

HISTORY OF THE CONCEPT OF THE TERM "FAIRY TALE", THEORETICAL AND METHODOLOGICAL ANALYSIS

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ABSTRACT: The scientific and theoretical literature on literature states that "fairy tale" is a genre, which expresses its allegorical content.

KEYWORDS: Fairy tale, story, fairy tale, genre.

INTRODUCTION

From the earliest history of mankind to the present day, works of art have been created through the perception of the world, the being through images. From time immemorial, they have understood the universe by comparing an object or an event to a similar object or event.

The need for great ancestors with life experiences and skills to pass on to future generations exemplary conclusions in the example of their own lives through images, through comparisons, has long been formed. Considering that there was syncretism in early literary specimens, it can be said that there is also confusion in the genesis of each literary genre. Some of the great and small works that have appeared in folklore and written literature have also been referred to in different terms. One such work is a fairy tale.

THE MAIN FINDINGS AND RESULTS

In the literary literature, the genre of "fairy tale" is interpreted as a work that expresses its allegorical content, with a sermon at the end of the fairy tale, often with animals, objects, birds, objects as the main protagonist. Even today, the term "fairy tale" is often used to mean a figurative little story. Of course, fairy tales have long been a separate literary genre. However, it has not previously been interpreted only as a metaphorical feature. Given that the word "fairy tale" is an "example", it can be observed that its functional features are very wide.

In the past, and even now, in speech and fiction, the author's narrative, narration, aphorism, etc., which are cited as examples to prove and substantiate the ideas of the admonition, pand, our exhortation, perform the function of a fairy tale. In Western literature, such works are

generally called "paremas" because of their didactic nature. The field of study of paremas is called "paremiology". In our study, we refer to this type of work as "fairy-tale type works" because it serves as a fairy tale, and to allegorical short stories in the traditional sense as "fairy tales".

F. Suleymanova wrote that fairy tales were not studied as a special genre in Uzbek literature: "The child and his mother", "Fox and grapes" are also in Uzbek folklore. Unfortunately, in Uzbek folklore, fairy tales are not published and studied as a special genre, they are considered as stories, fairy tales. The literary critic evaluates fairy tales as a genre of folklore and draws attention to the fact that fairy tales are called stories and fairy tales, emphasizing the need to study this genre separately, explaining that ancient fairy tales have similar patterns in Uzbek folklore. Of particular interest is the tale of fairy tales in written literature and their application in the composition of major works. A. Hayitmetov rightly notes that fairy tales in classical literature "are often quoted in didactic works, in particular, in epics, in order to embody and support the idea that the poet wants to promote." A. Abdugafurov wrote about the fairy tales in Navoi's works: "One of the common features of these explanatory materials, which are placed among Navoi's works, is that they are all moral and educational, and mainly propagandize, exhort and exemplify. Whatever the author calls them (wisdom, myth, story), they are all fairy tales." In another place, after the words "In Navoi's fairy tales", a note is given that "the fairy-tale character of many stories, wisdoms and legends is also meant." The story of the man whose house was set on fire in the epic Saddi Iskandariy is also described as a "fairy-tale story". "Navoi's fairy tales have not been studied at all," he said. and its importance in our literature is enormous." So, this evidence can also be a basis for us to use the term "fairy-tale works".

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