

GENRE ORIGINALITY OF A LITERARY FAIRY TALE

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Abstract:

This paper examines the prerequisites for the emergence, genre features and classifications of the literary fairy tale.

Keywords: genre, literary fairy tale, science fiction, fantasy, folklore fairy tale.

The literary fairy tale as a separate literary phenomenon stood out in the last century and "has long become a full-fledged literary genre." It is at the stage of active development, but there is still no clear understanding of its genre originality.

The situation with the interpretation of the concept of "literary fairy tale" can be briefly presented as follows: fairy tales are different, "but in science... A single classification has not yet been created." For a long time, many researchers have been paying attention to this problem and trying to solve it in various ways. There are a large number of definitions of a literary fairy tale as a genre, they can be conditionally divided into two types. The first type of definition is a listing of individual characteristics that are usually inherent in a literary fairy tale. For example: "A literary fairy tale is an author's, artistic, or poetic work based either on folklore sources or invented by the writer himself, but in any case subject to his will. The work is predominantly fantastic, depicting the wonderful adventures of fictional or traditional fairy-tale characters and in some cases aimed at children; A work in which magic and miracle play the role of a plot-forming factor helps to characterize the characters" [1]. But in specific works, these characteristics may be partially absent. Such definitions are rather cumbersome and do not apply to all literary fairy tales. The second type is an attempt at a generalized universal definition. For example: "A literary fairy tale is a genre of literary work in which moral, poetic or aesthetic problems are solved in a magical-fantastic or allegorical development of events, and, as a rule, in original plots and images in prose, poetry or dramaturgy." But there is no such wording that would suit all researchers. These definitions only partially reflect the distinctive features of the genre of the literary fairy tale.

At the moment, it is impossible to define a literary fairy tale in isolation from other fantasy genres that have common roots: the fantastic, the fairy-tale in literature originates in the folklore fairy tale. Ignoring this fact leads to a distortion of the essence of the genre of the literary fairy tale as such: "the modern fairy tale has broken away from its folklore roots, and yet they can be traced, without them there is no fairy-tale genre." As an example, let us cite one of the proposed definitions of a literary fairy tale: "A literary fairy tale is a work in which



events, characters or situations are depicted that go beyond the boundaries of the observed world into a magical, "secondary" world with the help of certain techniques" [2]. And it is this "secondary" or fairy-tale world "that forms the basis of the fairy tale, which in turn has passed it on to younger fantasy genres such as the literary fairy tale, science fiction or fantasy.

The accentuated "ordinariness" of the protagonist immediately makes him extraordinary, and the reader is already tuned in to the fact that we are not talking about an ordinary summer camp, but about something special. The formula of "certain reception" could be applied to this particular case.

Thus, the above definition of a literary fairy tale does not reflect the specific genre features of the author's fairy tale and does not denote its ontological connection with its predecessor, the folk tale.

Often, when defining the genre of a literary fairy tale, it is almost completely identified with a folk tale: "In the genre differentiation, which is equally characteristic of folklore and literature, there are some genres common to both varieties of poetic art.

It has long been known that a literary fairy tale is a synthetic genre that has absorbed both the features of folklore and elements of literary genres. The thesis "the literary fairy tale has taken the folk tale as a whole, in all its genre varieties" is beyond doubt. And "literature... which nowadays is increasingly supplanting the fairy tale from folk life, cannot do without it" [3], because "the fairy tale itself is an example of literature in the very principles of organizing and creating a grotesque world, and literature has taken advantage of this, having already created a whole network of grotesques, ranging from some literary fairy tales to works of a realistic nature, where the very idea of creating a special world of the fantastic in its reality and the real in its incredible interweavings is skillfully played up fantastic."

For some researchers, this has led to the identification of two different genres: as the quintessence of this approach, we can cite the example formulated. M.N. Lipovetsky: "A literary fairy tale is basically the same as a folk tale, but unlike a folk tale, a literary fairy tale is created by a writer and therefore bears the stamp of the author's unique creative individuality."

Such simplification is unacceptable, since a literary fairy tale as an author's work has a number of structural distinctive features that are not characteristic of folklore, and also carries an individual semantic and poetic load created by a particular author, which together gives it the full right to independent existence and leads to the need to look for another way to define it as a separate genre, at the same time remembering where its original source is.

