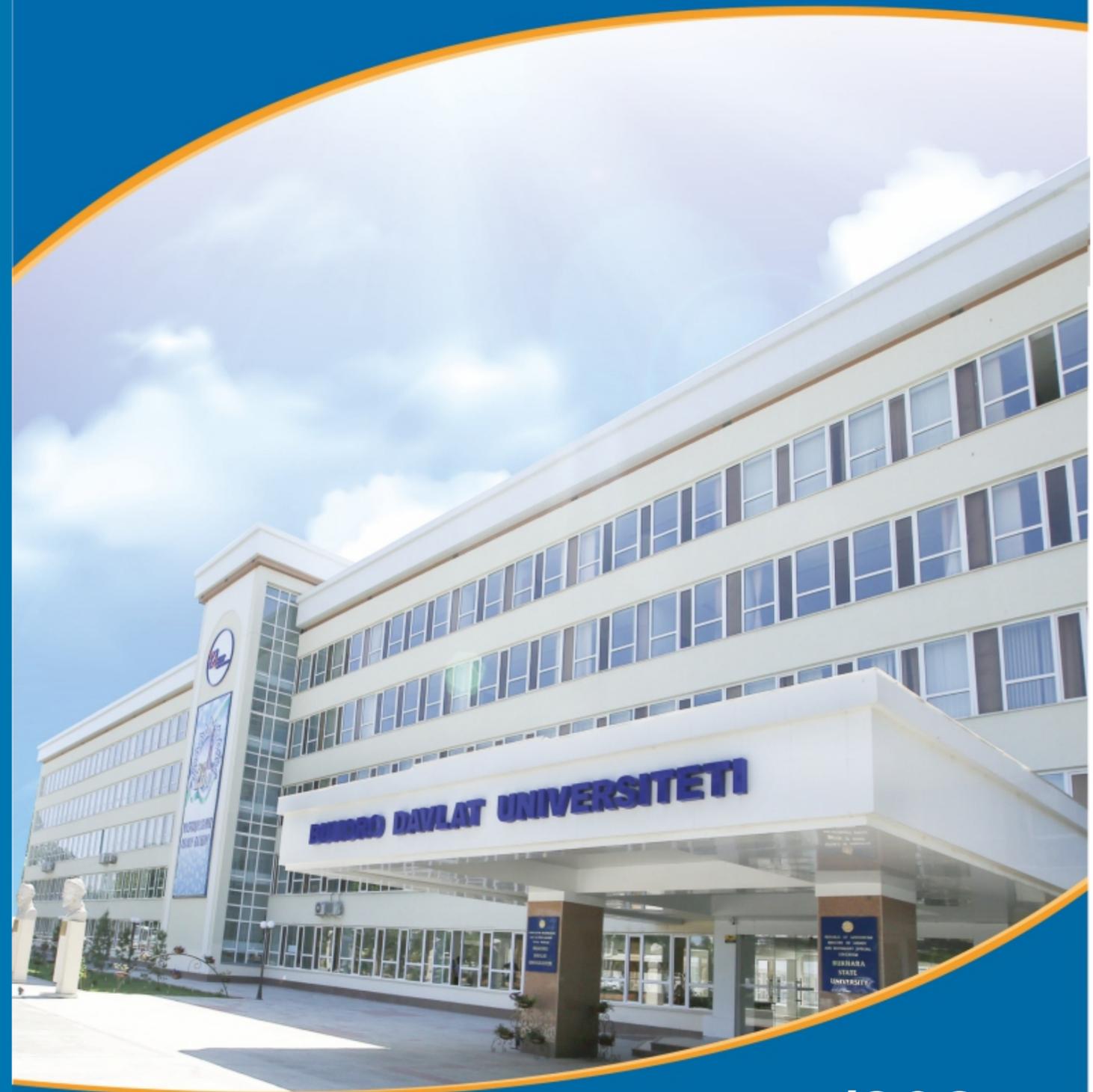


BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI

Научный вестник Бухарского государственного университета
Scientific reports of Bukhara State University

3/2023



BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI
SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY
НАУЧНЫЙ ВЕСТНИК БУХАРСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

Ilmiy-nazariy jurnal
2023, № 3

Jurnal 2003-yildan boshlab **filologiya** fanlari bo'yicha, 2015-yildan boshlab **fizika-matematika** fanlari bo'yicha, 2018-yildan boshlab **siyosiy** fanlar bo'yicha O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasining dissertatsiya ishlari natijalari yuzasidan ilmiy maqolalar chop etilishi lozim bo'lgan zaruriy nashrlar ro'yxatiga kiritilgan.

Jurnal 2000-yilda tashkil etilgan.
Jurnal 1 yilda 12 marta chiqadi.

Jurnal O'zbekiston matbuot va axborot agentligi Buxoro viloyat matbuot va axborot boshqarmasi tomonidan 2020-yil 24-avgust № 1103-sonli guvoohnoma bilan ro'yxatga olingan.

Muassis: Buxoro davlat universiteti

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xususiyati va tor yondashuv, bu turli xil nutq turlari bilan funksional ravishda shartlangan o'ziga xos xususiyat ekanligini ta'kidlaydi. Intertekstuallik hodisasi matnlarning o'zaro "aloqasini" va ularning aniq tematik birligini taxmin qiladi. Muallifning intertekstualligini o'zlashtirish yoki plagiat, deb atash mumkin emas, chunki bu atama aslida ko'ringanidan ancha kengroq. Intertekstualizm deganda kommunikativ, semiotik madaniy muhitda ikki yoki undan ortiq matnlarning o'zaro ta'siri tushuniladi, uning yakuniy maqsadi asl matnga iqtiboslar, ma'lumotnomalar kiritishdir.

