



FAIRY TALES OF THE RUSSIAN AND UZBEK PEOPLES (COMPARATIVE APPROACH)

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ABSTRACT

The article examines interethnic ties and similarities based on a comparison of the fairy tales of the two peoples. Social formations based on the existing type of classification.

KEY WORDS: *folklore, poetics, ideology, cumulative tales, traditional forms, identity of the plot, idealization of the hero;*

INTRODUCTION

Literature is a huge repository of spiritual and moral values, a means of understanding the world, it helps us understand “what is good and what is bad,” and points to the origins of universal human conflicts. Literature helps us see the inner beauty of a person, learn to understand and appreciate it. The connection between literature and folklore is so great that its importance cannot be overestimated for our time. Folklore is the canvas of all literary creativity; it forms the basis for the expression of experiences by writers and poets.

MAIN PART

Scientific editions of Russian folklore began to appear in the 30s – 40s of the 19th century. First of all, these are the collections of the professor of Moscow University I.M. Snegireva “Russian folk holidays and superstitious rites” in four parts (1837-1839), “Russian folk proverbs and parables” (1848), then a collection of Afanasyev’s fairy tales. There are a lot of international plots, motives and types of heroes in fairy tales. The importance of the classification of fabulous material was once pointed out by one of the largest researchers of the tale, V.Ya. Propp. He noted that “different types of fairy tales differ not only in external features, the nature of plots, heroes, poetics, ideology, etc., they can turn out to be completely different in their origin and history and require different methods of study. Therefore, the correct classification is of paramount scientific importance” [37, p. 57].

In Russian folklore, the division of fairy tales into magical, about animals, everyday and cumulative to a certain extent determines intra-genre

differences: in some, fantastic elements prevail, while others are characterized by a specific composition of characters; the third reveal social conflicts, the fourth are built according to the special laws of chain-like structures. Scientists also distinguish tales of the “transitional type, combining the features of various groups, such as magic and every day.”

Attempts to scientifically interpret the samples of Uzbek folk tales were made in the mid-1930s. In the book “Uzbek khalk ertaklari” (1939) M.Afzalov made the first attempt to classify Uzbek folk tales. In his book, he wrote: “We call a fairy tale one of the typical genres of folklore, created by the laboring masses and for many years preserved in his memory, inextricably linked with the life of the people and their customs, reflecting social, political and social life through science fiction and fiction transmitted in various traditional forms with a moral and educational purpose”. He highlighted: 1. Household tales 3. Fairy tales about animals 4. Fairy tales. [8, p. 29]

V.Ya. Propp in his work “Russian Fairy Tale” noted that in Russian science there were no clear differentiated ideas about the genres of Russian folk prose. So, stories, legends and traditions were related to fairy tales. The scientist believed that “a legend arises in the system of “monotheistic” religions,” along with Christian legends, one can speak of Muslim or Buddhist legends. V.Ya. Propp predicted that “a close study of the tale and an equally close and detailed study of the legend will show that we have different formations here” [37, p. 49].

The plots of Uzbek folk fairy tales testify to the existence of various ties of the peoples of Central



Asia with the peoples of the states of the world. The most ancient caravan routes between East and West for thousands of years passed through the territory of Central Asia, which contributed to the assimilation of the culture, art, oral and written literature of various peoples by the local peoples and the penetration of the cultural elements of Central Asia into the cultures of other peoples. As the folklorist M. Samali emphasizes, many similarities of plots in the plots of fairy tales of the peoples of the East should be considered as a consequence of the connection between economic, trade and cultural relations between different peoples.

Among the Uzbek folk fairy tales, along with the original ones, there are a lot of works that duplicate the plots and content of folklore works of various peoples, a significant part of them are ranked by researchers as plots of an international nature. This fact first of all testifies to the fact that many peoples of the world in their historical, socio-economic, cultural development have gone through separate stages. These two factors indicate the presence of interethnic ties and the similarity of social formations - and determine the commonality of the worldview, social and life experience of the working masses of the whole world, and hence the existence of similar folklore plots recorded in the oral work of various peoples.

