

Fairy Tales Are an Invaluable Artistic Heritage of Folk Art

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Abstract: This article provides detailed information about the invaluable artistic heritage of folk oral art, fairy tales. brought to the audience. The fairy tale is characterized by its short, historical content, incredible action and legendary imagery. It is preceded by a story about a rose, written in a vulgar genre. In our opinion, the fairy tale is a very short, magical reality in its own right, in the context of which it is very short. The term fairy tale can include all literary texts based on ancient realities, because they are based on very ancient, ancient realities.

Keywords: fairy tale, fiction, legend, character, style, art, folk, genre, essence, idea, concept.

INTRODUCTION

Fairy tales are one of the most ancient, popular genres of folk oral art, distinguished by their diversity, antiquity of creation, ideological and artistic height, and richness in beautiful works that are a worthy contribution to the literary heritage of the peoples of the world. This invaluable oral artistic heritage created by ancient people is as priceless and honorable as classical literature, architectural art, and musical works.

First of all, it is necessary to have as complete an idea as possible of what the essence of the term "fairy tale" is. In order to clarify the meaning of a fairy tale, it is appropriate to analyze how the term fairy tale is used in different languages. According to VYRROR, the word "fairy tale" appeared in the Russian language material much later than in other languages. The term in the meaning of a fairy tale, which is currently used, came into use in the 17th century. The ancient and medieval Russians did not know and did not understand the essence of this word, but this should not lead to the conclusion that there were no fairy tales. On the contrary, earlier fairy tales were expressed using other words. According to estimates, the word "basn" (parable) served to express the meaning of a fairy tale, and the verb "bayat" (to tell, to tell) and the noun "bahar" corresponded to its meaning.¹

The word "tale" in Latin is fable. term expressed through. However, this word did not fully reflect the genre of the fairy tale, because it also meant speech, gossip, the subject of speech and other various meanings. (In our country, "fabula" means "plot, subject of storytelling", as well as hikoya - a tale and a parable). So, this word passed into the French language in the meaning of "parable". In French, Fabula means "parable", while the verb fabulier means "to tell or compose a story".

¹ Propp V. Ya. 1984. – S.32.

METHODS AND ANALYSIS

The concept of “fairy tale” also has its own characteristics in the Romance and Germanic languages. For example, in Italian, French and English, the term “fairy tale” has different meanings. In Italian, the meaning of fairy tale is expressed by the words *fiaba*, *favala*. From these words it can be seen that they are directly derived from the Latin words *fabula* or *conto*, *racconto*. *Cont* is the root of the word, which expresses the meaning of “account”.

In French, the word *conte* is used loosely and means "story", *raconter* - to tell a story. In order to reveal the more precise meaning of the word fairy tale, we will consider the French *conte populaire* (folk tale), *conte de fées* (magic tale), *rycit*, *lygende*. It can be considered that the use of expressions corresponds to the content of magical tales.

In English, the word *tale* is translated as a fairy tale and it expresses the meanings of “a story in general, any kind of story”. Like the French, the English also say *fairy-tale* (magical tale). The English use special words for a fairy tale for children: *nursery-tale* (nurse - “caretaker of a child”), *story*, *legend*.

From the above considerations, it can be seen that in languages with different systems (excluding Russian and German) various words and expressions are used to express the meaning of "fairy tale". In our opinion, the main reason for this is, Firstly, the term fairy tale originates from different folk cultures and their mentality; secondly, the study of the fairy tale genre in different systematic languages and its theoretical analysis is a very complex process; thirdly, the diversity of fairy tale material means that the "understanding of fairy tales" is broad.

In French, various expressions are used to express the term "fairy tale". For example, *Les contes*, *Les contes populaires*, *Les contes merveilleux*, *Les contes de fées*. These terms actually express other meanings. For example, the word *Le conte* also means *stories*, *short stories*, and *short stories*, which can lead to confusion among the listeners. Among the above expressions, only the expression *Les contes de fées* seems to fit the content of magical tales and is characterized by its magical quality.

In the explanatory dictionary of the Uzbek language: “A fairy tale is one of the main genres of folk oral poetic creativity; a work of art based on fabric and fiction, rich in magical-adventure and everyday content; it is emphasized as a pig.”²

As U. Jumanazarov wrote, fairy tales, reflecting reality in a broad sense through imaginary and real-life fictions, perform mainly an aesthetic function, while folk tales perform a didactic function through plots based on small instructive realities.

