

Lyro-epic literary fairy tales in uzbek children's literature

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Abstract: *Uzbek children's literature appeared and developed in the early twentieth century. World children's literature, Uzbek classical literature, Uzbek folklore have played an important role in the emergence of Uzbek children's literature, its types and genres. Genres such as folk tales, riddles, and goddesses have become part of children's literature. In particular, the fairy tale genre was stylized and created new genres. While folk tales are epic, Uzbek children's literature has epic, dramatic, and lyrical-epic tales. Such works are a synthesis of two genres. For example, from the synthesis of the genre of fairy tales and novels to the genre of fairy tales, from the genres of fairy tales and short stories to the genres of fairy tales, fairy tales and dramas.*

Key words: *Uzbek folklore, lyro-epic tour, fairy tale, literary fairy tale, fairy tale novel, fairy tale story, fairy tale drama, poetic fairy tale, fairy tale epic, saj, folklorism, analytical folklorism, simple folklorism.*

I.Introduction

Although fairy tales and fairy tales are common in children's literature around the world, in Uzbek children's literature fairy tales are few and far between. Interestingly, despite the fact that dramaturgy in Uzbek literature appeared in the XX century, fairy tale drama in Uzbek children's literature was created in the 30s and 40s of the XX century. The fairy tale drama was originally written in poetry. In Uzbek children's literature, in contrast to children's literature of English, French and German peoples, lyrical-epic literary tales have been created.

The tradition of creating literary tales of the lyro-epic type was present in Russian children's literature. Literary tales written by poets such as Pushkin and later Sergei Mikhalkov have influenced Uzbek children's poets. Dozens of our poets have created literary tales in the form of poetry. But the genre of such works was defined by poets as fairy tales. It was not until the 1970s that children's literary critics began to use the term "literary tale" in order to distinguish the author from real folk tales. The article focuses on lyrical-epic poetic tales and fairy tales.

I.Literature review

The study of literary tales in Uzbek literature has been going on for more than half a century. T.Abdikulov, a children's literary critic, in his article "Bolalar poemachiligining taraqqiyot tendensiyalari (Trends in the development of children's poetry)" focuses on epics in children's literature, including fairy tales [1; 68-71]. Researcher R. Karimboboeva in her article "Quddus Muhammadiyning she'riy ertaklari (Poetic Tales of Quddus Muhammadiy)" says that the poet answered many children's questions in his tales about various plants, insects, birds and animals [6; 52]. In another article, the

scholar analyzes the poetic tales of the children's poet Shukur Sadulla [7; 74-76]. In her article, scholar Z.Ibragimova "Fairy tales of the writer. On the fairy tales of Aziz Abdurazzaq" she reflects on the poet's poetic tales and expresses some critical views [3; 3].

For the first time in children's literature, literary fairy tales were classified by Professor O. Safarov [11; 20-26]. The classification has attracted the attention of scientists due to its validity and scientificity. Later this classification was given in O.Safarov, B.Jamilova, N.Safarova's methodical manuals "Children's literature" [12,161], O.Safarov, R.Barakayev, B.Jamilova's textbooks "Children's literature" [13; 173- 176]. The researcher of children's literature, scholar K.Turdiyeva compared poetic literary tales with folk tales [14; 9-30]. Apparently, there is some research on poetic literary tales.

III. Analysis

In the Uzbek children's literature of the 30s and 40s of the XX century, writers, poets and playwrights began to create fairy tales in the style of folk tales. Works in Uzbek children's literature have become known as folk tales. Over time, literary critics began to speculate that both folk tales and works of authentic authorship were called fairy tales. The term "literary tale" has been used alongside the term fairy tale to distinguish between oral and written literature. Scholar L. Sharipova notes that the term "literary fairy tale" has become ingrained in our literature [18, 79]. A work of epic, dramatic, lyro-epic type, the author of which is clear and reflects the characteristics of a fairy tale, is called a literary fairy tale.