Shunday qilib, intertekstuallik taqdim etilgan hodisalarning muxtor, mustaqil asosda nutqda mavjudligini va ularning bitta matn doirasida birgalikda ishlashini isbotlaydi. Ishora va matnni bir-biridan ajratib turadigan xususiyati ularni tushunish usulidir.

Intertekstuallik o'quvchi zarur bilim va keng dunyoqarashga ega bo'lgan taqdirdagina tan olinadigan, yashirin ishora sifatida qabul qilinadi va tushuniladi. Shuningdek, u aniq va juda tushunarli bo'lishi mumkin, masalan:

1. "Qush inida ko'rganini qiladi"
2. "Bitta to'y o'tadi ketadi"
3. "Zevsning sovg'alari"
4. Never, never, never give up!" (Churchil. W),
5. "Veni, vedi, vitsi" (keldim ko'rdim, zabt etdim) (J.Cesar).

Aniq intertekst - bu osonlikcha tushunilishi mumkin bo'lgan haqiqat, maqol yoki ibora. Bunday talmeh, majoziy ta'rifning funksiyalarini saqlab, matndagi asosiy narsani ta'kidlashga moyil bo'lgan allyuziv epitetlarga o'xshaydi. Epitet tasvirlangan tushunchani idrok etish funksiyalarini saqlab qoladi. Boshqa tomondan, intertekst u yoki bu tasvirlangan hodisani idrok etishda muhim rol o'ynaydigan kichik atribut elementlari (so'zlar yoki iboralar) haqida qayg'urmaydi.

O. Xakslining "Sariq xrom" romanida muallif intertekstuallik foydalanadi. "Bobil devori", aslida "Bobil devori" iborasida allyuziv epitet orqali ifodalangan tasvirning assotsiativligi, ya'ni Qadimgi Dunyoning buyuk madaniy markazi bo'lgan afsonaviy Bobilning mavjudligiga ishora. "Rang uchun gulzor bor edi; u hovuzning bir tomonida yotar, undan ulkan Bobil devorlari bilan ajralib turar edi". Muallif barcha tabiiy boyliklarni bir paytlar boy bo'lgan qadimiy shahar bilan qiyoslaydi, uning buyukligini inkor etib bo'lmaydi. Shu bilan birga, so'zlarning taqdim etilgan kombinatsiyasida, qadimgi metropol tuzilishi va bog' o'rtasida parallellik mavjud bo'lib, shaharni o'rab turgan baland g'isht devorlari va gullab-yashnayotgan devorni tashkil etuvchi bog'ning o'ziga xosligi qayd etilgan. Bunday kinoya nafaqat biron bir faktga havola qiladi, balki borliqning axloqiy xususiyatiga ham ta'sir qiladi.

Bibliyadagi allyuziya: Muqaddas kitobdan misollar keltiradi va adabiyotda u Muqaddas yozuvlarda keltirilgan unutilmas obrazlarga murojaat qiladi, masalan, Bulgakovning "Usta va Margarita" (1966) asaridagi Iso Masihning (Yeshua Xa-Notsri) bashoratli tasviri. O'quvchi kim muhokama qilinayotganini tushunadi. Matnli allyuziya - bu bir xil intertekst, chunki u o'quvchiga allaqachon ma'lum bo'lgan asarga og'zaki, to'g'ridan-to'g'ri kinoyani o'z ichiga oladi, ya'ni matnning ma'lum bir pretsedenti mavjud (lot. praecedens dan - "ilgari sodir bo'lgan voqea va keyingi holatlar uchun misol yoki asos bo'lib xizmat qiladi).

Matnli pretsedent birinchi bo'lib XX asrning 80-yillarida tilshunoslikka tadqiqotchi N.Yu tomonidan olib kirilgan. Eng umumiy ma'noda shuni ta'kidlash mumkinki, pretsedent matnlar jahon klassiklari asarlari asosida shakllangan va ko'plab millatlarning adabiy merosining poydevori hisoblanadi. Matnning ustunligi intertekst bilan bevosita bog'liqdir, chunki hech bir asar mualliflar tomonidan ilgari muhokama qilinmagan mutlaqo yangi mavzu yoki g'oyani aks ettiradigan izolyatsiya qilingan va avtonom ijod emas. Oldingi matnlar ma'lum bir vaqtning, ma'lum bir jamiyatning o'ziga xos xususiyatlarini aks ettirib, tilning umumiy madaniy fondini tashkil etishda xizmat qiladi. Matn ustunligi maqolga, eposga qarab hajmiga qarab o'zgarishi mumkin. V.V.Krasnyxning ta'kidlashicha, "intertext" va "text pretsedent" tushunchalari turli xil o'rganish obyektlariga ega, bu ularning asosiy farqidir: intertekst nazariyasi badiiy matnni tahlil qiladi va ustuvorlik yangi paydo bo'lgan matnlar to'g'ridan-to'g'ri muloqot birliklariga qiziqish bildiradi.

Madaniy tilshunoslik nuqtayi nazaridan shuni aytishimiz mumkinki, intertekst matnning ustuvorligi va allyuziyasini birgalikda taqqoslash va tahlil qilishi mumkin. Madaniy tilshunoslik tilning dinamik, dolzarb va rivojlanayotgan, ko'rib chiqilayotgan tushunchalar uchun xos bo'lgan hodisalarini o'rganadi: "allyuziya", "intertekst", "matnning ustunligi". Bu yerda bilishning asosiy tarkibiy qismi "bilish", ya'ni atrofda haqiqatni bilish va aks ettirish usuli va uni o'quvchining ongida yanada o'zgartirishi nazarda tutiladi.

