

TRADITIONS OF FAIRY TALE CREATIVITY REASONS FOR TERMINATION

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Abstract: Uzbek folklore is unable to depict the modern reality and spiritual experiences of people, its complex life scenes, from the epic genres of Uzbek folklore. In this sense, the essence of the fairy tale genre, in terms of its direction from the point of view of time, is outdated, needs to be created anew, and serves our time with its ideological and artistic features. This article discusses the subjective and objective factors of these aspects.

Key words: Fairy tale, hero, reality, plot, folklore, genre, motive.

INTRODUCTION

A genre that reflects fairy-tale-reality in its own fiction scope, in the form of real reality, through the activities of individual characters in a special space and time. It has been repeatedly emphasized by folklorists that the people's dreams of a bright future, a free and prosperous life are embodied in it. Knowing that the story, characters, countries and times described in the fairy tale are pure fiction, we rush to listen to it, get spiritual energy and emotional pleasure from it. This is due to the fact that in our childhood, we floated in the bosom of fictional events from fairy tales, when we believed that our dreams would come true thanks to fairy-tale magic. In the long past and even now, people want to listen to fairy tales and be satisfied with the strange source of justice in fairy tales, when they are tired of the worries of life, their hearts are torn by the cruel injustices of the world, the pain of unfaithful love brings bitter tears to their eyes, and they sink into the ocean of despair when their intentions are not fulfilled.

RESEARCH METHODS

It is known that the power of the noble ideas in it is why the fairy tale remains a beloved and honored genre everywhere and at all times. Therefore, the issue of fairy tales and time that we study in this study is not limited to the ideological foundations of this genre. Unfortunately, there is an important aspect of it that has not yet been given a clear opinion in any of the scientific studies related to mythology. This fairy tale genre is important in terms of whether or not it can reflect today's global environmental, urban, geopolitical, humanistic and other social problems.

RESULTS AND DISCUSSIONS

In Uzbek fairy-tale studies, the view that this genre was built on the basis of supernatural fiction was dominant [1, 5-11]. But the folklorist K.Imomov, in his recent researches on the genres of folk prose, managed to define the leading features of the fairy tale genre correctly and quite perfectly. He wrote about this: "...a fairy tale is determined primarily by its artistic system-fantasy, plot and composition, unique characters, and also by its content, artistic language tools, and stylistic features"[2, 9].

So, for the first time in Uzbek folklore studies, K.Imomov managed to determine the characters typical of fairy tales. If among these features, such as the coverage of the chronotope (time and space) characteristic of a fairy tale, the participation of mythological motifs, the uniqueness of the epic image, all the features of the genre would be perfectly covered. Nevertheless, the characters shown by K.Imomov are notable for covering the stable features of the fairy tale genre.

In general, it will be possible to analyze all the defining features of the fairy tale genre one by one, and then come to a definite conclusion about the state of the genre. In our opinion, the leading characters that have kept the fairy tale as an interesting and fascinating genre so far are:

1. The fact that the hero of a fairy tale has a unique nature that differs from the heroes of works belonging to other epic genres of folklore, as well as from real people.

2. Entrusting magical items with strange tasks to help the hero.
3. The aesthetic essence of fairy tale fiction that differs from other epic works.
4. The chronotope (time and space) characteristic of a fairy tale and its historical limit.
5. Artistic and aesthetic functions of mythological motifs and characters in fairy tales.
6. The uniqueness of the plot of fairy tales.
7. The presence of an epic narration and a clichéd style characteristic of a fairy tale.

It is impossible to think in detail about all the features of the listed fairy tale genre. Therefore, based on the content of the goals and tasks set before us in writing the article, we found it necessary to briefly touch upon the hero of the fairy tale, the magical things that help him, and the aesthetic nature of fiction.

It is known that the dynamics of fairy-tale events are provided by the behavior, aspirations and spiritual experiences of the hero, who is always depicted as a smart, strong, brave, upright, fair and faithful person in love. According to the aesthetic ideal of the people, the inner world of the hero of a fairy tale is high and exemplary, so his external appearance and physical strength are also magnificent and healthy, i.e. he cannot burn in fire, drown in water, cannot be cut by a sword, and cannot be pierced by a spear. Of course, the hero of the fairy tale also falls into difficult situations, like people in real life, he is sometimes deceived and slandered by hypocrites. But since the ideal of the people is instilled in him, he comes out healthy in all situations with his intelligence, honesty, patience and physical strength. In the most difficult moments, patrons help him. He is often supported by various objects, birds or other animals enchanted by the fatwa of Hazrat Khizr, patron saints and fairies. The hero of the fairy tale overcomes the terrible giants with his intelligence, strength and courage, subjugates them to his will, survives the magic of the old woman, destroys the dragons with several heads and spitting fire from their mouths. The more effective the support of the above-mentioned forces is in accomplishing such difficult tasks, the greater is the hero's intelligence,

honesty and chastity, unparalleled strength, entrepreneurship, and rich life experience.

