

The Artistry of Fairy Tale-Epic

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Abstract: In the “O‘qish kitobi” (Reading Book) textbooks, prose literary tales are called "literary fairy tales", lyric-epic literary tales are called "poetic literary tales", fairy tales are epics; folk tales should be given in the form of "tale" or "Uzbek folk tale" or "Arab folk tale". Giving rules to genres such as stories, poems, legends, and narratives, based on the principle from simple to complex, increases the level of children's perception of artistic works.

Keywords: Fairy tale, epic, lyric-epic type, genre, genre svilization, alla, folk tale, poetic tale.

When two genres are mutually synthesized, when the features of two genres are combined to create a work, a new form of work appears. Scientist L. Sharipova, reflecting on the development of genres, writes: "As long as literature is in motion, the separation of one genre from the womb of another, assimilation and synthesis of genres is a continuous process." According to the scientist, even in the 20th century, new genres and intermediate genres continued to appear. Genres such as "yor-yor", alla, anecdotes moved from folklore to written literature. Only when it moved, there were changes in the name, the form of creation, and so on. One such genre is the fairy tale, and the folk tales created by the people were created only in prose form, but in the written fairy tales of the world, first prose, then poetry, dramatic literary tales also appeared. The fairy-tale epic that appeared in Uzbek literary fairy-tales belongs to the lyric-epic type because it is written in a poetic order. Such works are fairy tales in nature and epics in form. Although the two genres are equally synthesized, one created the nature of the work, and the other created its form, in our opinion.

In Uzbek poetry, the fairy-tale epic genre first appeared in the work of Hamid Olimjon. The fairy tales "Oygul bilan Bakhtiyor", "Semurg, Parizod and Bunyod" were created under the influence of folk tales, but not in prose, but in poetry. It is natural that A.S. Pushkin influenced the creation of this genre. Because Hamid Olimjon also translated Pushkin's works, so he knew about the works of the famous Russian poet.

Writing a poetic epic was not as widespread as creating a poetic tale. There are many poetic epics in Uzbek children's poetry, but there are many poetic fairy tales. Only one fairy tale is given in the textbooks "Reading Book". It is A.S. Pushkin's "The Tale of the Fisherman and the Fish". This literary tale is a magical-fantasy tale, in which the magical tool is alive - a goldfish. Because researchers think about magic things, magic animals, magic numbers. There are many such tools in folk magic-fantasy tales. For example, sometimes the ring is brought to the main character by a fish, and sometimes the fish swallows it. So, the image of a fish carries many meanings. Researcher Dilrabo Mingboyeva writes: "In various traditions, it appears as an embodiment of cosmic forces; for example, according to Japanese mythology, a huge sardine fish that lives in the waters of the world ocean is the support of the earth. In different nations, the fish carries the sun at night. Fish productivity Writing a poetic epic was not as widespread as

creating a poetic tale. There are many poetic epics in Uzbek children's poetry, but there are many poetic fairy tales. Only one fairy tale is given in the textbooks "Reading Book". It is A.S. Pushkin's "The Tale of the Fisherman and the Fish". This literary tale is a magical-fantasy tale, in which the magical tool is alive - a goldfish. Because researchers think about magic things, magic animals, magic numbers. There are many such tools in folk magic-fantasy tales. For example, sometimes the ring is brought to the main character by a fish, and sometimes the fish swallows it. So, the image of a fish carries many meanings. Researcher Dilrabo Mingboyeva writes: "In various traditions, it appears as an embodiment of cosmic forces; for example, according to Japanese mythology, a huge sardine fish that lives in the waters of the world ocean is the support of the earth. In different nations, the fish carries the sun at night. Fish is associated with fertility and is interpreted as a symbol of the life-giving power of water"². Hamid Olimjon describes Aygul being swallowed by a snake. In this case, the fish is the savior, at the same time, keeping the hero in the dark. Because they saved Aigul by opening the belly of the fish. A.S. Pushkin presented the goldfish as the king of the sea:

The goldfish entered the tongue like a man and begged:

Oltin baliq xuddi odamday Tilga kirib, yolvorib qoldi:

“Qo‘yib yubor dengizga, bobo,

Katta to‘lov to‘layman senga

Ko‘ngling ne tilasa bergayman

(Let go to the sea, grandfather,

I will pay you a big price

I will give you whatever your heart desires)³.

As you know, in the poet's fairy tale "About Shah Saltan, his noble and passionate son, prince Gvidon Saltanzoda is also a tale about a leech princess swan", the king of water appears in the form of a swan, and he turns into a leech girl and becomes a friend to the main character. Here is a comment: "Shah Saltan, prince Gvidon Saltanzoda " in Russian. In our opinion, it is appropriate to translate it as "Shah Sultan, prince Gvidon Saltanzoda". A.S. Pushkin shows the powerful power of granting wishes through a goldfish. The purpose of the poet is to create an image of a person who will not be grateful no matter how much you give. Such people have existed in all times and still exist today. Ingratitude is a bad vice, it is better to learn it from childhood.

