

VOLUME 2, SPECIAL ISSUE 1

Scientific Journal

ERUS

Educational Research in Universal Sciences



Scientific Journal Impact Factor : 5.564

ISSN: 2181-3515

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Social Sciences and
Humanities

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PKP|INDEX

2023 / 3

ISSN 2181-3515
VOLUME 2, SPECIAL
ISSUE 1 MARCH 2023



<https://erus.uz/>

HISTORY AND ETYMOLOGY OF THE FAIRY TALE

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ABSTRACT

In this article we have writing on the history and etymology of the fairy tale. The tales of the seventeenth century, He studies compared the theme of the bridegroom monstrous, then introduces the authors and their tales through elements biographical and aesthetic chosen and widely marked with reviews personal.

Key words: a story, a tale, the public, a genre, the work, the fable.

INTRODUCTION

A tale East a **literary genre**, in the form of a **narrative brief and fictional** which was originally transmitted exclusively orally. In complement to their function educational, storytelling are intended to **entertain** the **public**, especially children by marveling them.

Like the fable, the tale belongs to the **genre of the apologue** that characterizes the texts having the function to illustrate a moral. Coming from the register of the marvellous, it East Sometimes follow up from **a morality to character explicit**. However, the audience must sometimes use your imagination **to learn lessons implicit in the story**.

It exists different **types of tales**, often reunited in collection, which stand out according their characters and the universe of the story. The main are marvelous tales or fairy tales, tales fantastic, fairy tales philosophical, tales satirical, wisdom tales, fairy tales etiologies and tales facetious.

For several centuries, the tale has been transmitted exclusively orally, by word of mouth, before being gradually transcribed and fixed in writing. Which explains why we finds variations in the literature.

METHODS

On the occasion of the tercentenary of *Tales of Charles Perrault*, Philippe Hourcade wondered at the end of his comments on the tales of Mrs. d'Aulnoy if “ an

exhaustive and in-depth study of poetics and narrative style in all the storytellers of time, including Mrs d'Aulnoy, would not cause the light other manners to write, at least also exciting than justified, to which case that of Charles Perrault would appear as an exception which would not confirm no more rule, regardless of the indisputable ones qualities of his text.

This questioning, despite the existence of major works on the fashion of fairy tales, reveals the lack of analyzes stylistic of a whole which would bring to light a convenient scriptural peculiar to the mundane genre SO in full rise at the end of the 17th century. If general studies have in effect finely delimited the sources, influences, links and certain style effects of tales, the period systematically considered combining the two waves successive publication of the texts, extending thus over nearly a century, cannot render totally account of the writing of a particular genre anchored in its time. ¹storytelling studies are thus of two orders and are interested either to the entire corpus, or to a particular author. In 1928, Mary- Elisabeth Storer studied this phenomenon literary and tent of in circumscribe aspects. She presents a chronological study of eleven authors the fifteen latest years of the seventeenth century wishing to privilege two axes 1. The relationship of the tales to the classicism of the century as well as the survival of the preciousness in the magic. She establishes a biography of each author, emphasizing his origins social, relationships and _ preferences with strong value judgments. She analyzes then the works of each in their globality reviewing some _ _ _ themes stylistic .2. Wonderful, fantastic, romantic.

According to criteria of (good) personal taste, the comments author's epideictics develop Or restrict the field of its observation, it don't remains no less than the contribution genetics and the statement of certain facts stylistic remain an indisputable critical contribution.[1]

The tales of the seventeenth century, He studies compared the theme of the bridegroom monstrous, then introduces the authors and their tales through elements biographical and aesthetic chosen and widely marked with reviews personal. For example, it looks for correlations oedipal between the Chevalier de Mailly's claim of bastard and the "irregular" 14 births of his characters. Like the work of Mary-Elisabeth Storer, the juxtaposition of remarks offers an examination fragmented from the corpus. In 1982, Raymonde Robert published a thesis which uses the tools of modern criticism and realizes a systematic and ambitious study of fairy production over the two centuries. It tackles the problem of folkloric and literary sources, lists them and concludes with a versatility on the part of the authors who draw everywhere Or they

can without anything – refrain nor constrain themselves. She is studying especially gender. She devotes a second part in the interpretation of the phenomenon”, determining in the first place the social and historical causes of the scale of the publications, then shows the reflexivity of the genre that manifests itself in the narrative-frames and the ostentatious decorations and inventories finally the processes that put on stage a vision of the people. She closes his research in evoking fast games – of writing, where She underlines the effective conciseness of Per posed to the stylistic lengths of the storytellers the regime of equivocation and parody of the texts of the 18th century.

John Paul Sermain resumes in 2005 the entire corpus to trace the evolution of the genre, from its “entrance with fanfare” to the fantastic and libertine turn of the texts of the 18th century. It offers a new cutting in three periods which further marks the progression and editorial variation of the texts. After having presented the production in its context historical the author defines the terms mirrors of the genre through the device enunciative (interactions between the characters and in the direction of the reader moral, comic, parodic Then the imagination and the vision of the world offered by the tales. John Paul Sermain establishes Thus a poetic history that retraces and puts into perspective the transformations of gender.

