

# RELIGACIÓN

Revista de Ciencias Sociales y Humanidades

ISSN 2477-9083



## DOSSIER

30 AÑOS DESPUÉS DE LA CAÍDA DEL MURO DE BERLÍN:  
LA IZQUIERDA LATINOAMERICANA

# RELIGACIÓN

Revista de Ciencias Sociales y Humanidades  
Vol. 4 • Nº 19 • Septiembre 2019  
ISSN 2477-9083

Religación. Revista de Ciencias Sociales y Humanidades es una revista académica de periodicidad trimestral, editada por el Centro de Investigaciones en Ciencias Sociales y Humanidades desde América Latina.

Es una revista arbitrada con sede en Quito, Ecuador y que maneja áreas que tienen relación con la Ciencia Política, Educación, Religión, Filosofía, Antropología, Sociología, Historia y otras afines, con un enfoque latinoamericano. Está orientada a profesionales, investigadores, profesores y estudiantes de las diversas ramas de las Ciencias Sociales y Humanidades.

El contenido de los artículos que se publican en RELIGACIÓN, es responsabilidad exclusiva de sus autores y el alcance de sus afirmaciones solo a ellos compromete.

Religación. Revista de Ciencias Sociales y Humanidades.- Quito, Ecuador. Centro de Investigaciones en Ciencias Sociales y Humanidades desde América Latina, 2019  
Septiembre 2019  
Trimestral - marzo, junio, septiembre, diciembre  
ISSN: 2477-9083  
1. Ciencias Sociales, 2 Humanidades, 3 América Latina

© Religación. Centro de Investigaciones en Ciencias Sociales y Humanidades desde América Latina. 2019

## Correspondencia

Molles N49-59 y Olivos  
Código Postal: 170515  
Quito, Ecuador

+593 984030751

info@religacion.com  
<http://revista.religacion.com>  
[www.religacion.com](http://www.religacion.com)



# RELIGACIÓN

Revista de Ciencias Sociales y Humanidades

## Director Editorial

Roberto Simbaña Q.  
robertosimbana@religacion.com

## Dirección Revisión Científica

Nicole Vásquez

## Coordinación de Redacción

Daniela Proaño

## Dirección de Arte:

Claudia Pérez

## Asistentes Editoriales:

María F. Villegas

Mishell Tierra

Aarón Quiñón

Rossana Villagra

## Consejo Editorial

- Mtr. Adir de Almeida Mota / Universidad de Sao Paulo-Brasil
- Dr. Armando Ulises Cerón / Universidad Autónoma del Estado de Hidalgo
- M.A. Daniel Jara / Rheinische Friedrich-Wilhelms-Universität Bonn, Alemania
- Lcda. Daniela González / Centro de Investigaciones en Cien-

cias Sociales y Humanidades desde América Latina-Perú

- Mtr. Eva María Galán Mireles / Universidad Autónoma del Estado de Hidalgo
- Lcdo. Felipe Passolas / Fotoperiodista independiente-España
- Dr. Gustavo Luis Gomes Araujo / Universidade de Heidelberg-Alemania
- M.Sc. Hernán Eduardo Díaz. / Universidad de La Salle (ULSA)-Colombia
- M.Sc. Jaime Araujo Frias / Universidad Nacional Mayor de San Marcos-Perú
- Dra. Keila Henriques Vieira / Université Lyon 3-Francia
- M.Sc. Miguel Ángel Aedo Ávila / Universidad Complutense de Madrid-España
- Dra. María Virginia Grosso Cepparo / UNCuyo y IADIZA-CONICET-Argentina
- Dr. Mateus Gamba Torres / Universidade de Brasília-Brasil
- M.Sc. Paulo Alves Pereira Júnior / Universidade Estadual Paulista-Brasil
- M.Sc. Silvina Sosa / Universidade Federal da Integração Latino-Americana-Brasil
- Dra. Suyai Malen García Gualda / Fadecs-UNCo-Argentina

