

Theory of Fairy Tales in Primary Grades, the Nature of the Fairy Tale Genre

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Annotation: In this article, the methodology and theory of teaching fairy tales in primary classes are analyzed on the basis of specific examples, and the specific features of the fairy tale genre are scientifically and theoretically analyzed.

Keywords: Kashgari, worship of forces, animistic, totemistic, fetishistic beliefs, hallucination, fantastic medium, dechloration, Feudal relations, actually "ir" or "yir", "jir" and "tak", In Surkhandarya, this phenomenon is matal, in Khorezm - varsoqe, in Bukhara - ushuk, in Tashkent - chopchak, etc.

A fairy tale is one of the oldest epic genres as a general folklore phenomenon, and M. Kashgari notes in his work "Devonu lug'otit turk" that it is called "etuk" in Turkish haiks. zaki means to tell a story. However, in everyday conversation, in different places of Uzbekistan, for example, in the southern part of Namangan region, this event, which is called "tomorrow", means a story that happened tomorrow and will be told from ancient times, but in Samarkand, Fergana and Surkhandarya event - matal, in Khorezm - varsoqe, in Bukhara - ushuk, in Tashkent - chopchak, and in a number of other places - story, story, oral story, otrik or otrik, although it is called a myth, in folklore studies a fairy tale is scientific the term was accepted and in important circulation, and became equivalent to the term "skazka" in Russian. After all, the term "fairy tale" can be found in "Abushkha", which is considered the oldest dictionary of Alisher Navoi's works. Therefore, this ancient term, with a slight phonetic change, appears in the forms "ertek" in Kazakh and "ertaki" in Turkmen.

The word "ertak" is actually composed of the words "ir" or "yir", "jir" and "tak". In the time of A. Navoi, oral story or epic meant meaning, and in this case, he wrote down such information.

O yirov, show your work too.

Make a big bed with a bed.

Let me understand my love and praise

Yusuf's short story will bring you to sleep.

It is worth noting that the term "chopchak" used by Navoi is now in use in the Tashkent region with a phonetic change in the form of "chopchak" and "chorek" in the Uighurs.

The emergence of fairy tales. Fairy tale is the most ancient and popular form of folklore, and it is a genre that is equally interesting for both adults and children. They appeared in the very distant past on the basis of the mythological outlook, ancient customs and rituals of our primitive ancestors.

Fairy tales as a genre have undergone a long process of formation. They were created on the basis of primitive people's simple narrating of an event in their life. Storytelling has improved over time. The worship of words, the worship of divine forces, animistic, totemistic, fetishistic beliefs, hallucinatory and dream-influenced fantastic tools, their belief in belief, animal tales in the process of using not only animal products, but also their power begins to appear.

As feudal relations were formed and the social process improved in them, the principle of expressing these social relations in fairy tales deepened, as a result, household tales began to appear based on real-life fictions. After that, fairy tales as a socio-aesthetic phenomenon found a firm place in folk epic art.

The procedure for performing fairy tales. Tales are based on professional performance. In the past, fairy tales were told by old, wise, respectable and considerate people who had performance potential at a certain time of the year. Usually such professional performers are called storytellers.

People took storytelling seriously. From the point of view of this, it is expressed in the proverb "A fairy tale is not a pastime, a storyteller does not say what comes to his mouth." A story is told by the storyteller either to a person or to a whole community. In this case, saying essentially equals doing. Let's say that the storyteller enters into a state of mind suitable for the content of the story in order to gain the attention of the listeners. he puts his eyes in different positions and tells a sincere story with gentleness. If it imitates the sounds of animals, it ensures that the voice of the mythological characters has an eerie tone. According to this feature of the performance, the performance of the fairy tale is reminiscent of the folk one-actor theater, but in fact it differs from it in that it is free from any declarations and other stage attributes.

In the times when the agricultural type of production was leading, the tale usually continued from dusk to dawn in the autumn and winter seasons, when the peasants finished their field work. That is why our people did not forget to emphasize this phenomenon in the saying "Epics are told during the day, tales are told at night".

Despite the fact that the tale reached its most interesting point - the climax, it was stopped as soon as the morning dawned. In particular, this was strictly followed in the performance of magical-fantasy tales. The reason for this is the belief that the creatures of the world of darkness, such as giants, fairies, and elves, present in magic-fantasy tales can come to the world of light and cause harm to people, and at the same time to the listeners of fairy tales. In addition, he was afraid of the disappearance of the mystery characteristic of fairy tales, its absorption into the shell of material life. Since the darkness that begins in the evening prevails until dawn, it has become a factor that has strengthened the mystery of the world of fairy tales. The tradition of telling a fairy tale in the evening is actually based on this.