Literary tales are known to have originated under the influence of folk tales. Such works are a genre created by stylizing folk tales. As children's literature learns the genre from folklore, it retains some aspects of folk tales and synthesizes some features with the features of written literature. Children are fascinated by the fact that both folk and literary tales have an interesting, sharp plot, and extraordinary situations in the course of events; their generous, strong, resourceful, courageous, quick-witted heroes, the ideological direction of the two fairy tales, and the scale of their themes attract children. There is a form of storytelling in both folk tales and literary tales. The unique expression of folk expressions, melody, expressiveness of language, vividness of expressive means is very interesting for children. Along with folk tales, literary tales also ideologically contribute to the patriotic, kind, hard-working, consequent, and, consequently, harmonious upbringing of the reader, to the development of the student's psyche with artistic perseverance. , is very important in shaping the taste, introducing children to nature, and being able to perform many similar tasks.

Apparently, the two fairy tales have similarities as well as differences. The first similarity is that both oral and written fairy tales play an important role in the development of the younger generation, and the world of topics is wide. Folk tales and literary tales can be compared:

1. The author of folk tales is not clear, that is, it is generally said that the people created. In this sense, they are called Uzbek, Kazakh, Azeri, Russian, Arabic, English, German and other folk tales. The author of literary tales is clearly a writer, poet or playwright.

2. Folk tales have been passed down from mouth to mouth, from ancestor to generation, for centuries. The development of literary tales does not go far. In the case of the Uzbek people, the history of folk tales is as ancient as the history of our people. Uzbek literary tales have been around for a century.

3. Folk tales can be changed by anyone, but literary tales cannot be tampered with by anyone but the author.

4. There may be a variant of folk tales, but literary tales usually do not.

5. Folk tales belong to the epic type. Literary tales can be epic, dramatic, or lyrical-epic.

6. The beginning of a fairy tale is mobile, so it can be found in any fairy tale in a sleepy way, and in literary fairy tales, it can be such a traditional beginning.

We want to think about literary tales of the lyro-epic type. Hamza Hakimzoda Niyazi began the tradition of creating lyrical-epic literary tales in Uzbek children's literature with his poetic tale "Bolaning yomon bo'lmog'iga sabab bo'lgan onaning jazosi (Punishment of the mother who made the child bad)". This work was written on the basis of folklore in the 10s of the XX century. So, a literary fairy tale can also be created using the plot of genres such as myth, legend.

There are two types of literary tales of the lyro-epic type: 1. Poetic tales. The plot of such literary tales is concise; the protagonists are numbered in a way that fits the reality of a story. For example, Shukur Sadulla's "Laqma it", Zafar Diyor's "Yuksak tog', keng o'tloq va mard o'rtoq haqida qissa", Polat Momin's "Tish cho'tka, paroshok va atirsovun ertagi", Anvar Abidjan's "Bo'rining tabib bo'lgani haqida ertak" is a poetic tale, compact in size. These types of fairy tales are recommended for preschoolers and elementary school students. Zafar Diyor's poem "Yuksak tog', keng o'tloq va mard o'rtoq haqida qissa" tell children about the power of man, the greatness of all beings:

Hoy, mard inson, mard inson,
Menga ham ber hayot-jon, –
Dedi o'tloq hansirab,
Issiqlikdan qovjirab.
Xarsang toshday qotaman
Misdek qizib yotaman.
Suv ber, menga, suv bergin,
Ko'ksimdan so'ng gul tergin [15; 291].

Let us emphasize only one aspect of the above verses: the richness of the rhyme makes the tone of the poetic fairy tale resonant and dildio. Zafar Diyar used a-a, b-b masnavi rhyme. In fact, the creation of lyrical-epic works in the form of masnavi is typical of classical literature, that is, traditional. This is a testament to the skill of the poet.