In some fairy tales, the hero is not alone, but consists of three brothers, and according to the popular view of the tower, the main burden falls on the youngest hero. He patiently overcomes all difficulties, achieves the goal set on the basis of the fairy tale with his intelligence and strength. He also helps his miserly brothers and saves them from a difficult situation.

How to evaluate the same work of the younger brother? Is this magnificence, high dedication based on simple altruistic propaganda, or is it based on people's vision of youth, which has been formed over the centuries? In our eyes, the people's imaginations of goodness, happiness and luck lie on the ground of high dedication typical of the hero of a fairy tale. Because youthfulness and altruism are the product of people's inexhaustible ideal that good deeds lead to good, and evil intentions lead to evil. Because the hero of the fairy tale represents the ideal of the people, he escapes from any difficult situations and dangerous situations. In this, as mentioned above, magical objects, animals and birds will help. For example, if the feather of a grebe or other birds, fibers taken from vultures are caught, they immediately appear in the eyes of the hero and help him.

The animal, bird, tree or plant that helps the hero is related to the totemistic ideas of our ancient ancestors, and according to such ideas, the totem patronizes the people it cares for [5]. The objects represented by totems (feathers, feathers or other magical objects) are related to the animistic views of our ancestors that all beings have a soul, a soul, and therefore they are also stored in the organs of animals or birds. In fact, the essence of animism is the view that by influencing these organs in some way, it is possible to connect with animals and birds or the objects themselves, and create them [6, 32-111]. Thus, the power of animistic and totemistic imagination is effectively used in the development of the plot of Uzbek folk tales.

The passage of time, the growth of human thinking, and the development of science and technology gradually extinguished the rudiments of totemism, animism, and fetishism in the memory of old people. This process had a negative impact on a

number of genres of folk art, including the development of folk tales. This situation is visible, first of all, in the fact that it did not leave an opportunity to form fiction in fairy tales and related to it. As a result, not only the listeners of the fairy tale, but also its creators did not believe in supernatural inventions and the protection of powerful patrons.

The cessation of the tradition of re-creating fairy tales in the 19th century is a sign of the end of the creative possibilities of this genre. Because fiction, which enlivens the fairy tale, could not withstand the impact of realistic imaginations formed in the mind of the Uzbek people under the influence of socio-educational changes. Because fiction is a factor that fulfills the main artistic and aesthetic task in transferring the ideological-artistic intention to the world of imaginary fictions by means of images for the creator of the fairy tale. Thanks to his artistic power, the fabric of fairy tales has turned into a system of strange events that have the form of real reality, but are not completely equal to it. This spell can be analyzed and understood correctly only from the point of view of the aesthetics of the genre.

As we mentioned above, the hero of the fairy tale is helped by religious ideas on the one hand, and mythological creatures, characters and magical objects on the other hand. Therefore, when the influence of religious imaginations weakened, the activity of mythological characters that set the events of fairy tales in motion, as well as the belief in the effect of magical objects, disappeared. The creators of fairy tales were powerless to modify image principles, tools and methods of artistic reflection of the new reality. That is, no matter how artistic the weavers of fairy tales were, the genre could not digest the modern society. Nevertheless, listening to traditional tales and enjoying their content has not faded away. For example, in the post-folklore conditions, the appearance of literary tales adapted to modern society (not oral, written; the creator is unknown, not a specific creator, not a collective product; not performed, only read; there are no other options) is a sign of the spiritual need for old tales. Because the listener or the reader is interested in the fairy tale, knowing that it is false and fictional.

It seems that the wings of fiction, supernatural fiction, ancient beliefs and mythological motifs that have helped the fairy tale to fly through the ages have been folded one after another. It is known that the genres of collective artistic creation are created in connection with the activities of the talents who lived and created in different eras, become polished in the process of transition from teacher to student, and live conditioned by the ideological and aesthetic needs of the members of the society. Approached from this point of view, it is permissible to emphasize that folk tales were formed in the early Middle Ages by adopting the mythological imagination of primitive people. According to Academician N. I. Konrad, the concept of "Early Middle Ages" is determined by the emergence of feudal society [4, 77-83]. When the initial forms of private ownership and statehood appeared, individual views were not separated from public consciousness within the scope of social consciousness. This situation ensured the centuries-old dominance of public opinion, public evaluation and attitude in fairy tales. If we proceed from N.I. Konrad's conclusions on this issue, the medieval relations maintained in Central Asia for seventeen centuries served for the development of the fairy tale genre [7, 82]. So, for a long time in folklore, the subjection of individuality to public views in the aesthetic attitude to reality continued. The aesthetic attitude to reality that lasted for one thousand seven hundred years is called "aesthetic formation" in scientific language [3, 40-42].