The best fairy tales are characterized by traditional formulas of proverb, beginning, storytelling, and ending. Sometimes a tale begins with a saying that is not related to the storyline of the tale. The purpose of the saying is to show the skill of the storyteller, to prepare the audience for listening to the fairy tale. A proverb is an optional part of a fairy tale, it can be short: "It was at sea, on an ocean, on Buyan island, among the water where the trees grew", or expanded: "The tale begins from Sivka, from Burka, from the things of a Kaurka. On the sea, on the ocean, on the Buyan island, there is a baked goby, next to it, pounded onions; three fellows walked, dropped in and had breakfast, and then they went - boasting, amusing themselves.

Fairy tales are sometimes very large in volume, which is facilitated by the use of the "pile of homogeneous actions" technique. In the fairy tale "Marya Morevna" this technique is used more than once, in it, as it were, several plots are connected. The ideological orientation of the tale also determined the contrasting depiction of the hero's merits and the vices of his enemies; therefore, contrast is one of the main artistic techniques in the tale. Psychological characteristics are elementary, some are always positive, others negative. There are few actors, only those who take an active part in the action. The characters of the heroes do not change, they are manifested not in reasoning, but in action, in deeds. The fairy tale does not stop at the direct idealization of the hero and heroine.

The fabulous plot is characterized by the method of "reflected action", based on the fact that if the hero at the beginning of the tale generously renders help to someone, then later he is paid with good ("The Magic Ring", "By the Pike's Command"). In fairy tales, there is also a method of "stepwise narrowing of the image" (for example, the description of the place where the death of Koshchei is hidden - from the description of the island where the oak grows ... to the tip of the needle). In dramatically tense places, the tale resorts to repetition of description, to rhymed parallelism ("the horse runs, the earth trembles," "he drives it with a pestle, sweeps it with a broomstick"). In the tale, retardation is widely used, slowing down in the development of the action, which is facilitated by the use of repetitions, the trinity of the action, as well as dramatic and lively dialogue, which is repeated without changes throughout the narrative.

Fairy tales are the richest and most varied in their plot. Their thematic diversity is due not only to the circle of plots that exist among the Central Asian peoples, but also to the folklore plots of the entire East, as well as to a certain mutual influence of the oral creativity of many other peoples. In fairy tales, the main place is occupied by the motives of the amazing heroism of the characters, their victory over evil forces in the conditions of magic fantasy. From the point of view of genre features, Uzbek folk tales are syncretic. In other fairy tales, the properties of magical and everyday fairy tales merge (for example, the collisions of the Barley-Palvan from the fairy tale "Barley-Palvan" with divas, his steadfastness and rationality in the fight against an evil witch, a description of love affairs); many fairy tales resemble a heroic epic (some episodes-fairy tales "Khusanjan" echo the cycle "Gurogly", under the guise of a bald-headed kalya hero falls in love with the daughter of the king, becomes the son of childless old men, their genesis is a challenging but exciting challenge. The plots of Uzbek folk tales testify to the existence of various ties of the peoples of Central Asia with the peoples and states of the world. The most ancient caravan routes between East and West for thousands of years passed through the territories of Central Asia, which contributed to the assimilation of culture, art, oral and written literature of various peoples by local peoples and the penetration of cultural elements of Central Asia and the culture of other peoples. As the folklorist M. Samali emphasizes, many identities in the stories of the tales of the peoples of the East should be considered as a consequence of the links of economic, trade and cultural relations between different peoples. [38, p. 23] Among the Uzbek folk fairy tales, along with the original ones, there are a lot of works that duplicate the plots and content of folklore works of various peoples, a significant part of them are ranked by researchers as plots of an international nature. This fact first of all testifies to



the fact that many peoples of the world in their historical, socio-economic, cultural development have gone through the same stages. These two factors - the presence of interethnic ties and the similarity of social formations - determine the commonality of the worldview, social and life experience of the working masses of the whole world, and hence the existence of similar folklore plots recorded in the oral work of various peoples.

CONCLUSION

The proof is a simple comparison of individual Uzbek fairy tales with some of A.I Afanasyev's fairy tales [Afanasyev, 1957] based on the Korsh-Andreev index. Therefore, despite the fact that the plots of these tales are similar to those of international ones and are called migratory, wandering, or nomadic, they arose and changed on a deeply national basis in close connection with the ancient culture and centuries-old experience of the people.

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