Lingvokulturologik tahlil jarayonida "mediatsiya" tushunchasi, ya'ni allyuziya va u bilan bog'liq bo'lgan matnni tushunishda keskinlik darajasi kiritildi. O'quvchiga yaxshi ma'lum bo'lgan matn haqida so'z yuritilsa, vositachilik unchalik muhim rol o'ynamaydi. Imo-ishora, bu holda, aniq, ravshan va

predmetli matnga (bahona) asoslanadi, masalan, A.S.Pushkinning "Boris Godunov" dramasiidagi Marina Mnishek obraziga kinoya. (qarang: "Bog'chasaroy Favvorasi"). Pretsedentli matn, shuningdek, ma'lum bir matnni tushunish uchun asos yaratishga qodir. Bunday matn vertikal matn deb ataladi, unda uchta element asosiy rol o'ynaydi: yozma matnning syujeti, adresat (kimga yozilgan) va tashqi matnlar - lingvistik dialog-diskurs elementlari. Shunday qilib, semantik yuk va janrning o'ziga xosligiga qarab, matn va so'z vertikal kontekst bilan belgilanadi (so'zning kontseptsiyasi va tasvirning ramzi haqiqiy, asl matn yoki oldingi matnlar tomonidan boshqariladi) va gorizontalkontekst (so'z va rasm-belgi syujet va manzilga tegishli).

Shunday qilib, intertekst tushunchasi hozirgi paytda tadqiqot uchun juda muhimdir. Aynan intertekst asosida matnli "ustunlik" paydo bo'ldi, uning asosini presedent matn toifalari va Supermatn nazariyasi tashkil etadi. Masalan, F.M. Dostoyevskiyning "Jinoyat va jazo" nomli buyuk asari zamonaviy xabarlarda boshqacha talqin qilinadi: "Ko'paytirish va jazolash"; "Jinoyatchilik va qamchilash" va boshqalar. Bunday publisistik allyuziya jurnalistlar tomonidan o'z o'quvchilari e'tiborini jalb qilish uchun ishlatiladi. Dunyoga mashhur asarga ishora qiziqishni uyg'otadi va yoritilayotgan muammo atrofida muallif uchun zarur bo'lgan jalb etuvchi muhitni yaratadi.

Xulosa. Demak, ushbu obyektlar nafaqat bir-biri bilan aloqa qiladi, balki o'quvchida ham matndagi o'zaro bog'liq voqealar tabiati haqida tasavvur uyg'otadi. Bunday aloqaning tuzilishi tarixiy, ijtimoiy, ilmiy yoki falsafiy bo'lishi mumkin. intertekst, xuddi allyuziya singari, asl matn bilan va ishora qilingan yoki havola qilingan matnlar bilan chambarchas bog'liq bo'lib, qahramonning ismi metafora shaklini oladi. shunday qilib, intertekstuallik stilistik va lingvistik nutqning muhim tushunchasidir. "Ishora" tushunchasidan "intertekst" tushunchasi tug'iladi va allyuziya asl matnda olib boradigan ma'noga muvofiq rivojlanadi.

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FOLKLORE IN THE CONTEXT OF MODERN CULTURE

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Abstract: *The widespread public attention to folklore today is an indicator that the fate of folklore and the fate of culture are inseparable. In a fully functioning culture, the oral component is an indispensable component. In this sense, the question of the role of folklore as one of the important stimulus for the development of modern culture deserves the closest consideration.*

The article is devoted to the study of the theory and methodology of the linguistic analysis of the folklore text. When studying the vocabulary, baits were taken into account, dedicated to some historical events or personalities, describing the dramatic fate of women or personal tragedies. The use of verbs in fairy tales and baits has its own peculiarities. The verb is a rather complicated part of speech in the Turkic languages. Interesting story formation of this part of speech and its grammatical categories in fairy tales and baits.

Keywords: *folklore, tradition, folk singing, children's ensemble, culture, modernity, heritage, repertoire, fairy tale.*

Аннотация: *Широкое общественное внимание к фольклору сегодня является показателем того, что судьба фольклора и судьба культуры неразделимы. В полноценно функционирующей культуре оральный компонент является обязательным компонентом. В этом смысле вопрос о роли фольклора как одного из важных стимулов развития современной культуры заслуживает самого пристального рассмотрения.*

Статья посвящена изучению теории и методологии лингвистического анализа фольклорного текста, при изучении лексики учитывались приманки, посвящённые каким-то историческим событиям или личностям, описывающие драматические судьбы женщин или личные трагедии. Употребление глаголов в сказках и приманках имеет свои особенности. Глагол – довольно сложная часть речи в тюркских языках. В статье приведена интересная история образования этой части речи и её грамматических категорий в сказках и приманках.

Ключевые слова: *фольклор, традиция, народное пение, детский ансамбль, культура, современность, наследие, репертуар, сказка.*

Annotatsiya: *Bugungi kunda xalq og'zaki ijodiga katta e'tibor qaratilmoqda. Xalq og'zaki ijodi bilan madaniyati bir-biri bilan chambarchas bog'liq bo'lib, ular doimo ajralmas komponent hisoblanadi. Shu ma'noda folklorning rivojlanishi xalq madaniyatining rivojlanishi uchun muhim ahamiyatga ega. Maqola folklor matnini lingvistik tahlil qilish nazariyasi va metodologiyasini o'rganishga bag'ishlangan. Lug'atni o'rganish va undan foydalanish ham hisobga olingan. Ba'zi tarixiy voqealarga, shaxslarga, ayollar taqdiriga bag'ishlangan ma'lumotlar keltirilgan. Ertaklarda fe'llarning qo'llanilishi o'ziga xos xususiyatlarga ega ekanligiga e'tibor qaratilgan. Qiziqarli hikoya ertak va matnlar asosida misollar keltirilgan va tahlilga tortilgan.*

Kalit so'zlar : *folklor, an'ana, xalq qo'shiqchiligi, bolalar ansambli, madaniyat, zamonaviylik, meros, repertuar, ertak.*

Introduction

Folklore - folk wisdom (folk knowledge). Folklore is the science that studies folklore. In world science, folklore is a set of manifestations of folk culture (the study of being a people, folk vocals, applied arts). In Russian science, folklore is oral folk art. In ancient times, folklore arts were of a syncretic nature.