2. A fairy tale. A lyrical-epic work, which is equal in size to an epic, multi-plot, similar in content to the genre of fairy tales, and whose author is clear, is called a fairy tale. Examples include Hamid Alimjan's "Oygul va Baxtiyor", "Simurg" or "Parizod va Bunyod", and Quds Muhammadi's "Qo'ng'izoy va Sichqonboy". It is possible to recommend such works to children of all ages from 4th grade:

Sichqonlar o'yin solar,
Qo'ng'izoy yig'lab qolar.
Katta gulxan lovullar,
Childirmalar dovullar [8;283-284].

The use of such arts as tavze' - sound repetition, diagnosis - animation has enhanced the art of fairy tales.

Well-known folklorist K. Imamov interprets the images, ideological content and conflict of folk tales; subject and conflict; the place and function of fiction; can be divided into three groups according to language and style:

1. Tales about animals.
2. Magic tales.
3. Life stories [9; 129]. This classification was also liked by folklorist O. Safarov.

Literary tales of the lyro-epic type can also be called domestic literary tales, literary tales about animals, magical literary tales, depending on the classification of folk tales. For example, Shukur Sadulla's "Laqma it" and Anwar Abidjan's "Bo'ring tabib bo'lgani haqida ertak" are poetic tales about animals. No one participates in such tales, but the protagonists show human character. Hamid Olimjon's fairy tale "Oygul va Baxtiyor" is a literary tale. Although there are fantastic realities in this fairy tale, real life takes precedence. It is a fairy tale that Aigul was swallowed by a shark and then taken to Bakhtiyor's house alive. But there is more to life than meets the eye. The idea of a fairy tale is based on the events of a normal human life. Hamid Olimjon's fairy tale "Simurg" or "Parizod va Bunyod" is a magical literary fairy tale by its nature. Because in this fairy tale there are magical means, mythological heroes, and most importantly, magic is involved in the realization of events. In these literary tales, the melody is based on the weight of seven fingers, the language is impressive, the means of expression are unique and vivid. This is why it is so much fun for kids. In poetic tales and fairy tales, images are often portrayed as compassionate, generous, just, and the opposite of evil, greedy, and greedy people. In this respect, it can be said that the originality of folk tales continues.

A literary tale of the lyro-epic type is a work of written literature designed to poetically describe a fairy-tale landscape, an epic event. Such literary tales are created in two different ways. The first is that the creative people put a fairy tale from their oral tradition into poetry. For example, Hamid Olimjon's fairy tale "Oygul va Baxtiyor" is based on the folk tale "Oygul va Baxtiyor". But folk tales and the poet's fairy tales differ in the essence of the subject, the method of expression, the idea conveyed through the heroes, the purpose of the poet, the ways to achieve this goal. The second view is that the artist weaves a lyrical-epic fairy tale based on his own independent plot. It uses only the fairy-tale imagery, the fairy-tale characters. For example, it gives verbs in the form -bdi / -ibdi (ayta boshlabdi (began to say) / murod-maqsadiga yetibdi (achieved the goal)). To make it clear, Zafar Diyar's "Nega xo'roz qichqiradi tonggacha?" Here is an example from a poetic tale:

Ko'ylak so'rab tustovuq
 Xo'rozga yolvoribdi.
 "Hikohdan so'ng keltiray,
 To'yana bilan", – debdi [15; 289].

Folk tales usually have a traditional beginning. Uzbek folk tales also contain beautiful examples of zachin adorned with saj. "Bo'z bola" story begins like this:

Bor ekan-u, yo'q ekan,
 Och ekan-u to'q ekan.
 Bo'ri bakovul ekan,
 Tulki yasovul ekan,
 Qarg'a qaqimchi ekan,
 Chumchuq chaqimchi ekan.
 Ko'chmanchilik zamonda
 Atoqli boy bor ekan [16;67].

The repetition of sounds in the traditional beginning, the imagery in the images, attracts children; in fact, the purpose of the zachin is to gather children's attention and interest. This type of long zachin is not found in all folk tales, at the same time, there are even longer ones. In most folk tales, zachin begins as "Bir bor ekan, bir yo‘q ekan, qadim o‘tgan zamonda". Note the quote from the literary tale by Chingiz Aitmatov: "Bir bor ekan, bir yo‘q ekan, bir kampir bilan cholning bo‘yi jimjiloqday keladigan o‘g‘li bo‘lgan ekan" [2; 217]. Because prose is a literary tale, folk tales are no different from traditional beginnings.