## Comité Científico Internacional

- Ana María Stiven (Pontificia Universidad Católica de Chile)  
Caio Vasconcellos (Universidade Estadual de Campinas - Brasil)  
Susana Dominzain (Universidad de la República Uruguay)  
Ethel García Buchard (Universidad de Costa Rica)  
Francisco Carballo (Goldsmiths, University of London)  
Gaya Makaran (Universidad Nacional Autónoma de México)  
Jaime Ortega (Universidad Nacional Autónoma de México)  
Jesús María Serna Moreno (Centro de Investigaciones sobre América Latina y el Caribe - México)  
Luiz Felipe Viel Moreira (Universidade Estadual de Maringá - Brasil)  
Marcela Cristina Quinteros (Pontificia Universidade Católica de São Paulo - Brasil)  
Marcelo Starcenbaum (Universidad Nacional de La Plata-Argentina)  
María Cecilia Colombani (Universidad de Morón)  
Michel Goulart da Silva (Instituto Federal Catarinense)  
Natalia Fischetti (CONICET-Argentina)  
Óscar Loureda Lamas (Universidad de Heidelberg - Alemania)  
Pabel Camilo López Flores (CIDES/UMSA - Bolivia)  
Rafaela N. Pannain (Centro Brasileiro de Análise e Planejamento - Brasil)  
Teresa Cañedo-Argüelles F (Universidad de Alcalá - España)  
Ramiro Fuenmayor (CIEPES - Venezuela)  
Yuri Rodríguez González (Fundación Alejo Carpentier - Cuba)

## Indexada en

European Reference Index for the Humanities (ERIH PLUS) | **Emerging Sources Citation Index -Web Of Science** | LATINDEX | CLASE. Citas Latinoamericanas en Ciencias Sociales y Humanidades | Red de bibliotecas virtuales de CLACSO | REDIB. Red Iberoamericana de Innovación y Conocimiento Científico. | LatAmPlus Full-Text Studies Online | Directory of Research Journal Indexing | Asociación de Revistas Académicas de Humanidades y Ciencias Sociales | Scientific Indexing Services | Academic Resource Index ResearchBib | International Institute of Organized Research | Biblioteca Nacional de Colombia | Research Journals & Authors | Science library index | International Scientific Indexing

## The stylization of prose tales in Uzbek children's literature

La estilización de los cuentos en prosa en la literatura infantil uzbeka

Uraeva Darmon\*

Bukhara State University - Uzbekistan  
d.s.uraeva@buxdu.uz

Rajabova Rano\*\*

Bukhara State University - Uzbekistan  
d.z.rajabova@buxdu.uz

Rajabov Dilshod\*\*\*

Bukhara State University - Uzbekistan  
d.z.rajabova@buxdu.uz

### ABSTRACT

The article deals with the stylization of prose tales in the Uzbek children's literature and fairy tales influence on their appearance. "A literary fairy tale is an author, art, prose or poetic work based either on folklore sources or purely original; the work is mostly fantastic, magical, depicting the wonderful adventures of fairy-tale heroes and, in some cases, focused on children; a work in which magic, a miracle plays the role of a plot-forming factor, serves as the main starting point for characterization." The first literary tales had an obvious epic dominance, the fairy-tale fairy tale in them was self-evident, but with the passage of time, with the advent of the Baroque, sentimentalism, romanticism, the lyrical component began to express itself more clearly.

**Keywords:** literature, children's literature, Uzbek literature, fairy tale, poetry fairy tales, prose fairy tales

### RESUMEN

El artículo trata sobre la estilización de los cuentos en prosa en la literatura infantil uzbeka y la influencia de los cuentos de hadas en su apariencia. "Un cuento de hadas literario es una obra de autor, arte, prosa o poética basada en fuentes folclóricas o puramente original; el trabajo es principalmente fantástico, mágico, representando las maravillosas aventuras de héroes de cuentos de hadas y, en algunos casos, enfocado en niños; una obra en la que la magia, un milagro desempeña el papel de un factor de formación de la trama, sirve como el principal punto de partida para la caracterización". Los primeros cuentos literarios tenían un dominio épico obvio, el cuento de hadas en ellos era evidente, pero con el paso del tiempo, con el advenimiento del barroco, el sentimentalismo, el romanticismo, el componente lírico comenzó a expresarse más claramente.