Literary scientist, doctor of pedagogy K. Yuldoshev writes: "In artistic analysis, one goes from word to image, from image to thought, and at all stages the aesthetic appeal of the word is in the center of attention"⁴. For centuries, the concept of "image" has been analyzed and interpreted, and most importantly, classified from different angles. In the "Annotated Dictionary of the Uzbek Language" it is said that image is a Russian word, a type, character in an artistic work, a category of an artist's embodiment of reality⁵. The image is a generalized and at the same time clear view of human life, created with the help of artistic fabric, which has acquired aesthetic value. The participation of imagination and mind in creating an image is incomparable, and at the same time, it is very interesting. In this sense, the poet took the heroes of the fairy tale from life. Only a goldfish is a fictional image, an image typical of magical-fantasy tales. There are not many characters in the fairy tale: an old fisherman, an old woman, a goldfish. The most interesting thing is that all three characters are the main character. None of them can be called the main image, they are all equally necessary images:

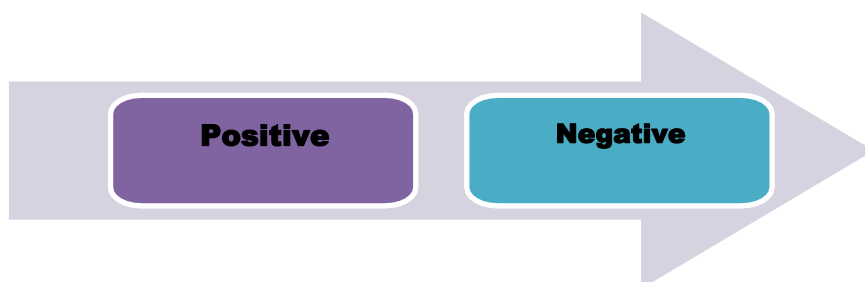
Goldfish says answer:

Qayg‘urmagil, tangri yor bo‘lsin,

Borgil, berdim yangi tog‘ora”.

Chol qaytsaki kampir yoniga,
 Tog'oralik bo'libdi kampir"
 (Don't worry, God bless you,
 Go, I gave you a new wash bowl."
 When the old man returned to the old woman,
 The old woman had already wash bowl)

The Russian poet also used an expression typical of the genre of applause in his work: "Don't worry, God bless you." It is possible to explain that the teacher receives applause, that all the peoples of the world ask God for help, that they say applause and wish for a good blessing. The importance of this is immeasurable. Negative and positive images should be explained to students in previous lessons. For this reason, after the work is completed, it is useful to fill in the following scheme in the process of reinforcing the lesson:



It is easy and clear for children to say goldfish as a positive image. But when it comes to the image of the old fisherman and the old woman, it is natural that children have different opinions. Therefore, it shows what they are thinking. That's what it means to pass a work of art.

The teacher gives a simple description of the images, educates the children and helps the work to increase the morale of primary school students. At the moment, the art of speaking can be explained simply by saying that fish cannot speak in life:

Hayron bo'ldi, qo'rqib ketdi chol:

O'ttiz uch yil baliq ovladi,
 Ammo baliq so'zlaganini,
 Eshitmagan edi umrida
 (The old man was surprised and scared:
 He fished for thirty-three years,
 but he had never heard a fish speak in his life.)

"All things except man speak like man is called intok(hyperbole) in Uzbek." if the rule is given in the style, the 4th grade pupils will understand and master the rule. In the above passage, there is no rhyme at all. The translator should keep the rhyme. But in order to keep the content perfect, there is no rhyme in some places.

4 + 5
 Tutib oldim / bugun bir baliq, 9
 4 + 5
 Jo'n baliqmas / – naq oltin baliq. 9
 4 + 5
 Baliq tilga / kirib so'zladi, 9
 4 + 5

Ko‘p yalindi / qo‘yib yubor, deb, 9

4 + 5

O‘z uyiga – / moviy dengizga; 9

In addition, the fairy tale-epic is written in nine syllable barmak meter (poetic meter, based on the same number of syllables in each line; syllabic time signature), but in some places the tone is broken. We found out that the reason for this was a violation of the turak (a certain fragment of syllables that is repeated in verses. Turak determines the verse measure of stressed and unstressed syllables in the syllabotonic poetry system). Pay attention to the lines: in the line "Ko‘ngling ne tilasa, bergayman" (I will give you whatever your heart desires) the stop is in the form of 3+3+3, in the verse "Qo‘yvordim moviy dengizga" (I put it in the blue sea) the stop is in the form of 3+5 and the weight is broken. Thinking that this is the case in the translation, we turned to a source other than the "O‘qish kitobi" (Reading Book). In the source we have seen, we have seen that vazn and turak are broken in this order, but there is a difference in the words. Pay attention to:

"...Ko‘p yalindi qo‘yib yubor, deb,

O‘z uyiga – yashil dengizga.

Katta to‘lov to‘layin, dedi.

Ne istasang berayin, dedi.

Men olgali botinolmadim,

Qo‘yvordim zangor dengizga 6.

("...Let go of a lot of fire,

To his home - to the green sea.

He said to pay a big fee.

I will give you whatever you want, he said.

I couldn't go on

I poured into the blue sea").

In the "O‘qish kitobi" (Reading Book) not "yashil dengiz" (green sea) is not used, but the combination "moviy dengiz" (blue sea) is used. Including a work of art in a textbook means making it available to a wide readership. It is noted to be careful at this time. It is not necessary to abbreviate the original source, to give a prose description in a poor manner, to damage the essence when shortening. The fairy tale created by the Russian poet was translated into the Uzbek language by Mirtemir, a talented and faithful Uzbek poet. The name of the translator is not given in the textbook.

This situation can be observed when giving examples of literary tales created by representatives of other languages. This, in our opinion, is wrong. In addition, the fairy tale "The Tale of the Fisherman and the Fish" was shortened. In the textbook, it is possible not to give the full text of the fairy tale, but to give a fragment of it. But it should not be shortened. Because when the fairy tale was shortened, some misunderstandings arose. It would be one of the steps on the way to teach children to read.

In the second part of the chapter, the art of the fairy tale epic was analyzed. The art of the work means that the elementary school student can describe the content of the fairy tale as well as describe the characters, determine the weight and rhyme, and if it includes the art of diagnosis, contrast, proverb, applause, cursing, should be able to find. For this reason, we considered it important to think about the art of fairy tales.

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