Mature form in Mahmud Kashgari's "Devonu lug'otit turk" and means an oral narration of an event. Although the term fairy tale is now accepted in folklore, it is also called *matal* among the Uzbeks of Surkhandarya, Samarkand, and Fergana. In the districts and villages around Bukhara, as well as in other places, it is called *usukh* among the population speaking two languages, Uzbek and Tajik. In Khorezm - in Varsaki, the city of Tashkent and its surroundings, the term *chorchak* is also used. Among Uzbeks, along with the terms *ertak*, *ushuk*, *matal*, *chorchak*, terms such as *hikoya*, *afsona*, *o'tirik*, *tural* are also found. In the works of Alisher Navoi, the word *chorchak* is used in the meanings of *afsona*, *afsona* and *parable*, which is also one of the historical forms of the word *chorchak*. Because the word "chorchak" means to weave, tell, weave, and search for small stories, it is sometimes used in the sense of "to weave."³

The famous fairy tale scholar K.Imomov defines it as: “Oral stories that are connected with the reality of life, are based on fantasy and fiction, and carry a didactic idea. Fairy tales are divided

²Explanatory dictionary of the Uzbek language. Fifth volume. – Tashkent. O'ME, 2008. – P.52.

³ Uzbek folk oral poetic creation. – Tashkent: O'qituv, 1990. – P.187-188.

into animal tales, magic tales, and household tales, depending on the interpretation of images, the role and function of the ideological plot, as well as the language and style. "divides."⁴

DISCUSSION

The Encyclopedic Dictionary says the following about the essence of the term "fairy tale": "A fairy tale **is** one of the main genres of folklore; a magical, life-like, mostly prose work. A product of artistic creativity."⁵

Everyone knows what a fairy tale is, but it is useful to distinguish it a little from related genres, including folk tales, legends, and anecdotes.

The famous folklorist Vladimir Prorr expressed his valuable ideas about the largest and most important type of fairy tales, magic tales, in his work entitled "Morphology of the Magic Fairy Tale", which became the most famous study of folklore of the 20th century. In this work, V. Prorr expressed his own ideas, referring to the classification of fairy tales by such folklorists as A. Arne, V. Wundt, V. Miller, and R. Volkov. The scientist tried to critically illuminate attempts to solve several basic problems of fairy tale studies through this work and, at the same time, was able to acquaint the reader with the scope of these problems. V. Prorr did not talk about the historical study of fairy tales, but only about their description, emphasizing that before clarifying the question of where a fairy tale came from, it is necessary to answer the question of what it is. It should be emphasized that in the introduction to the work, valuable thoughts were also expressed about the need to divide the fairy tale into material parts, that is, classify it, since it is ultimately diverse and cannot be studied in its entirety. In addition, the scientist also emphasized that scientific description is one of the first steps to correct classification. He analyzed the classification of fairy tales by the above-mentioned fairy tale scholars one by one, identified their errors and shortcomings, and summarized them.

The most widespread classification of fairy tales was made by V. Miller, who divided fairy tales into

- 1) magical tales;
- 2) household tales;
- 3) divided into types of fairy tales about animals.

One of the founders of the Finnish school, A. Arne, also made a great contribution to fairy tales, who divided magical tales into the following categories: 1) magical opponent; 2) strange spouse; 3) magical task; 4) magical assistant; 5) magical object; 6) magical power or skill; 7) other magical motifs.

VYProrr, stopping at such a classification, noted that fairy tales about animals also fall into the category of magical tales, and that several of the categories cited by A. Arne can be embodied in one fairy tale.

The main markers (signs) of fairy tales are assimilation, animation, anthropomorphism (taking on or transforming into a human form), that is, the desire to animate natural objects, animals and things and to attribute to them characteristics characteristic of humans (Anthropomorphism – tendency to attribute to natural objects, animals and mythical creations of characters characteristic of humans)⁶ and the quick movements of the characters and their mental state (character). So, their inner world shows us that the characters are characterized by signs of doing good or evil to someone.