**Palabras clave:** literatura, literatura infantil, literatura uzbeka, cuento de hadas, poesía, cuentos de hadas, prosa, cuentos de hadas.

### RESUMO

O artigo trata da estilização de contos em prosa na literatura infantil uzbeque e os contos de fadas influenciam sua aparência. "Um conto de fadas literário é um autor, arte, prosa ou obra poética baseada em fontes folclóricas ou puramente original; o trabalho é principalmente fantástico, mágico, retratando as maravilhosas aventuras de heróis de contos de fadas e, em alguns casos, focados em crianças; uma obra em que a magia, um milagre, desempenha o papel de um fator de formação de enredo, serve como o principal ponto de partida para a caracterização.", mas com o passar do tempo, com o advento do barroco, sentimentalismo, romantismo, o componente lírico começou a se expressar com mais clareza.

**Palavras-chave:** literatura, literatura infantil, literatura uzbeque, conto de fadas, contos de poesia, contos de prosa

\* Corresponding author. Professor at the Department of Uzbek Literature, Bukhara State University doctor of science philology

\*\* Teacher at the department of Uzbek literature Bukhara State University

\*\*\* Associate professor at the Department of Uzbek Literature Bukhara state university doctor of science philology

Recibido: 15/08/2019 Aceptado: 25/09/2019

## Introduction

The Uzbek literature shows that literary (written) fairy tales were created in three ways: poetry, prose and dramatic. All three types of literary fairy tales differ in their specifics. Literary fairy tales created in poetry became an important stage in the formation of a new genre - poem. The fact is that they have a poetic form, a fingerprint, a colorful rhyme system, rhymes, radicals, various poetic forms, and poetic arts to convey the essence of the work. In literary literary fairy tales, the reality is expressed through the emotional experiences of the lyric hero or artist. In literary fairy tales, reality is told in the form of storytelling and is portrayed and portrayed in an epic background as part of its creative vision. They have endless possibilities for reflecting on reality and deepening the human spirit. Dramatic literary fairy tales differ in their design and performance. In it, each image reveals its character traits through speech and behavior. In fairy-tale dramas, the reality is presented in a dialogical manner and dramatized based on the characters' actions.

**The main part.** It is well-known that the fairytale, ideological content, interpretation of images, artistic language and style, the way of reflection, plot and composition, and the role and function of imaginary and living fables are represented by: a) fairy tales; b) magic-fairy tales; c) There are three types of life and domestic fairy tales.

Each of these groups of Uzbek folk tales is subdivided into three types, both in terms of their content and character, but also in their compositional structure, in terms of their meaning and character. may differ from each other.

**1. The prose's literary fairy-tale character.** An example of this is Turgunboy Gayipov's fairy tale "The Paries' Space", "Technique with Dev", Dilduzakhon Abdurakhimova's "Burgut - pat", "Girlfriend". In these fairy tales, the reality is characterized by a mysterious atmosphere, the presence of magic, the co-operation of supernatural characters. The space and time in which they are happening is mysterious. Objects are animated and depicted in human behavior.

In fairy-tale fairy tales, traditional and ancient evangelical fantasy is often at the forefront. According to them, the hero uses various forms of magic to change his appearance. The of hero fairy-tale turns into a variety of objects, animals and birds. In them, the heroes fulfill their wishes using magic items, which are based on the magical notions of primitive people.

Magic-fairy tales feature supernatural characters such as devils, fairies, witches, and demons.

In the fairy tale "Sehrjonov and Burjuev", written by the talented writer Turgunboy Goyipov, a fantastic image plays a special role. Magic and magic are involved in the lives of fairy tales. The clash between honesty and privacy is the main idea of the fairy tale. Burjuev's image in fairy tales is a generalization of those who are willing to engage in any kind of enrichment. He wants to be the doctor, saying that the easiest way to make a living is through medicine. In order to fulfill this purpose, he came to the court of the palace. At this point, the writer sets the course in a magical direction and adds to the fairy tale excitement: "The large window next to the palace door immediately senses the identity of the visitor. If the visitor was a good-hearted, humane person, a white heart would immediately appear in the mirror. As the picture turned into a white flower, it began to sprout. And under the flower there is a sign: "Blessed is the happiness of the people!" He could easily go inside and read. If anyone wants to go in, he is a brutal, money-grabbing arrogant man, and a black heart will be seen in the mirror, with black snakes in his heart. Then a broom appeared and swept the black heart along with the snakes, and in the window appeared a glaring message: "You must be valued and then you can become a doctor." Two rods are coming out and hitting anyone who is unworthy (Gaibov, 1969: 17-18).

