

"Rucke di guck, rucke di guck,
Kein Blut ist im Schuck.
Der Schuck ist nicht zu klein,
Die rechte Braut, die führt er heim."

Kuyov to`ra, xon to`ra
Oyoq kiyimiga qara
Tuflisi xo`p yarashgan
Qop-qoni yo`q kelishgan

[9, 71-72]

[6, 264-265]

In translating the poetic speech of white pigeons into Uzbek, Khurram Rakhimov paid special attention to national colorfulness. The sentences "Kuyov tora, khon tora" are not mentioned in the original text. In the Uzbek translation, in the expression of ideas both the national approach and the spirit of the fairy tale are preserved.

In the Grimm brothers' book "Kinder und Hausmärchen", published in 1812, the conversation of pigeons in the fairy tale Vogel Phönix testifies to the birds' awareness of the bird world. The conversation of the pigeons is as the following:

"Die eine Taube sprach: wer da zum Vogel Phönix will, muß gehen den ganzen Tag, so wird er abends an ein Thor kommen, das ist zugeschlossen. Die andere Taube sprach: unter diesem Baum liegt ein Schlüssel von Gold, der schließt das Thor auf."¹ (The meaning is as follows. One of the pigeons says that he has to walk all day to get to the hawk, so that he can get out in front of a gate with a locked door, while the other pigeon says that there is a golden key under that tree that unlocks that gate.)

In Uzbek folk tales we can also see pigeons in different images and motifs. In magical tales, giants and fairies appear in epic characters speaking human language. We also often see in fairy tales that animals and birds also speak human language and inform them of unknown secrets.

If we pay attention to the conversation of two pigeons in the Uzbek folk tale "Hotam", we can see that there is a belief among the people that pigeons can also communicate with representatives of other worlds.

After walking for several days, Hotam dismounted from a horse in the mountains and rested by a spring. At that moment, two pigeons landed on a maple branch near the spring.

The pigeons talked to each other.

One of them said:

"In a house in the middle of this mountain, a prince has been lying unconscious for months." He was in love with the daughter of a fairy king. That is why the fairies have made him mad.

The other said:

Oh, it's so easy to cure. There is a spring a hundred yards from this plane tree. There are two plane trees near the spring. When the maple leaf is boiled and drunk, the prince comes to his senses at once.

After the conversation, the pigeons flew away.²

¹ https://www.deutschestextarchiv.de/book/view/grimm_maerchen01_1812?p=383

² <https://n.ziyouz.com/portal-haqida/xarita/uzbek-xalq-ogzaki-ijodi/uzbek-xalq-ertaklari/hotam>

In Uzbek folk tales, the heroes of fairy tales turn into pigeons in order to go somewhere or to solve a problem, or to find out something unknown to them. Pigeons (often called doves in fairy tales) are harmless birds, they don't afraid of people and live in in houses.

In Uzbek folk tales, the heroes of fairy tales turn into pigeons to go somewhere or to find a solution to a puzzle, or to find out something unknown to them. These turnings into pigeons (often called doves in fairy tales) is because of their being harmless birds, they come to the windows of people's houses, they don't afraid of human beings and there is a belief that the soul reappears in the form of this bird.

In the fairy tales "Mislabu" [17, 203], "Craft that does not exist in the world" [4, 38], "If Laughs - a flower, if cries - a pearl" [13, 157], the motive of turning a person into a bird is used, while in "Lame Wolf" [17, 208] animals' turning into birds, and in the fairy tale "Five Girls" the motive of the giant's turning into a bird can be seen.

In the tale of Luqmani Hakim, a boy tries to get a cub of the pigeon from the wall. The pigeon cubs die before his returning with the ladder and touching the nest. The pigeon became the victim of the ignorant child. [15, 152] The fairy tale has a deep educational value. At the same time, it was pointed out that it is a sin to kill not only a pigeon but also any kind of bird, to destroy their nests.

It is known that pigeons live in herds by nature. In the fairy tale "Hunter, Kokcha and Wise" educational characters, such as harmony, friendship, solidarity are portrayed in the image of animals and birds.

In the fairy tale, a herd of pigeons flies and lands on a trap set by a hunter, and they all fall into the trap. Although an old pigeon named Kokcha warned that there was a trap among the pigeons, the pigeons managed to escape from the trap with the advice and guidance of the old pigeon. [16, 12] The mouse also helps to get out of the trap and it can be a sample of the importance of friendship.

Apparently, in the fairy tales, special attention is paid to the fact that pigeons and doves are harmless from their nature, and are ambassadors of peace and health. It is also an indication of the similarity of attitudes towards birds in the beliefs of the people of different nationalities.

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