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Syncretism is the coexistence of different forms of art. Folklore as part of national culture participates in the creation of a picture of the world in which language is one of the represented in the minds of semiotic systems that form the national linguistic picture of the world. Analysis of excerpts from literary works, fairy tales and baits, the study of their lexical features, the preparation of historical and cultural references are necessary for a comprehensive study and a deeper study of Tatar literature of the early twentieth century. Analysis suggests careful study of inter paragraph relationships, identification of the vocabulary of the text, determination of its morphological, syntactic and punctuation features.

Folklore specifics:

1. Folklore is transmitted only orally (oral form of existence)
2. Unlike literature, folklore enters everyday life and has a utilitarian (useful) meaning.

Folklore works express the worldview of the collective, not the individual. The folklore text does not depend on the author and is transmitted orally. Folklore is a performing art. Folklore performers are co-authors who can change the text, remove or add, but when changing, the performers use already known elements.[1]

Variants may differ neither in content, nor in form, nor in degree of preservation. They are distinguished by the fact that in them some words are replaced by others that are close in meaning, the same thoughts have a different form of expression. Variants, not differing from each other either in form or in degree of preservation, may differ in content. Variants may differ in the degree of preservation (one version is complete, the other is abbreviated). Variants may differ in features of the artistic form (cases of penetration of rhyme are known)

Performing this or that work, the performers always relied on the canons (traditional epithets, traditional symbolism, parallelism)

Folklore classification:

1. Archaic folklore - ancient genres
2. Classical folklore - everyday poetry
3. Modern folklore, written folklore also appeared.

The word "folklore" was quickly adopted by Scandinavian scholars, then by Finnish, Russian, etc. scholars: it was also, but less quickly, by scholars of the Latin language for the same reason of grammatical convenience. In Spain and Portugal, where the scientific study of popular mores was not undertaken until late, no preliminary term had yet imposed itself and the adoption of the English word there has not suffered from all the less difficulty that the scientific relations between the Portuguese or the Spaniards and the English have always been close and close, even more so than between them and us. As for the French and the Italians, emulated both by the age of their research in this field and by the number and importance of their scholars and their publications, they first used the expression *popular tradition*. This term served as a title not only for the Review founded and directed by Sébillot, then for that of Pitré in Italy (*Archivio delle tradizioni popolari*), and Hoffmann-Krayer in Switzerland (*Archives suisses des popular traditions*), but also to the collections of the publishers Maison neuf and Leroux which constitute a set of excellent monographs unique in the world.

Two other folklorists, Carnoy and de Beaurepaire-Froment, did try to give our complicated term a livelier look and a more convenient use by coining that of *traditionism* which gave rise to the adjective *traditionalist*. In the past, there were even fairly lively discussions on this subject. For a long time, we tried to "boycott" (another English word also introduced into our language!) *folklore* and its derivatives, but *tradition*, *traditionism* and *traditionist* could sometimes take on a political meaning; they could also signify, not only the study of traditional mores and customs, but a mental and political attitude by which one opposed tradition, or such and such a particular tradition, to what one regarded as its opposite, innovations. And since tradition is constantly increasing, since the years are flowing, while innovations are always opposed to it by the very fact that they are new, not yet classified in established frameworks, this risk of confusion was very unpleasant to those who wished to study popular facts outside of any political system. [2] We can see a similar phenomenon in regionalism, which touches on folklore in many ways, but also includes the study of eternal elements of popular life such as economics, demographics, town planning, etc.

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We must therefore consider the a *folklore* word in the same utilitarian way that we consider many scientific terms drawn from Greek or Latin, such as psychology, astronomy, etc., which have the advantage of being international. In fact, *folklore*, *folklorist*, *folkloric* have now been adopted everywhere, except in Germany and Austria, where people continue to prefer *Volkskunde*, with its derivative *volksündlich*, but to designate whoever deals with it there is no indigenous term; we say *Folklorist* or *Volklorist*. Similarly in

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Italy the late Pitré had tried to form a *tradizionista*; towards the end of his life, he replaced it with a *demospsychologist*; but his pupils and his followers found this word really barbaric and all of them now use *folklore*, etc., like us. The consecration of the term at home and among our neighbors was marked by the publication of two works by Paul Sébillot, *Le Folklore de France (Guilmoto)* and *Le Folklore (Doin)*, and by the recent one of a small treatise by Raffaele Corso *Folklore* (Rome, Leonardo da Vinci editions). From the fact that the term is relatively recent, we should not conclude that the science it designates is too. Leaving aside certain authors who are interested in popular ways of thinking, reasoning, feeling, acting like Montaigne, we can trace the systematic constitution of our science in England to Thomas Brown, *Inquiries into vulgar and common errors*, 1646, and in France to Jean-Baptiste Thiers, *Treatise on Superstitions*, 1667. *These two works were each in their country the basis on which later researchers and theoreticians built*, with us Dulaure, and with our neighbors Brandt. It took about a century and a half for "the study of the people" to acquire its autonomy thanks to the zeal of innumerable scholars and a few artists, such as Olivier Perrin, whose *Breiz-Igel* or *Vie des Bretons dans L' Armorique* dates of 1838. If we consider a special section of folklore, namely the collection and study of popular tales, France also appears in a good place with the famous collection of Perrault *Histoires ou Contes du temps passé*, Paris, Barbin, 1697. [3] However, it was not initially the starting point for direct research among the rural populations, but only for a literary school which was then strengthened and rejuvenated by the translation of the *Thousand and One Nights*.