IV. Discussion

Scholar T. Abdikulov, a writer, thinks that poets use folklore, "In folklore samples, zachin usually begins with "bir bor ekan, bir yo‘q ekan", while modern fairy tales begin with "yo‘q emas-u bor ekan, och emas-u to‘q ekan, doim quvnoq, sho‘x ekan, hech qayg‘usi yo‘q ekan", - said he [1; 70]. It seems that folk tales and literary tales are sometimes different. Let's talk about the term "zachin". A deeper and more scientific opinion on this can be found in the methodical manual "Children's Literature and Folklore" by O. Safarov, B. Jamilova, N. Safarova: "dokuchnoe skazki" and describes it as an independent genre of children's folklore. Indeed, this phenomenon, which can be literally translated as "boring" or "written fairy tale", is a series of fairy tales in Uzbek children's folklore. Moreover, they do not live in a rigid logical connection with a fairy tale, but are relatively independent of what is said before the beginning of any fairy tale, and can be performed on a planetary basis "[12; 52]. In lyrical-epic literary tales, it is natural to emphasize zachin, the traditional beginning. But because zachin saj, that is, rhyming prose, is weighty, even if it starts like a folk tale:

Bor ekan-da, yo‘q ekan,
Och ekan-da to‘q ekan,
Yaqin o‘tgan zamonda,
Qo‘rg‘ontepa tomonda
Qo‘ng‘izoy qiz bor ekan [8; 280].

Zachin gives a mysterious tone to the folk tale and serves to attract the listener. But in a literary tale, the creator cites Zachin, first of all, to emphasize that the work belongs to the genre of fairy tales. Literary tales are divided into zachin and non-zachin tales, depending on whether Zachin exists or not. In the case of lyrical-epic literary tales, Quddus Muhammadi's tales of "Qong‘izoy va Sichqonboy", "Sandal va pechka", begin with the traditional beginning. Shukur Sadulla's "Laqma it", Zafar Diyor's "Nega xo‘roz qichqiradi tonggacha?", "Yuksak tog‘, keng o‘tloq va mard o‘rtoq haqida qissa" are among the literary tales without zachin.

Bir zamonlar tustovuq
Uylanmoqchi bo‘libdi.
To‘y kunlari yaqin, – deb
Quvonchlarga to‘libdi [15; 288].

In lyrical-epic literary tales, folk proverbs and sayings are used to make it easier for poets to convey their ideas to children. By quoting folk proverbs and sayings, they create a simple folklore and ensure the popularity and effectiveness of the work. Simple folklore is formed in the written literature by quoting folk proverbs, phrases, curses, applause:

Tengimiz emas sichqon,
 Chigirtka, kirpitikon.
 Toshbaqa baqqol sudxo‘r –
 Ular olg‘ir tekixo‘r.
 Etak o‘zib yeng bo‘lmas,
 Sichqon bizga teng bo‘lmas [8;282].

Quddus Muhammadi's proverb in the fairy tale "Qo'ng'izoy va Sichqonboy", "Etak o'zib yeng bo'lmas", gives a deeper meaning. Another important point is that the poet is re-introducing a proverb that our people are forgetting and rarely used. The proverb "Boshim kal, ko'nglim nozik" is used interchangeably to help emphasize the negative image of Sichqonboy. The story ends like this:

“Kim birovga qazir choh,
 Unga o‘zi bo‘lar jo’”.
 Xalq maqoli haq bo‘lar,
 Sichqon tezda yo‘q bo‘lar.
 O‘g‘rilik qilgan ekan,
 Omborga kirgan ekan,
 Ushlab olibdi shumshuk,
 Uloq bo‘libdi mushuk.
 Har kim ekkandin o‘rar,
 Yomon holi shu bo‘lar!