Burjuev is not accepted as a disciple because he is such an unworthy person. However, he does not renounce his evil intentions, learns to be a doctor in this palace, and deceives the Ozod, who is returning home with his certificate, beating him on the road and taking his doctor's license. In other countries, he hunts himself out as a documentary physician. After poor treatment of the patients, he fled to Orzukent. It increases the irritability of any disease. Finally, he encounters the "Great Pirate, written in the old story books," and with his advice goes to the land of the devils. It will be uncomfortable to see everyone healthy. But they give the children sweets infected with the virus and make them sick. When a sick child is brought to him for treatment, he is asked to bring a bucket of gold first. One of these patients is Dahnoj Dev, whose wife Bonu informs her husband about the incident. Then Burjuev's secret is revealed, and it is revealed that the real owner of the certificate is Ozod. The devils bury Burjuev in the horns, but the ashes left him still reminiscent of false healers.

At the same time, the writer's skill is that every single magical detail or episode is unique, while preserving the folk spirit. In the aforementioned episode, the magical window served as a hallmark of folk fairy tales, giving the little hero a glimpse of abstract symbols, such as good and evil. For example, there is this meaning and purpose in the details of the whiteness of an honest man's heart and its transformation into a white flower, or the black figure of a vile person's heart, and the snake-snakes. In the magical detail of the departure of the Juzuz Mukhtar robber from an old book, the survival of evil is indicated.

In his magical fairy tales T.Goibov uses the motive of the evolution of folk tales. According to this method, the wizard can become whatever he wants. Only the method of evolution applied by T. Goibov is slightly different.

**2. Literary fairy tales about animals.** Examples of such works as Rauf Talib's "Three Cats", "Lion's Tiger", Turgunboy Gayipov's "Repentance of the Goat", "The Vigilant Cat and the Elephant".

In the fairy tale of animals, the motive for honoring the victory of good over evil in the image of animals has become a leading element.

Animal fairy tales are mainly created for kindergartens and young children. Their suitability for kindergarten and young children is that these stories are based on a consistent and uninterrupted movement of the story, the regularity and plurality of dialogues, the presence of simple and clear expressions, and the coherence of them all. This is one of the secrets that provides literary fairy tales about animals.

In fairy tales about animals, animals are often interpreted as heroes. To make such fairy tales more effective, words are often used to emulate their voice. For example, the image of a beetle and a grasshopper in T. Goyipov's fairy tale *Mittivoy*: - "We ... j ... ji-jizzzzzz," the beetle feared. That's it ... chirpyr ... - the locust is caught up in not knowing what to say. "

**3. Literary fairy tales of the prose.** "Hello first word" by Turgunboy Gaipov and "Mother Tree" by Rauf Talib are examples of this. The content of everyday fairy tales is directly related to real life. They depict real social reality on the basis of the fabrication of life, the real people are the protagonists. The real-life fairy tale is almost free of fantasy, and in some cases fantastic details can be seen.

Goyibov aims to familiarize the younger generation with the past of our people in such people's fairy tales as "The old man with the lamp" and "Tanbur". The reality of the fairy tale "The old man with the lamp" is in the midst of the conversation between the present-day daughter of Gulnorakhon and the old man, who has a baby. The old man is the man of the past, the day before. When he turned the plow, he cleaned the cotton from the stack, picked up the oil in the bathtub, used a sawmill or a lamp, so he did not know the modern tractor, the ginnery and the oil factories. By its very nature, it is a figurative symbol. Gulnara Karimova, by contrast, is a modern-day person. He has no idea of these objects, which are already in his possession, and he does not know the purpose of their use. The author introduces the younger generation to the past through presentations, and teaches history on this basis.