As the fairy tales are passed from word to mouth and passed down from generation to generation, it is natural that some motifs and images in their plot are lost or, on the contrary, increase. Even sometimes the plot motifs of one folk tale can be transferred to another folk tale, and as a result, several tales with similar plots may appear. In folklore, such tales are called fairy tales with a traveling plot. Although fairy tales with a traveling plot are often similar in content, they live as an independent literary-verbal phenomenon that differs according to the image of the national spirit, national tradition, national outlook, expressive means of the national language, and geographical environment. has the right

Some parts of fairy tales are performed directly with the help of dramatic action.

Performance of fairy tales can be organized in 3 different ways.

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- a) theatrically
- b) in declamation form
- c) in a toned form

There are many traditional formulas that have become a ready-made template for fairy tales and their performance. In addition to interesting the reader and listener, they are important in connecting the events and bringing the distance closer.

Fairy tale performance has its own taboos and rituals. For example, when a storyteller tells a story, he closes the door tightly, lights a fire in the hearth, puts bitter and sharp things, as well as bread, water, and stones.

There were fairy tale schools in different places of Uzbekistan. In them, master storytellers prepared students worthy of them. He introduced the student to the finer points of the art of storytelling and gave him a special lesson in the secrets of storytelling.

Genre nature of fairy tales. Fairy tales belong to the epic type of folk art and have their own ideological and thematic direction, moral-educational and social-aesthetic tasks. Tales are also created anonymously as a product of collective creativity. Although the beginning of its birth goes back to individual perception, in the process of passing from mouth to mouth, from generation to generation, from generation to generation, it almost preserves the signs, images, motives and artistic tools characteristic of its original performer. At the same time, it creates versioning and variation.

Fairy tales are mainly based on professional performance. Due to the ability to arouse unlimited artistic pleasure in people, it is often used for educational and educational purposes.

The fairy tale genre exists in the oral creativity of all peoples and expresses the universal qualities, noble views, lofty dreams and aspirations of each nation in its own national spirit. For example, in the tales of the Uzbek people, the views of the past and the future of our people's daily life, moral standards, spiritual world, thoughts, dreams, as well as the natural climate, geographical environment, fauna and flora of our beloved land, using the rich possibilities of our mother tongue, it is represented in an artistic way. For this reason, the story of each people is based on the study of the spiritual and cultural lifestyle of that time, their inner world, their faith, their social relations with other brothers and sisters, their customs, the climate and natural conditions of their place of residence. serves as an important resource.

The ideological direction of almost all fairy tales is aimed at reflecting the struggles, aspirations and dreams of working people for a great and bright future. Therefore, fairy tales always end with a hopeful idea of achieving good and happiness.

Fairy tales differ from other genres of oral prose, such as fairy tales, legends, narratives, and narratives, in terms of the scope and complexity of the depicted reality, the size and complexity of the plot, the abundance and unusualness of the characters.

Their plot quickly attracts attention with its interestingness, richness of fictions, full of adventure and, of course, at the end it glorifies the victory of goodness over evil, lightness over darkness, justice over ignorance and rightness over crookedness.

Fairy tales have an artistic-compositional structure specific to their genre nature. They are created and performed within the same artistic shakily templates. Introduction, beginning, knot, epic adventure and conclusion form the basis of the compositional device of a fairy tale.

Fairy tales have an artistic-compositional construction typical of genre. They are created and performed within the framework of the same artistic forms. Introduction, beginning, knot, epic adventure and conclusion form the basis of the compositional device of a fairy tale.

The beginning of fairy tales with a traditional introduction is a common feature of fairy tales of all peoples of the world. Russian folklorist V. Dal calls this event, sometimes just an introduction, sometimes traditional *zachin*, with the term "dokuchniye skazki" and describes it as an independent genre of children's folklore. Indeed, this phenomenon, which can be expressed in the literal translation as "a fairy tale", is a series of entertainments in Uzbek children's folklore. Moreover, they are logically connected with a strict fairy tale. does not live independently, but is relatively independent and is performed on the go, as it is told before starting any fairy tale. Although the Uzbek fairy tale scholar K.Imomov partially recognizes this characteristic, saying that "the introduction sometimes takes the form of a primitive plot", he prefers to consider it as an integral component of the fairy tale composition.

The task of the traditional introduction is to attract the attention of the listeners to one point, to prepare them to listen to the tale. Traditional introductions are intended to create a fictional science that matches the nature of the plot, to create an upbeat spirit and cheerful mood in the hearts of the audience and listeners.

Sometimes the introduction can be in the character of a hint in the comic spirit of a fairy tale: "Taraka-turuk, omochu-yokturuk, Shamirzai kakkuruk, Baqi charaqi, barok koz keeper, hayhat, novvot to your mouth, put the chest on the chest, in the sun the devil is cross, the monkey is on the plum, my blood is on your soul. But, behind the roof, there is a king for ages.

In short, Uzbek folk tales have a special place due to the variety of themes and the system of images, the consistency of events.

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