In the lines "Whoever digs a well for someone, he will be himself", the poet reworked the proverb "If you dig a well for someone, you will fall" in accordance with the requirements of weight and rhyme. "Everyone reaps what they sow" is given in the same form. Most importantly, if the proverb is quoted at the end of the work, it will serve as a conclusion, clarifies the purpose of the poet. Conclusion, in line with the idea of a literary fairy tale, is important in the upbringing of children. Jerusalem Muhammadi is a very skilled poet in this respect. In order to make the events of the fairy-tale epic natural and convincing, the work uses the genre of "yor-yor" related to folklore and enlivens the scene of the wedding of Qo'ng'izoy and Sichqonboy:

“Aravaning izidan
 Sichqon qochdi, yor-yor.
 Sinalmagan joylarga
 Singlim tushdi, yor-yor.
 Tokchadagi qaychini
 Zang bosmasin, yor-yor.
 Yangi tushgan kelinni
 G‘am bosmasin, yor-yor.

Using a song belonging to the "yor-yor" genre of folklore, the poet informs about folk customs and values. The main thing is to reveal the contradiction in the fate of the bride. One of the peculiarities is that the poet makes good use of the art of animation. Look, he uses the expression found in the traditional beginning to describe the wedding. This is also a peculiarity of the poet's style. There is a rhythm in "zachin" in the passage quoted. It is clear that the rhythm is stylized:

To‘y-tomosha qilishib,

Tekinxo‘rlar kelishib,
Biri pazanda bo‘pti,
Biri sozanda bo‘pti;
Ola qarg‘a karnaychi,
Qovoqari surnaychi,
Baqalar nog‘orachi,
Go‘ng pashsha hofiz kuychi,
Beshiktervat o‘yinchi.

Quddus Muhammadi deliberately uses negative images such as trumpeters, trumpeters, drummers, and hafiz singers to emphasize that the wedding is inappropriate. This is a method of expression typical of children's literature. The poem is composed of seven syllables and uses a more rhyming order. This allowed the work to become popular with children and to influence their mood more quickly. The fairy tale uses simple folklore, analytical folklore, motifs and rhythm stylization to ensure that the work is childish, interesting and touching. Folklore is created through the use of folklore in written literature. With the help of folklore, children's literature, including poetry, became richer and more diverse.

V. Conclusion

Poetic fairy tales and fairy tales play an important role in Uzbek children's literature. Children play an important role in education and spiritual development. In this sense, reading and listening to these works can be conditionally divided into the following stages, depending on the age of the children:

1. Literary fairy tales to be read and told to preschool children. The stories recommended for children of this age are short and simple. Because kids this age still don't know what the universe is. Therefore, the recommended literary tales should be about nature, wildlife, friendship, hard work, and morality. It's best to keep 'em short and sweet so your readers' eyes don't glaze over.

2. Literary fairy tales recommended for young children of primary school age. Literary tales recommended for school-age children are meant to be child-like. At this stage, children go to school and read more or less independently. Most of the literary tales recommended for them to read are about the motherland, nature, morals, work, and reading. Poetic tales and fairy tales are a great light upon light when recommended.

3. Literary fairy tales recommended for teenagers and young adults. Children of this age prefer fairy tales, gossip, and hypocrisy, domestic and magical tales. After all, the little ones have learned from the fairy tales previously suggested that a truly well-mannered child should not hurt others, be arrogant, look down on anyone, or be honest. And for some as a baby gets older, he or she will outgrow this. It is better to protect them from such tales. At the same time, we must not forget that it is useful for teenagers and adolescents to read all kinds of literary tales.

The conclusion is that in world children's literature, mainly prose literary tales are prevalent. However, unlike English, German, and French peoples, lyrical-epic literary tales in Russian children's literature, as well as prose and dramatic tales in Uzbek children's literature, as well as poetic and literary tales, were widespread. These fairy tales have a strong place in children's literature. The genre of

literary fairy tales is developing in Uzbek children's literature, and the development of literary fairy tales means the development of children's literature.

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