It is noteworthy that the writer does not confront these historical objects with modern tractors, cotton and oil factories, and electric light, but presents them as a hallmark of each historical period.

The Tanbur fairytale is based on the history of tanbur's construction from mulberry trees. Not long ago, a tanbur, who hung on the wall, fell into the hands of a well-known tanburger known as Jonah aka, and spoke of his birth history, declining for a long time that no one had ever played it. He said that the tanbur was made of wood sold by a wealthy neighbor who had severely cut down the mulberry that a poor man had planted in the middle of the courtyard. So his heart is full of sighing and crying. After all, he feeds that poor man with his children in mold, and the worms that eat the leaves give coconut-colored cocoons. The poor old man and his children lived on them. The rich man deprived them of it and cut it down. This bitterness in Tanbur has become an echo. As it turns out, this fairy-tale also has a bitter lesson in history. But the essence of this lesson is the love motivated. The poor old man who planted the mulberry, the master who made the tanbur, and the tanner, who "finally gets into his hands, not only a musical instrument, but even a simple stick," honored his love of work and craft.

A profession or a profession cannot simply be pursued, it is necessary to gather the will, to work with diligence, perseverance, learning and enthusiasm, even to self-denial. Rustam is a selfless boy who is a fairy tale hero of the Handless Artist. He was the only child his parents wanted, but he was born disabled; not both hands. Painting is not a handicraft. This makes Rustam in various psychological torture. But he wants to find his place in life, to help his parents and the people to serve him. He realizes this desire and begins to practice writing and drawing. As he improves his skills, he becomes aware of the secrets of his art, and his skills are improved. In the end, it gets public attention. He is known as a skilled artist who is a country singer. The fairy-tale writer encourages the Rustam peers to be diligent and selfless in their pursuit of professionalism by faithfully demonstrating their heroism and the mental state of the process. This is the moral and aesthetic nature of the fairy tale.

The literary fairy tales begin with traditional introductions as folk fairy tales. That is why they often stay close to folk fairy tales. But they are different from folk tales by the following characteristics:

**First, by name.** In the name of literary fairy tales, for example, the use of terms and words that reflect the realities of the new era are: robots, cars, trams. For example, Turgunboy Gayipov's fairy tales, such as "Epchilad Robot", "Man from Mars", "Missing Robot", "Dev and Tech", "Flying Machine", "Tram and car" by Rauf Talib.

**Secondly, by the content of the images.** In literary fairy tales, traditional mythological characters (dev, pari, magician) and real-life images (king, minister, weaver, blacksmith, merchant, farmer, shepherd) are also modern, except for chauffeur, teacher, student, scholar, cook. , characters like Robot.

**Third, literary fairy tales differ in their orientation to the modern theme.** It reveals that man's intelligent technical wonders and dreams of conquering the universe are more and more interpreted. Examples of these are the fairy tales of Turgunboy Gayipov: "Man from Mars", "Space friend of Dilrabakhon", "Speech lamp", Malika Rahmonbekova's "New Aral".

**Fourth,** it is specific in that it is specifically aimed at uncovering any moral idea. It is noteworthy that most of the literary fairy tales that are created for children are designed to instill in children some or all of their moral notions. For example, Turgunboy Gayipov's fairy tales like "Everyone reaps what they sow", "Chalavoy", "Corn grain" can serve as a proof of our opinion.

Literary fairy tales can be read or spoken at any time, regardless of their nature. It is known that magic-fantasy fairy tales are based on a certain taboo. But this feature is not unique to the fairy-tales of literary character.

Literary fairy tales are an important tool in polishing folk tales and passing them on to future generations. The plot uses some traditional motives and images. The motifs of the folk tale are found in the literary fairy tales. In this respect, the folk tale and the literary fairy tale are alike. Although these fairy tales are similar in content, they still live as independent literary and oral events, characterized by the presence of author's perceptions and the product of individual creation.

It is well known that at the beginning of folk tales a special place is given to the description of epic space. It is often stated that the epic space is a vague region. Likewise, in the literary fairy tales, the region where the event takes place is not always open. For example, if Rauf Talib's fairy tale starts with, "Once there, there was one Ola Hakka living in the woods", Tursunboy Gayipov's fairy tale, "There, not in heaven, on earth, but on earth." There is a farmer in the distant part of the village called Goduddi Father. ' Hence, the place was kept secret. It can be said sometimes. For example, T. Goyipov's "Gift of the Thousand" clearly illustrates the place where the story is told, "In ancient times, on the side of Margilan."