In the dictionary of the French Academy (1694), one can read the following thoughts about the fairy tale: "A fairy tale is a collection of several adventure stories, which are considered an

⁴ Uzbek folk oral poetic creation. – Tashkent: O'qituv, 1990. – P. 191.

⁵ Encyclopedic dictionary. 2 vols. – T., 1990. – P.439.

⁶Lacroix Gh. Le retit Larousse, 2005. - P.94.

artistic genre that contains either real or legendary, serious or humorous meanings. It is simpler than a poetic story and humorous tales. In ancient times, stories *about the old wolf, mother goose, stork, donkey skin* were called fairy tales. Also, shades of *yellow, blue, purple, and one-eyed creatures (giants, humans, etc.)* that reflect the brilliance of different colors form a fairy tale motif.

"Funny stories about old people interested children and led to cheerful conversations about them. Also, stories that involved various characters and expressed their rudeness, rudeness, intelligence, and lack of understanding in their speech were also called fairy tales."⁷

RESULTS

The French Literary Dictionary has indicated since 1080 that the word fairy tale is derived from the verbs "conter" (Latin "computare"), enumerer (episodes of a story) and conter. According to scientific research, the verb "compter" was considered an orthographic variant of the verb "conter" for a long time. These two verb forms served to express the same meaning, without differing in content, until the end of the 17th century. The origin of the word *fairy tale*, as well as its expression of examples of folk oral creativity, such as linguistic units "conter, conteur", and the period from which this word began to be used, remain largely unknown. In general, the practical application of the fairy tale shows that sometimes it is said to belong to folk oral creativity, and sometimes there are theoretical ideas that it belongs to written literature. In other words, although there are general ideas about the above two areas, it is impossible to put them into a specific system, since the number of ideas expressed in this direction is countless. In many cases, the direct genetic influence of folk oral creativity or the general idea of its thematic orientation does not affect the specificity of the fairy tale. Until the new era, the fairy tale genre, which is a practical folk art, has clearly demonstrated the state of oral communication. The storyteller always addressed the audience during his speeches, conveying his story to the listeners.

The fairy tale is characterized by its short, historical content, incredible action, and legendary imagery. It is preceded by the fairy tale about the Rosh, written in a vulgar genre. In our opinion, the fairy tale is a very short, magical reality that is artistically expressed in the content of this tree, in the blind cases. The term fairy tale can include all literary texts based on ancient realities, because they are based on very ancient, ancient realities.

According to KJ Genevieve, a fairy tale is a narrative genre in its own right. It has a textured character, describing imaginary realities, actions in the outside world or in the distant past. The fairy tale is distinguished from other genres of folk oral creativity by its semantic features. Most importantly, it is of great importance in the education of young people in the educational process, forming a literary heritage.

CONCLUSION

Le Rije emphasizes that the child remains an animist until adulthood. In his worldly imagination, the boundary that distinguishes the properties of the animate and inanimate, humans and animals, the imaginary and the real world, is not yet fully formed. Because the child does not have a complete idea of them. Fairy tales, by their very nature, have a very rich potential, and a single tale can touch the hearts of children from five to thirteen years old, completely encompassing their psyche. However, their ideas and interpretations of fairy tales do not match each other.⁸

Dominique Reir writes that in fairy tales, situations that are frightening for children are presented in various ways in the form of games: poverty and abandonment (Le Petit Poucet), the death of a relative (Blanche-Neige), the skills of children in adolescence through the eyes of young children

⁷ Dictionnaire de l'Académie, Française de 1694.

⁸ Lacroix Gh. Le Petit Larousse, 2005. - P. 721 .

(Le Petit Charon Rouge), and the inability of relatives to see each other (Cendrillon). ⁹In his opinion, in fairy tales, the essence of life's cruelty and internal struggles is presented to young people in a tangible, not so frightening way. The main idea of fairy tales is the struggle between good and evil. Both motifs are realized with the help of fairy tale characters. Evil is supported by dragons and witches, while good, on the contrary, is realized thanks to the help of, for example, dwarfs to fairy tale heroes.

Fairy tales, depending on the time they were created, more or less reflected the spirit of the time. The main criterion was justice. Goodness and virtue always triumphed over evil. In fairy tales, there is nothing that the main character cannot do. The heroes, of course, achieve their goals using their own intelligence or with the help of some figurative images.

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⁹ Dominique Rir, 2000. – P.5.

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