MUHAMMAD AL-XORAZMIY

"ILM-FAN VA TA'LIMDA INNOVATSION YONDASHUVLAR, MUAMMOLAR, TAKLIF VA YECHIMLAR"

KO'P TARMOQLI 24-SONLI RESPUBLIKA ILMIY-ONLAYN

KONFERENSIYASI

01 ANIQ VA TABIIY FANLAR

PEDAGOGIKA FANLARI 02

03 IJTIMOIY-GUMANITAR FANLAR
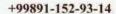
FILOLOGIYA FANLARI 04

OPEN ACCESS

Crossref doi

"ILM-FAN VA TA'LIMDA INNOVATSION YONDASHUVLAR, MUAMMOLAR, TAKLIF VA YECHIMLAR" MAVZUSIDAGI 24-SONLI RESPUBLIKA ILMIY-ONLAYN KONFERENSIYASI

MUNDARIJA / TABLE OF CONTENTS / СОДЕРЖАНЫЕ

LINGUISTIC FEATURES OF THE ENGLISH LITERARY TALE "ALICE IN WONDERLAND" by LEWIS CARROLL

Fayziev Bakhodir Bakhshilloevich
Teacher, Bukhara State University,
Department of English literature and stylistics
E-mail: **fbahodir@gmail.com**

Abstract: The article is devoted to linguistic features fairy tale in English literature, the historical background of the literary genre. Alice in Wonderland "- one of the first striking examples of the genre literary fairy tale, which is distinguished by a special temporal and spatial organization. Thanks to Carroll's aspiration turn everything upside down, mix grotesque and eccentric principles, this work is a representative of nonsense for the sake of nonsense.

Keywords: fairy tale, genre, pre-romanticism, prose, nonsense

The fairy tale is one of the most ancient genres of literature, but the author's or literary fairy tale arose only in the first half of the 18th century. Interest in folklore can be traced even in the rather early works of English authors created back in the Middle Ages.

"At the origins of the English literary fairy tale was D. Ruskin, who wrote the fairy tale "King of the Golden River" in 1851, and W. Thackeray, who published the fairy tale "The Ring and the Rose" in 1851 [8, c.4]. "We can talk about a certain rehabilitation of the "magic", "wonderful", "fantastic" approximately from the 70s of the 18th century, in the era of pre-romanticism, in particular, with the emergence of the genre of the "gothic novel".

English romantics, in whom the category of imagination played the most important role, and who showed interest in national folklore traditions, did a lot to bring a whole range of images and motifs that existed in folk tales and legends into the realm of literary discourse proper" [3, c.37] . However, the formation of a literary fairy tale as an independent genre unit occurs only in the Victorian era, which determined its originality and main typological features. But still, the English literary fairy tale relied on the classic examples of the genre.

A literary fairy tale is an author's "artistic, prose or poetic work, based either on folklore sources, or purely original; the work is predominantly fantastic, magical, depicting the wonderful adventures of fictional and traditional fairy tale characters and, in some cases, aimed at children; a work in which magic, a miracle plays the role

of a plot-forming factor, serves as the starting point for characterizing the character" [5, p. 234].

Researchers agree that the British hold a monopoly on nonsense in world literature, that nonsense is something quite specific, namely, English. "Nonsense in its purest form and in England is represented by two names - Lewis Carroll and Edward Lear, that nonsense twists, "turns inside out" ordinary life connections, but does not mean at all, as one might assume from a direct translation of the word itself, simply "nonsense", "nonsense" and that there is some deep meaning in it (nonsense, it turns out, means a certain sense)" [4, p. 53-54].

Nonsense is a kind of allegory, that is, a "substitution" for describing real events. "Most often, Carroll is "deciphered" by the biographical method, substituting for the fabulous events of "Wonderland" and "Through the Looking Glass" the events of Oxford home life, what happened either in the Liddell family at the time when the fairy tales arose, or with the doctor himself and with his relatives. whom the children of the rector of Christ Church knew" [4, p. 54]. "Alice's Adventures in Wonderland and Alice Through the Looking-Glass can, without exaggeration, be called the two pinnacles of the nonsense genre. Here Carroll is a pioneer, blazing new trails in literature" [4, p. 94]. "Reductio ad absurdum", which is translated from Latin as bringing to absurdity, is a method of logical proofs in which a false thesis is used, and in order to show its falsity, one of the premises is made and placed in a number of other, but true premises" [8, c.11].

This method was used by Carroll as a motto when writing his masterpieces. "Alice in Wonderland" is one of the first vivid examples of the literary fairy tale genre, which is distinguished by a special temporal and spatial organization. Thanks to Carroll's desire to turn everything upside down, to mix grotesque and eccentric principles, this work is a representative of "nonsense for the sake of nonsense."

This creative method is largely a reaction to the "strict hierarchy of values of a regulated and respectable Victorian society" [4, p.88]. The whole law of this era is opposed to laughter, liberated by fun, which has tremendous destructive power - this is what he crosses out the accepted institutions in society. The vision of things is spreading differently than was previously accepted by society. "The enlightening purity of childhood, which nonsense borrowed from the romantics of the beginning of the century, freeing it from the ideal-religious sound (W. Wadsworth), is combined in this new genre with the cult of eccentricity, which is also very characteristic of the work of many romantics of those years" [4, p. 89]. Time and space are abstract and impermanent.

"Time determines the sequence of separate, local "spaces", which are very loosely connected with each other. They are correlated not with a common, more

capacious space, but with the heroine and what happens to her. Apart from it, they do not exist" [4, p.111]. "The Game of Nonsense" affects all units of speech in Carroll's work: from the word taken as a whole text to poems (paraphrased works of English authors). The very structure of the fairy tale becomes a participant in the "game of nonsense". The contradictory principles of disorder-order, topsy-turvy become the subject of depiction of content and the method of artistic representation.

LITERATURE

1. Tananykhina A.O. Лингвостилистические особенности современной англоязычной литературной сказки / ABSTRACT for the degree of candidate of philological sciences / Editor-in-chief. O.E. Filimonova - St. Petersburg: Publishing house of the State Scientific Institution "IOV RAO", 2007. - p. fifteen;

2. Yudin Yu.I. Героические былины. M.: ed. Nauka, 1975. 120 p. - p.7;

3. Mnatsakanyan K.A. Способы организации художественного пространства в английской литературной сказке 40–80 годов XIX века: статья / [Electronic resource] - Vestnik PSTBI / Issue 2. M .: Izd. PSTBI, 2004. pp. 37–48. 4. Demurova N.M. Lewis Carroll. Essay on life and creativity. M.: Nauka, 1979. 200p.;

5. Braude L.Yu. Очерк жизни и творчества. M.: Literature and Language Series. T.36, 1977. 9 p.

6. Lavrentieva A. P., Aksyuchenko M. A. Становление английской литературной сказки // Young scientist. - 2015. - No. 22.1. - With. 196-199.;

7. Mamaeva N. N. Светлее алмазов горят в небе звезды (о жанровой специфике английской литературной сказки): статья / [Electronic resource] - Bulletin of the Ural State University. Issue. 15. Yekaterinburg, 1999.— p. 96–106.;

8. Burtsev A.A., N.V. Semina Английская литературная сказка конца XIX-нач. XXв: Textbook. Yakutsk: ed. Yakutsk State University, 1991. 84s.;