



THE CLASSIFICATION OF THE PLOT COMPOSITION OF THE PROSAIC FOLKLORE

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Annotation: 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 stimuli 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.

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

INTRODUCTION. 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.[1] 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. 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.

METHODS

We must therefore consider the *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 Italy the late Pitré had tried to form a *tradizionista*; towards the end of his life, he replaced it with a *demopsychologist*; but his pupils and his followers found this word really barbaric and all of them now use *folklore*, etc., like us. [2] 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" . [4] 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.[5]

ANALISYS

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).[6]

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.

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). [7]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.[8]

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. 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 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 [9].

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 [10].

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

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 characters of the work in them, the abundance of figurative means and figurativeness of the folk style, which will assist in the development of imagination and creativity of students. Behind the entertaining fantastic plot, behind the variety of heroes, it is necessary to help the child to see the main thing that is present in a folk tale - the flexibility and refinement of meaning, the brightness and integrity of colors, the poetry of folk speech.

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