A publication in more than thirty volumes, the *Cabinet des Fées*, which enjoyed great success with us in the seventeenth century, contains only fabricated fairy tales; it is only if among the stories of Mme d'Aulnoy and in the *Magasin des enfants*, of Mme Leprince de Beaumont, we come across a few really popular tales, obtained no doubt from the mouth of their nurse or of one of their servants. Again, did they not boast of having appealed to such vulgar collaborators; especially since Perrault himself had not dared to give his nursery tales to the public under his own name, but had them printed in the name of his son, P. Darmancour, who apologizes for having dedicated his collection to the Grande Mademoiselle: "It will not be found strange, he says in his Letter, that a child took pleasure in composing the tales of this Collection" and he hastens to add that if he dared, he is that they "all contain a very sensible morality." Thus this cornerstone of a whole science had to be covered, just like the fables of La Fontaine, with a moral veil in order to be accepted as a literary work by the fine minds of the 17th century.

Those who freed the study of popular tales from any worldly or moralistic tendency were the Grimm brothers, who recognized themselves as the successors of Perrault and who, at the same time, founded Germanic dialectology: far from literating the texts collected, they published them with all their phonetic and grammatical particularities; when people recited stories to them in patois, they wrote exactly as they heard it. The first edition of Grimm's *Fairy Tales* was thin; little by little their collection grew, as Tonnelat clearly showed, whereas, unfortunately for us, Perrault did not have the idea, seeing the success of his, of trying to add to it still.[4]

Analisis

In England, too, Perrault's tales had a considerable effect, notably on Walter Scott, who nevertheless combined their collection with that of local legends and customs proper. Of course, what most struck educated men in popular mores at first, whatever their scientific specialty or their profession, were what have long been called "superstitions." I have already mentioned *the Treatise* of Thiers, but this treatise is linked, as to its content if not as to its method, to a whole literature, really enormous that dealing with sorcerers, demons, heresies, etc., a body of research encompassed under the name of *demonology*. This literature dates back to the High Middle Ages, and takes its point of departure both from the Fathers of the Church (and through them in Greek literature) and from the Acts of the Councils, where it theological literature. But the descriptions, moreover rarely detailed, that one encounters in this mass of texts, are not scientific: they are utilitarian in the sense that one spoke of such and such a custom, for example of the divinatory rod which makes one discover the sources, as a custom contrary to the dogmas of the Church and which it was necessary to destroy. It would therefore be wrong to regard these few descriptions (one also often finds them in the *Synodal Constitutions* of the various dioceses) as having prepared the ways of folklore, or their authors as precursors. Just this idea that one can study the mores of the people without theological ulterior motive would have seemed to all of them a crime of a new kind.[5]

A true precursor, however, appeared in Greece; it was Pausanias, who had the patience to travel through his country, to visit sanctuaries, even those of little renown, and to collect all that the people of the locality told him, without taking sides too much himself, and above all without making fun. So its *Description of Greece* is a veritable survey of folklore, much better than the descriptions of Herodotus who mainly frequented priestly circles, that is to say more educated and, if I may say so, more "chic" of his time.

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Curiously, Pausanias had no continuators or emulators until the middle of the 19th century. No doubt many travelers from the fifteenth century have described to us the popular customs of foreign peoples; but to describe those of his own country as Pausanias did seemed, if not paradoxical, at least useless. Perrault, Dulaure, Walter Scott, Grimm, if they first experienced the same scruple, then eliminated it, or rather we must suppose that they possessed what is the very character of the folklorist by vocation, namely: an immediate direct sympathy for the very people to which he belongs, for the properly popular life, his simplicity, his naivety, his rusticity also certainly, his coarseness even if you will, but which is the ransom of his vital power. [6] It is therefore necessary to wait until the middle of the 19th century to see the organization of the movement which is currently reaching its full extent. For this movement to be possible, a return to Greek democratic conceptions was needed, that is to say the removal of the worldly and social barriers which still clearly separated the inhabitants of the countryside from those of the towns and courts in the 18th century.

Rousseau himself, who nevertheless claimed to be a “people”, did not describe the manners and customs of the Savoyards among whom he lived; he preferred to frequent the high society of Chambéry and Annecy, insofar as they accepted him into their ranks. It is little by little, by extension of primary education especially, that these old barriers have fallen; politics also acted in the same direction, since by universal suffrage the direct association of voters, who in all our European countries are mostly farmers, forced the social classes to mingle, even if it was to better fight each other. Talking with peasants, taking a sympathetic interest in their needs, in their ways of judging and feeling, has therefore ceased to be a departure from those of good company. But the imprint determined by the old attitude of the nobles and the bourgeois on the popular soul was not erased immediately: it is one of the difficulties which the folklorist comes up against, that this hereditary mistrust of the peasants to the towards those, more or less bourgeois by profession if not by attitude, who come to question them about their tales, their songs, their beliefs, their observances. Folklorists are always greeted with some suspicion at first, and treated much like botanists and mineralogists were a hundred years ago, then geologists were.

I will come back to this point later, in connection with our methods of investigation; but first I must indicate what is the domain of folklore. At the beginning, this field was quite restricted: only fairy tales and other marvelous tales taking place in a more or less fanciful or purely imaginary. It was by closely studying the content of these stories that we discovered that they implemented much more than (fantasies, but also retained remnants of beliefs and customs once organized into autonomous systems. Thus the fairies are visibly survivals of ancient divinities who were the object of a true worship that the diffusion of Roman paganism, then of the Christian religion, had made pass first to the rank of superstitions then to that of poetic fantasies and literary themes .