M.N. Lipovetsky develops this idea, believing that "it is more important to try to find a typological similarity between a literary and a folk fairy tale" than to look for exact correspondences between the texts of folklore and literary works. Thus, he proposes to apply typological analysis instead of the traditional comparative analysis and orients his research to the use of the concept of "genre memory".

As you know, folklore and especially magical, fairy tales have a strict form. Its protagonist is schematic, there are no psychological reasoning and detailed descriptions of details, nature is displayed only for the development of the action and mainly in the form of traditional formulas (dark forest, oceanic sea, etc.), it is turned to an indefinite past time, its events develop in the



"Far Far Away Kingdom", there is a clear antagonism between good and evil. But it was indisputably proved in the works of V.Y. Propp, who "discovered the invariance of the set of functions (actions of the actors), the linear sequence of these functions, as well as the set of roles distributed in a certain way among specific characters and correlated with functions." The modern author's fairy tale is "very free both in the choice of material and in the choice of form." As for the "material", it should be said that any literary work must be relevant, accordingly, it bears the imprint of its time, and "the approach of the fairy tale to the present, the transfer of the action to our days changes both the behavior of the hero and the very idea of the fairy tale" [4].

In addition, the transfer of the action itself to a new time is not at all necessary. A person's worldview and perception of the world are changing, and the modern literary fairy tale cannot remain dominated by the old ideas about the world.

Also, the fairy tale has historically formed a strict set of images, without which its existence is impossible, "but in a literary fairy tale that uses these images, they are torn away from their subsoil, from historical and genetic conditioning, and are subject to the will of the writer" [5]. On the basis of the presented materials, it can be concluded that "the author's fairy tale is a borderline genre, it reveals patterns inherent in both folklore and literature", and "the most essential of this genre is due to the fact that the literary fairy tale grew on the basis of the folklore one, inherited its genre features, developing and transforming them"

In the context of the active onslaught of mass literature, a certain graphomania inevitably manifested itself and the destruction of the canons of the traditional fairy tale followed, but still we can rather talk about the development of this genre, and not about its degradation. It is not for nothing that some critics talk about the flourishing of "fairy tales for adults", i.e. today there are already various forms of literary fairy tales: fairy tales intended specifically for children, fairy tales accumulating information about ritual and folklore traditions of the past, fairy tales that are universal and interesting for both children and adults, etc. In addition, a literary fairy tale can not only exist in the form of a separate work, but also be integrated into the structure of a text of another genre.

A literary fairy tale is always a fairy tale of its time, and even in one and the same author the direction and structure of a fairy tale can differ significantly, in contrast to a folk tale, which is strict in form.

Now let's look at the genre of the literary fairy tale in comparison with another fantasy genre, science fiction. These genres have a common origin: "both the literary fairy tale and its cousin, science fiction, despite their closeness to the poetics of the folk tale, are still literary genres. The logical explanation of the fantastic only builds the basis for the creation of a fairy-tale reality, compensating for the "disbelief" of modern man, which was not required in the case of a fairy tale, since "a fairy tale is aimed not at depicting and explaining the state of the world and its changes as a result of the hero's action, but at showing the state of the hero and changing this state as a result of his successful overcoming of troubles, misfortunes, and obstacles" [7].

The difference between a literary fairy tale and science fiction is obvious: it does not attempt to predict the future on a scientific basis, to predict the development of science and technology,



or to hypothetically explain the essence of events and processes that took place in the distant past. In general, it is not related to social or scientific theories of the development of society. In the first half of the 20th century, another fantasy genre was formed: fantasy. A literary fairy tale differs from this genre because: firstly, the very reasons for the emergence of these genres are different - fantasy is initially aimed at "escaping" from real life by creating a world of reinterpreted myths, legends and legends, while a literary fairy tale is most actively manifested precisely in moments of great upheaval in society and contributes to the comprehension of life with the help of fairy-tale images and motifs. Secondly, the works of the fantasy genre are integral and cannot become part of the texts of other genres, genre inclusions.

By comparing the literary fairy tale with related fantasy genres (fairy tale, science fiction), it is possible to derive its definition. A literary fairy tale is a genre of author's fantastic literary work, originating in a folk tale, borrowing from it the concept of "fairy-tale reality" as a genre-forming factor, which is not of a scientific nature.

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