As for specific studies, they mostly leaning on the tales of Perrault and Madame d’Aulnoy and have above all sought to establish affiliations by noting their literary sources Or popular and to relate the tales to types folk pre-established.[2]

RESULTS

Our goal is to identify strong tendencies, unities and regrouping, but also to leave bring out the differences. We don’t wish notunify authoritatively and level a complex genre, but on the contrary bring out the principles generators while – exponent its contradictions, its peculiarities and its singularities. Our approach overall hears Thus define aesthetics hyperbolic of motion literary emerging at the end of the 17th century. Incidentally, this – assumption seems fundamentally paradoxical, in a genre that we qualified willingly. However, when we draw the thread of the analysis stylistic, we quickly realize realize that this are several balls that are intertwined with each other and that these stories apparently whether futile, if *simple*, are in reality much more complex and abundant. It is as well as our study will be spiral, going over the elements of the text with different tools methodological, to shed light on the many facets of tales in the light of analyzes renewed. We have chose to stop on a few terms symptomatic of the rhetoric of fairy tales that emphasize the staging of ostentation hyperbolic, indicators most obvious credits to creations most surprising words. From the frequency of readings systematics, we will study the paradigms emphatic Thus trained, often

demonstrative and determinative of the whole of a story, even of the corpus. The first words that are essential in the study of the lexicon of tales are those who specify explicitly the type of texts. Coming from an oral and centuries-old tradition, the tales are often devoid of prefaces or a device paratextual, but their new fortune and their writing favor anchoring generic. At the end of the 17th century, stories wonderful having especially for common point the appearance decisive for the character of the fairy. Instability denomination of these texts emphasizes the difficulty for the genre to define itself, to enter into a formatted framework, and therefore to perhaps refuse the restrictions of a predetermination categorical. It is finally the seriality of the vocabulary aroused by the quasi- omnipresence of the fairy figure which validated *a posteriori* the inclusion of these texts in the corpus of " fairy tales ". The main construction with the core noun "fairy" has a determinant (generally an indefinite article for the first occurrence and a definite article for the following ones and sometimes sporadically adjective demonstrative to reinforce the proximity between the enunciator and the addressee) in the singular or plural, referring _ directly to a character or a group of characters. The noun group as well constituted East frequently supported by an adjective qualifier that brings a characterization classifying. Once _ identified, the character East in effect particularized by a epithet which defines it in its essence and inscribes it in the Manichaean division of the schema.[4]

Finally, a few words are derived from the "fairy " base. The most represented East that of "fairy", a common name that evokes generally the practice of fairies, often built in noun complement. The term possesses a semantics broad enough to encompass all powers, qualities, spells and events magical produced by a fairy or any being (or object) possessing some so.[5]

Element mythical or proverbial, they integrate the conversations of the characters and become a principle sentient, guarantee of the extraordinary. Even *in absentia*, the aura fairy stay latent and permeates the narrative atmosphere of a pervasive superstition. Everything is Thus pretext for comparison, commentary to include the word "fairy" in a formula, an aphorism, a rumor. The narrator of the *Talking Portrait* used himself authority magical to demonstrate his knowledge When he alleged that he _ You don't have to be a fairy to know, marriage does n't ordinarily do be born a long and lasting passion. The Knight of Maily seems to know intimately the fairy habits that he registered in a diachrony logic in remembering the events of one alleged History including ogres and fairies. In *The Magician King* , he remember that there has always been a *very* heated war between sorcerers and fairies in *La Princesse _ _ delivered*, he awakens the memories of the reader who " knows the strong inclination of fairies for solitude" and in *The Princess crowned by the fairies* , he brings together the fairy world and the secular world in a comparison surprising : " there was always had some treaty

of alliance between the fairies and the ogres close like us _ have with the Mohammedans for the necessity of trade. " He likewise underlines the proximity of the characters who evolve in an environment saturated with the presence magical and repeats in two tales the same States evocative: " she had often Yes talk about the power of fairies and "she had heard talk about the power of fairies". Fenelon incorporates fairies into the daily life of the characters and stages "A peasant knew in his neighborhood a fairy". The insertion of the fairy figure into the ordinary then displays the marvelous as narrative evidence contributing to define generically the text. On the front of the stage or in popup background, these _ characters fabulous govern the marvelous narrative of the tales. When an event surprise Or dazzles the characters, he East generally put on the account of one operation magical, which makes it possible to naively justify any unexpected and unusual manifestation.[3]

Until recent times, literature _ East remained oral and popular. generation in generation, the peoples, the peddlers and the companions of various professions transmitted an ancestral heritage of tales, legends, stories mythical, of traditions, in embellishing it according to their fantasy, by making it live in their time, their own universe and their way of thinking. Companies _ traditional have in effect always produces a stream endless tales and legends. _ One of the circumstances of social life most favorable to the circulation of stories was the vigil. Told in the evening, around a fire, by old people, storytellers, troubadours... the tale is "the word of the night." The vigil, popular and family, brought together both adults and children and storytelling served as spectacle and moral discourse. It is in this way that this repertoire has gone through millennia, from word to mouth, from ear to mouth.[6]

CONCLUSION

The storyteller East Thus represented as a old woman. In effect, since Plato, these stories are supposed raise exclusively from women's voices. They were called " good wives' tales " or " my mother 's tales". Goose'giving the image of stories for the use of children conveyed by mothers , grandmothers or nannies . _ However, from the time when the tales of oral tradition were collected, we could note the predominance marked with storytellers on the storytellers. In indeed, often, the tales were said by men.[7] They were not specifically associated with women and an audience childish than in the minds of city dwellers. The function of tales in the oral tradition european is to pass the time, as much as possible, with pleasure. But Nothing nevertheless, these stories are taken up and used in an educational setting Or a moral purpose. We know that for Charles Perrault and his time, the pleasant must be framed by the useful: "morality, the main thing in all kind of fables and for which they must be do," says the preface to the fourth edition of his *Tales in verses*, tales of oral traditions which he transcribed and adapted.[8]

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