This is, if I may say so, an extension of folklore in depth. At the same time, there has been an extension in breadth: to fairy tales, it has been necessary to add all the other stories that are current in the countryside and to seek as far as whether or not they have a literary origin. Thus, the legends of saints do not all come from manuscript collections or hagiographical prints; there are some which were born on the spot, or which are adaptations of Christian saints. hold of earlier stories relating once to pagan deities. Similarly, the songs collected from the mouths of the peasants do not all come from collections from the Middle Ages: certain themes are truly rural inventions, and in this special field it has also been necessary to engage in extensive comparative and historical research. The activity of the peasants was again manifested in an original and personal way in the progressive arrangement of ceremonies of all kinds, in pilgrimages as well as in the rites of marriage and funerals. Also independent of the superior production of towns and courts is their aesthetic production, in certain directions at least, notably for all that concerns objects. [7]

To the classification of the plot composition of the prosaic folklore of the Khanty : The author took the plot action as the basis for the classification. This refers to the action that is the main one in a particular text, around which the entire development of the plot is concentrated, regardless of the objects and characters of these texts. The general scheme of a number of plots, conveying a generalized action, is defined by the author as a plot type (Myths, legends, fairy tales of the Kets , 11-12).[8]

The proposed classification includes the following groups and subgroups:

1. Plots about the origin - show the formation of the modern order of things. They explain the origin of animals, tribes, objects, ceremonies, or even the universe as a whole. This group includes sections on the origin:

1.1. Space objects - explain the origin of objects such as the earth, the sun, the moon, etc.

1.2. Phenomena of life and death - explain the origin of such phenomena as life, death, disease.

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1.3. Toponyms - explain the origin of the names of places and elements of the landscape, as a result of certain events

2. Plots about confrontation and rivalry - these plots reflect the rivalry or struggle of a hero, heroine or several heroes with various rivals. This group includes the following sections:

2.1. Hero ↔ relatives - the hero competes or fights with his relatives: father, brother, wife, children, etc.

2.2. Hero ↔ antipode - the hero competes or fights with various creatures that are not originally related to him.

3. Plots about punishment - these plots are associated with the punishment of various heroes for certain misconduct, the need to follow certain traditions is explained, and the value system of the people is also reflected, i.e. which actions are considered good and which are bad. The author subdivides this group into plots about punishment:

3.1. Greed - Heroes are punished for being too greedy or doing things out of greed.

3.2. For mistreatment - heroes are punished for mistreatment of certain objects, creatures, people

3.3. For violation of traditions - heroes are punished for violation of certain traditions, customs, taboos.

4. Plots about revenge - this group includes stories about the revenge of heroes for their relatives and friends.

5. Other plots - plots of fairy tales not included in any of the chapters.

In order to introduce the text into the proposed classification, the author describes the tale as a sequence of segments-events (each text has its own). [9]With the help of operations of semantic equalization, reduction and association, segments-events are transformed into narrative segments or motifs. The latter describe the narrative in a general way, which makes it possible to clarify the structure of the tale and to detect the phenomena of repetition and contamination of segments.

We can see that the field of folklore embraces several branches which relate to the study of literature and linguistics, to the study of music as well as to that of decorative art. As a result, the boundaries of folklore are not always drawn very exactly. He was reproached for it . But if we want to try to trace the exact limits of any other science which deals with human activities, we will see that the obstacle is everywhere the same.

Where, for example, does political economy begin and where does it end ; or the study of art superior and aesthetics; or linguistics, or geography? The difficulty is often so great that over the past thirty years we have seen the formation of disciplines which straddle one or several sciences formerly regarded as independent: one speaks of physics-chemistry, mathematical astronomy, human geography, etc., whereas the etymological sense of these terms would seem to have to prohibit such verbal juxtapositions. If, however, we have arrived there, it is that in nature, and I understand in nature human activities, there are no sharp demarcations, but a continual ebb and flow, and insensible transitions from one pole to the other. In short , what matters is that our science is primarily concerned with a special element of social life, with which no other science is primarily concerned. This special element is what the term *popular designates*.

Thus the history of literature deals with works due to named, identified characters, in short to individuals ; on the other hand, popular tales and legends do not have an individual author; they run from mouth to mouth, rank according to a certain number of universal categories, and nothing in their literary invoice makes it possible to attribute to them a particular author or to assign them an original period, or to classify them in other literary categories; they form a separate one. This difference is very clear also in the fables with animal characters; those of Aesop, Phèdre, La Fontaine are presented in a particular, individualized literary form; but these same fables are even more common today in a large number of countries in an amorphous, arbitrary, non-individualized form, in other words: popular. In the same way, we can distinguish Perrault's *Cinderella* , clothed in a precise literary form, typical of the seventeenth century, from tales of the same type collected from the people and which are a literary unremarkable story, badly presented, chaotic. The same goes for song, for furniture, for the decoration of pottery as opposed to that of earthenware or porcelain, in short for all manifestations of popular life.

These observations already allow us to grasp the problem more closely. If literature, music, art history deal with individual productions, on the other hand folklore deals with collective productions; moreover, if the superior literary and artistic production is addressed to a restricted public, also superior to the average of the nation in a given place and time, on the contrary the folkloric production is intended for the mass of this nation in the same time and same place; it is, if one can dare this anachronism, a "big-industrial" production. But this immediately suggests a remark: nowadays, objects intended for the masses are indeed made

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industrially and in series; from stable lanterns to cowbells, from serial novels to cafe-concert songs that soldiers scatter in the countryside, from statues of saints made in the Saint-Sulpice district to color newspaper supplements, everything is "pulled" and is dispatched in great numbers in our campaigns. So that little by little is established in several directions a uniformity which, formerly national, tends even nowadays to become international; for example our saws, our spades, our household utensils of more or less American origin give more and more to our French rural life a uniformity similar to that of the other countries of Europe.