The space at the beginning of the fairy tale is unique in its shape and character. "He was hungry and hungry. There is a country called the North." The epic description of the epoch in the example is combined with the elements that came before it: "there was one, there is none". This created uncertainty. Such an interpretation of space is not found in other genres but only in fairy tales. The phrase "In the times of time, on the side of Andijan", which forms the bulk of the introduction, describes the existence of epic space. Here, the epic space is accompanied by elements that show precision.

The peculiarity of the epic space is that it carries the name of a geographical location. This kind of epic scene depicted in fairy tales, geographically, is usually not real. Place names are required in fairy tales. The use of the name space does not mean that these fairy tales were created there.

In literary prose tales, macromacones such as planets, the universe, underground or underwater, as well as micromacones such as fortresses, deserts, mountains, mountains, deserts, and so on. For example, in the story of T.Goipov's "About More Flying Horse" names of fictional planets such as Oveta and the New Star.

The transition of the protagonist from the same space to the second epic space is linked to specific causes, namely, to find a cure for the sick or to rescue a kidnapped girl or a stranger, and finally, to bring magic objects.

The epic spaces depicted in fairy tales differ in their supernatural appearance and their abundance of supernatural things. The proximity of epic spaces is represented by specific epic measurements. For example, ready-made phrases such as "The road is walking and the road is rich," express the distance of the epic space and the difficulty of reaching it.

In the literary fairy tales, such fairy tales as the fairy tales, the mysterious cave, the country of the Blessed, the New World, the alien planet are mentioned. Each of them is described in their own way. For example, the country of Bakhtiyor is surrounded by flower beds and music from afar. It is described as a spring, a flower, a country of joy, a place of happiness.

In the literary fairy tales, the timing of events such as traditional folk tales is also vague. In it, the notion of time is expressed by epic phrases like "ancient times", "once upon time..." (Kadirov, 199: 152).

Often in magical fairy tales, epic time units associated with numbers three, four, six, seven, nine, and forty are used. The connection of these figures with fairy tales, magic and mythology has been specially researched by the famous folklore expert Mamatkul Juraev (Juraev, 1999, 152).

Literary fairy tales differ from folk tales by language. They can often be found in words that represent the realities of the new era. In particular, Russian-international words are very common in them. For example, boots, ministers, electric trains, power stations, trams, and cars.

New words in the language of literary fairy tales have a special place because they are based on traditional fairy tales, but have a modern spirit. In literary fairy tales, the use of the name of various techniques, the term modern phenomenon, is used to reveal the modern spirit.

It is worth noting that although some prose fiction is acknowledged by the author as a fairy tale, it is in fact created by folk legends. An example of this is T.Goipov's fairy tale "The Fairy Tales". Because at the end of the fairy tale, the origin of the present-day Fergana toponym is stated: "The same party is still called Parihona (Ferghana). It is well known that often toponymic myths end with similar interpretations.

Goyipov's "Gift of the Feast" is similar in meaning to the fairy tale. In this fairy tale, the origin of satin and knitting work is revealed through imaginary fiction. Moreover, its beginnings are not unique to folk tales.

In short, prose's literary fairy tales distinguish themselves from other literary genres, as well as those of literary fairy tales that are poetic and dramatic.

**BIBLIOGRAPHIC REFERENCES**

Gaibov T. The Tales of Time. - T.: Young Guild, 1969. - 17-18 pp.

Gayipov T. Wizard error. Tales. - T.: Uzbekistan, 1992. - 239 p.

Jumaboev M. Children's Literature and Folklore. Textbook. - T.: Publishing House of the Writers' Union of Uzbekistan, 2006. - 216 p.

Juraev M. "Magic" numbers in Uzbek folk tales. - T.: Science, 1991. 152 p.

Kadyrov K. Time and Space Interpretation in Uzbek Magic Tales: Philol. T., 2004. - 24 p.