It is known that the aesthetic formation formed and consolidated during the seventeen centuries ended due to the rapid development of social changes at the end of the 19th century and the first half of the 20th century. Therefore, the reality of the new era did not correspond to the principles of image in the requirements of traditional aesthetic formation. As a result, fairy tale creators could not create works based on new reality.

We will try to explain the issues of the hero, space and time, image methods and artistic language in the traditional tales of the Uzbek people from the point of view of the two factors mentioned above. It is known from scientific literature that the characters of fairy tales are divided into several types. In particular, the heroes of

magical fairy tales act under the auspices of supernatural forces, depending on their historical roots. On the one hand, they embrace mythological imaginations, and on the other hand, they are surrounded by fairy-tale domestic life. These two foundations endow the heroes of the magical fairy tale with the ideal qualities of special selectivity, immortality, not burning in the grass, not drowning in water, and not being cut by the sword. Heroes of magical tales thus perform extremely difficult tasks that ordinary people cannot do. Some heroes of magical tales are the only children of a king or an ordinary poor person, while other heroes are one of three siblings (often the youngest). In the fairy tales created in the times when the order of majority in family relations was dominant, the older brother is entrusted with heavy tasks, and he successfully performs the tasks with the help of magic items, saving his family, homeland and siblings from difficult situations. Such works are not found among Uzbek folk tales. Therefore, they are not fairy tales created during the rule of majority.

In the fairy tales created during the period when the minaret rule prevailed, heavy work and responsible tasks are assigned to the younger hero. In them, overcoming the avarice of brothers, ultimately, the task of managing family property or the country is conditioned by the activity of the youngest child. There are many such meaningful Uzbek folk tales. After all, taking responsibility for overcoming any obstacles, showing kindness to the incompetent and cowardly brothers, knowing their actions, is a bright example of youth in the imagination of the people. The passage of time, the strengthening of the individual "I" in social relations began to interfere with the activities of the youngest hero in magical fairy tales. This increased ethical and aesthetic principle led to the weakening of mythological ideas about magic. As a result, the creation of magical tales gradually began to fade.

Social life gave birth to a new type of folk tales, household tales, after the magical fairy tales faded away. They became closer to the life of working people, and the motives of the struggle against injustice, immorality and spiritual degradation began to prevail. Of course, just as the social consciousness of a certain period absorbed the elements characteristic of earlier times, household tales also

adopted the characteristics of magical tales. For example, in some folk tales such as "Ur tokmoq" and "Open Table", magical items perform an important artistic and aesthetic function.

Since the second half of the 19th century, the increasing progress of science and technology has completely stopped the mystification of fiction and magical objects in people's minds, which has caused the decline of household fairy tales. As a result, from the 20s and 30s of the 20th century, household fairy tales gradually stopped being created. Because the motifs of feudal oppression, class conflicts between the poor and the rich, which are a bullet point in the fabric of fairy tales, have lost their place in life.

Now, as for allegorical fairy tales, in almost all scientific sources on fairy tales, such works are considered animal tales. However, no one creates fairy tales about animals. Scientists who recognize the existence of tales about animals try to justify their views by saying that such tales are based on totemistic views. So, in the genesis of animal tales lie totemistic stories. But after the ideas of totemism, animism and fetishism disappeared in people's minds, fairy tales with animal characters began to be called metaphorical fairy tales, not about animals, but based on metaphorical movement. Because all the animals that act in such tales are allegorical characters representing the brutal conflict between good and evil. And the loss of faith in the figurative image stopped the creation of figurative tales.

CONCLUSION

The characters of the fairy tale are generally introduced to the listeners from the beginning of the play with general messages such as "an old man and an old woman have a son" or "a daughter", "a king has three sons" or "husn has a daughter who has no equal". Then the activities of the characters in the fairy tale artistic fabric come to life. It is worth noting that the heroes of the fairy tales are selected individually according to the parameters of the people's ideal, and the belief that they will win as a result of the struggle refreshes the listeners' psyche. But with the passage of time, the fact that the ideal life of the fairy tale does not match with the real social life began to fully cover people's minds and aesthetic perception. This

process ended the creation of the fairy tale genre. In other words, the heroes of fairy tales operate in a unique and inexplicable space and time. The fact that the heroes of traditional fairy tales gradually became less reliable was directly caused by the violation of the chronotope of the fairy tale, the inability to convince the listeners.

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