But it was not the same in the past, and this in a more or less remote period depending on the proximity of the big cities. The folklore of the surroundings of Paris has long since disappeared and that of the surroundings of Lyons, Marseilles, etc., is also tending to disappear, whereas a few kilometers from Grenoble or Lille, Nantes or Bordeaux, one can still hear folk tales or songs and see the survival of very old customs. Modern big industry is a factor in the disintegration, sometimes even the destruction, of popular life, and especially of certain popular activities of both a practical and aesthetic nature. [10] How many corners of France are there still sculpting butter molds and scythe handles, firebacks or front door lintels? Very little, of course! See again the disappearance of the local arts of which we once knew admirable manifestations, namely the sculpture of churches, cathedrals and their furniture, anonymous and collective works in the same way as fableaux and rural furniture.

If I say collective, I don't mean by that "made in common". Care must be taken not to confuse the terms. The sculpted porches of Romanesque churches, transposition to stone of decorative and figurative elements borrowed from miniatures (see in this collection the excellent little book by Mlle Jalabert) were not carved by the entire assembled population of a village, but by a few specialists who no doubt roamed the country. Only one does not know, in each particular case, neither their number, nor their name, nor where they came from, nor where they took their documents. On the other hand, we note in their decorative motifs elements that are common and are repeated, especially in the costumes and in the expression and type of the characters: these are features borrowed from the surrounding life, which do not correspond to individual conceptions, or to particular feelings, but to collective feelings and common beliefs. The same is true in literature.

At least it is to be found this individual starting point that scholars strive for. For the essential problem, in folklore, as in the other branches of sociology, is to determine, with the greatest possible accuracy, in each particular case, the relationship between the individual and the mass. We cannot attribute to the entire mass the gift of invention, nor even of transformation: each time we have closely analyzed the factors that come into play, we find that the invention properly so called is the work of an individual, unique whose production is then modified by other individuals who come into contact with the first, or with its production, individuals who already form a small collectivity, which reacts on others which are more and more numerous and considerable, until constitute what is called "the mass" of the people. Since the invention of the printing press, and especially since the extension of newspapers, this individual character of very important discoveries or modifications has become visible. But previously, the inventor, apart from very rare exceptions, remained unknown and it is currently unknown who therefore could have discovered the fibula (or brooch), and especially the pas-de-vis, marvelous invention, probably made in Champagne, in the beginning of the second Iron Age, and which, by the bolt and the nut, is the essential pivot of the main modern industrial improvements. Thus, the discovery of the pas-de-vis would be a matter of folklore, were it not that it is relatively old and therefore falls under archeology. This is a limitation of folklore which is necessary, under penalty of penetrating too much into the domain of other related sciences. If folklore deals with ancient, historical or archaeological facts, it is only incidentally, because each current fact has antecedents, that we must try to discern in order to understand it.

But what interests folklore is the living, direct fact; it is, if you will, sociological biology, as ethnography does. It is very good to collect in museums the objects in use in our various provinces; but this is only an accessory of folklore, its dead part. What interests us is the use of these objects by currently living beings, the customs actually carried out before our eyes and the search for the complex conditions, especially psychic, of these customs. Now, social life is constantly changing, and consequently folkloric inquiries cannot cease. If we had better understood this aspect of folklore, we would now have invaluable works on the life of our countryside and on the psychology of our peasants for two centuries, a field of study for which we have to content ourselves with a few travelogues. In France, like those of Young or Ardouin-Dumazet, and of fragmentary descriptions like those of George Sand, of Balzac, imitated by the whole school of regionalist novelists. But the literary concern has constantly distorted their scientific research and rare are the regionalist novels which describe the real local popular life, not comic or tragic exceptions.

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Thus folklore comes here to be linked to what is called collective psychology, which expresses itself in rural life quite differently from in the industrial or urban masses. It is expressed there by all sorts of customs, often very old, sometimes poetic, sometimes crude, but which are, precisely because of the number of people who perform them, the real links of this "traditional chain" which constitutes the constant element of national life considered as a whole. That if the in-depth study of rural life has been neglected for so long, it is precisely because it did not interest so-called higher circles; that, much more, she was in horror to them. It is useless, I believe, to recall the attitude of the writers of the seventeenth century with regard to the peasants; even in the 18th century few were those who were interested in popular mores, and consequently few were those who understood the popular explosions of the Revolution other than purely political or economic. Today, there is progress; but there is still a great deal to be sought and discovered, as much in the domain of folklore as in that of dialectology, another victim of the same prejudice. Folklore is therefore not, as one imagines, the simple collection of little disparate and more or less curious or amusing facts: it is a synthetic science, which deals especially with peasants and rural life, and of what remains of it in industrial and urban environments. Folklore therefore touches upon political economy, the history of institutions, that of law, literature, and art, technology, etc.; without however being able to be confused with these disciplines, which study facts more in themselves than in their reaction with the environments in which they evolve.

Moreover, it is not only the remains of ancient institutions that he studies, what are called superstitions or survivals, but also current facts, those which I have proposed to call "incipient facts". . Consequently, our science also touches on both individual and collective psychology; but it is distinguished from it by the category of beings and facts which are its own domain. Thus pilgrimages belong to folklore, although forming in certain aspects a special section of collective psychology, just as popular songs belong to folklore although forming for their text a section of literature and for their melody a section of musicology. But the folklorist studies its formation and diffusion in a particular environment, the very one where Chopin, Schumann and other individual musicians drew inspiration. The domain that I assign here to folklore is much wider than that admitted by the first "traditionists", who considered as "transmitted by tradition" only tales and legends, songs, beliefs and observances, witchcraft practices, etc. The progress of our science has compelled us to add to it the study of all the ceremonies, games and dances, the popular worship of the saints of the house and the village, household utensils, tools of all kinds, minor and major arts, institutions created by the people or survivors of ancient periods, finally ways of feeling and expressing themselves that differentiate the "popular" from the "superior". At the same time, our methods have become more extensive and more precise.

The state educational standard for primary general education in literary reading outlines the minimum necessary range of genres of oral folk art that are subject to compulsory study in elementary school: small folklore genres (proverbs and riddles) and fairy tales. Often, the creative potential inherent in Russian folklore tales is not revealed in the lessons of literary reading, since their study is often aimed only at establishing the characters of the characters and clarifying the storyline of the tale. As a result, the fullness of her artistic world disintegrates and her special charm is lost.

The study of a literary work, namely a folk fairy tale, includes four main stages: introductory classes, reading, analysis and final classes. Each stage covers different activities of students. All stages complement each other.

The main goal of the introductory classes is to form an attitude towards the perception and understanding of the text, to motivate the subsequent analysis and create perception guidelines.

During the introductory classes, when studying a folklore fairy tale, the teacher's introductory speech, the teacher's preparatory conversation with the class, and the examination of illustrations are appropriate. It is also recommended to explain to students incomprehensible words.

The main forms of introductory classes are: a teacher's story about oral folk art and types of fairy tales, a lecture with an examination of illustrative material, work from a textbook or additional literature, an indicative conversation in order to make sure that the class is ready to analyze a fairy tale. When checking the assimilation of the content of a folklore fairy tale, plans and various types of retellings were drawn up (free and according to a plan, concise and detailed, close to a fairy tale, with dialogue replaced by narration).

The analysis of a fairy tale is the most crucial moment in the work of the teacher with the class. The teacher needed to overcome the gap between the perception of the work and its analysis, analysis.

Methods

The content of the analysis included: the general meaning of the studied work, its ideological orientation; plot; when analyzing the plot, the characters of the characters, the system of images, the portrait of the hero, the setting, the landscape and individual artistic details were clarified; composition (structure of

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the text as a whole); language. In each specific case, the student perceives more consciously one of these components.

In the course of studying folklore fairy tales, we used the scheme for analyzing fairy tales:

- 1) The name of the fairy tale;
- 2) Type of fairy tale (fairy tale about animals, magic, household);
- 3) Themes and idea (main idea) of a fairy tale; the problems raised in it;
- 4) The relationship between plot and composition;
- 5) Fairy tale characters:
 - a) characters of the "first" row. Hero (heroine). Origin of the image, functions;
 - b) characters of the "second" row:
 - "helpers" of the hero (heroine). Origin of images, functions;
 - "opponents" / antagonists of the hero (heroine). Origin, functions.
- 6) Poetic features of the fairy tale [2, p. 52–53].

The sequence of analysis presented in the algorithm allows following two logical principles: to analyze the work in the unity of form and content; consider the content of the work in motion.

Working specifically on the image-character is extremely important. To understand the theme and idea of a folklore fairy tale, analytical activity is necessary, aimed at revealing the images of the main or secondary characters. In order to make the work on the image more logical and consistent, we propose an algorithm (plan), according to which students, independently or together with the teacher, will be able to characterize any of the characters of the read fairy tale [1, p. 193].

The characterization plan of the character-image:

- 1) The character in the system of images of the work;
- 2) Position in society (social and material);
- 3) Portrait characteristic;
- 4) The character of the hero;
- 5) worldview and outlook;
- 6) Attitude towards others;
- 7) The world of feelings;
- 8) The attitude of the folk narrator to the character;
- 9) Artistic techniques for revealing the image of the hero;
- 10) The meaning of this image is in revealing the artistic and thematic content of the tale.

Conclusion

Folklore is the artistic collective creative activity of the people, reflecting their life, views, ideals. Folklore - folk wisdom (lat.) Folklore is the study of folklore. Folklore combines different types of arts (music, pagan and Christian rites and traditions). The core of folklore is the word. Folklore is a phenomenon, not an art, it combines the arts. Folklore is a synthetic phenomenon. At the time of formation, folklore should be attributed to syncretism (interpenetration; fusion; connectedness). One of the most important qualities of folklore is the oral nature of its existence. The genre of folklore dies when creativity ceases to be passed from mouth to mouth.

In folklore, variability is widely developed (everyone who hears information conveys it in his own way.) Folklore is a collective form of creativity. Tradition in folklore is the rules, the framework that must be observed. Contamination is the merging of several stories into one. Folklore reflects the people's position, upbringing, morality, worldview.

Of great importance is not only the analysis of the image of the hero of a folklore fairy tale, but also a personal interpretation, an expression of one's own attitude towards him. This is possible only under the condition of a good command of the text, when the student sees the situations in which the hero finds himself, how he copes with them. Analyzing the "movement of the hero through the text", students agree or disagree with him, approve or condemn his actions, etc.

During training sessions, in order to form skills in working with text, it is recommended, in our opinion, to use tasks on cards in the text in combination with tasks aimed at a holistic perception of the text, at an interest in its poetics. It is also recommended to do a comparative analysis of the work with similar tales of the same type. And in conclusion, it is recommended to invite students to draw their own illustration for a fairy tale, compose their own fairy tale, or supplement a literary fairy tale with their own stories.

So, at the lessons of literary reading, it is necessary to present to the students what the fairy tale consists of, how it "folds", to describe the characters in action, the system of events and the role of the