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CHARACTERISTICS OF FAIRY TALES IN CHILDREN'S LITERATURE

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ABSTRACT

Special works created by authors for children are referred to as children's literature. Children's reading enhances children's spiritual development and provides them with enjoyment in both education and the arts. Children's literature is tied to the reality of diverse social phenomena in life and human existence, and it uses its creative medium to represent these facts, just like all other domains of social consciousness and ideological labour. In this article, we discuss comparative features of Uzbek and British fairy tales which can provide the young generation with real intellectual, moral, aesthetic and physical education.

KEYWORDS

Children's literature, fairy tales, folktales, literary genre, characteristics of Uzbek fairy tales, characteristics of British fairy tales.

INTRODUCTION

Ancient traditions, rituals and myths played a decisive role in the emergence of fairy tales. The establishment of fairy tales as an independent genre began with the times when primitive concepts of the universe were expressed in an imaginary form. During these times, specific events and incidents, myths related to the life of clans and tribes, traditional customs lost their power

and domestic function, and began to be understood as strange things in people's minds. The first examples of fairy tale motifs were educational and didactic in nature, and later acquired a social and domestic essence. Oral stories related to the reality of life, built on the basis of imaginary and life fictions, carrying a didactic idea are called fairy tales. Fairy tales are the

most prolific genre of epic folklore. All continents of the world, all nations have fairy tales and their folk tales and their fairy tale scholars. Uzbek folktales also have a long history. Although it is difficult to show exactly when the word fairy tale has been told, it is known that it has existed since ancient times and is one of the first literary genres of folklore.

MATERIALS AND METHODS

Fairy tales are classified according to the level of the reality they represent, their ideological content, the interpretation of images, artistic language and style, the way of reflecting reality, the construction of the subject and composition, the role and function of imaginary and real fiction (Yusupova, 2023). A characteristic feature of fairy tales is that fantasy is given a lot of space in them, exaggeration and hyperbole are used. If you notice, in fairy tales, the positive hero definitely wins over evil, injustice, oppression, and celebrates goodness. Because the heroes of fairy tales represent the dreams and interests of the people (Jizzakh, 2020). The uniqueness of magical-fantasy tales is also seen in the fact that the characters in them are not called by specific names. After all, most of these characters are called by a nickname according to some sign, the nickname serves as a nickname for them: sword hero, Kenja botir, Pea wrestler, etc. In this, traces of the belief of protecting the original name from evil forces in primitive society have been preserved. Each character in them takes an important place in the artistic-aesthetic and compositional device of the tale. For example, the image of Khizr serves to eliminate the main conflict at the end of the fairy tale, while characters such as the old lady, the dragon, the giant, and the fairy are the origin of conflicts in the work, the violent development of events, and the opening of the idea of the fairy tale

- good and bad, right and wrong, plays an important role in ensuring the victory of light over darkness, wisdom over ignorance. Also, symbols such as simurgh appear as the cause of the development of events. We all, in turn, divide fairy tales into spiritual types (Yusupova, 2023).

There is a saying in our nation that "fairy tales are a guide to goodness." They are not just a means of entertainment, a pastime, but a wonderful conversationalist, a spiritual source that encourages us only to goodness, gives us pleasure. These days, fairy tales serve as the basis for cartoons that are watched with interest by both young and old: "Don't hurry, rabbit!", "Tom and Jerry", "Aladdin's magic lamp", "The Lion King", "Emerald", "Precious" etc. were created on the basis of fairy tales. So, fairy tales continue to live in new forms. From time immemorial, fairy tales have educated the people, especially the young generation, in the spirit of humanity, love for the country, truthfulness and honesty, hard work, politeness and humility. The ideological direction of almost all fairy tales is aimed at a single goal - to reflect the struggles, aspirations and dreams of working people for a great and bright future. That's why fairy tales always end with a hopeful idea of goodness and fulfillment (Darmon, et.al., 2019). 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 also improved over time. Uzbek fairy tales are classified in the following:

1. Magic -fantastic tales.
2. Tales about animals.
3. Household-life tales.

The concept of goodness in Uzbek fairy tales is comprehensive, and the spiritual destination of these fairy tales, intended for children and adults, is the same - they all lead to goodness. These characters appear as Zumrad in one case, Kenja Botir in another case, and as an old man in another case. Not only children believed in fairy tales, but genius thinkers such as Firdavsi, Nizami, Navoi, Goethe, Pushkin, Andersen, and even great realists such as Balzac and Leo Tolstoy. Because they understood the great truth at the heart of fairy tales, and they themselves wove beautiful fairy tales. The eternal monument of Firdausi's genius is the strange tales and legends in the epic "Shahnama", Ahriman and Hurmuzd describe the meeting of the forces of darkness and light, evil and good, the victory of people over the giants in the kingdom of Jamshid, the increase of oppression and the destruction of justice in the kingdom of Zahhok and the struggles of Rustam, Sohrob, Siovush to establish justice and peace - all this is like a fairy tale. It is also a high poetic expression of the language and language, social consciousness, deep consciousness and thinking of thousands of peoples.

In contrast, British magical tales feature a variety of fictional characters such as witches, ghosts, and cannibals. Among the positive characters, the most common is Jack, who is depicted as an ordinary farm boy. In most fairy tales, he is embodied as a hardworking, honest, noble, brave young man, and due to his actions, he becomes a real folk hero. Among the positive characters, the farmer's son Jack stands out ("The Adventures of Jack the Giant Killer"). He is always hard-working, honest, noble, brave, and thanks to his actions, he becomes a real people's hero. It should be noted that at first he only thinks about the reward, but then he becomes a real example for the

freedom of his people. The heroes of other fairy tales are not always virtuous, although they are distinguished by their creativity, in fact they are capable of tricks and lies.

English daily life and fairy tales do not always have a happy and bright ending, sometimes it is the opposite. The ending can be more dramatic and sometimes even more brutal. But what's often taken for granted is an ending that's a coherent conclusion with no plot twists or intensity. It is not always true that intellectualism is the most reliable companion of English fairy tales. While incompetence and stupidity are completely unacceptable for Uzbek folk tales, these feelings can coexist with decency, morality and benevolence in one English fairy tale character (often the main character). English animal tales are a special type of fairy tale that goes back to ancient times. Such tales teach the following:

- showing sympathy for weak characters;
- helping loved ones.

The characteristic of English humor plays an important role in fairy tales. Many fairy tales can be called humorous. As for the linguistic component, there are almost no traditional beginnings and endings in English fairy tales (Abdivalieva, 2019).

English fairy tales are full of folk wisdom: songs, proverbs, spells, words, which allow feeling the environment of England and at the same time to better understand the national culture.

English fairy tales are distinguished by their own style: one of the most famous characteristics is the ironic story, as well as humor that is close to the absurd.

One of the main motives of the English fairy tale is the avoidance of failure. This motive means that the heroes of English fairy tales do not want to achieve a certain result, they strive to avoid heavy losses and failures, and their main activity is aimed at satisfying physiological or moral needs. For example, in the fairy tale "Dick Whittington and his cat", the main character takes his cat swimming in pursuit of wealth. The cat had already brought happiness to the hero, because it was his only friend, and after swimming, he would make Dick a rich man. In another famous tale "Jack and the Beanstalk", the main character Jack returns to the giant's house to steal gold.

English fairy tales often have the motive of an adventurous journey, the reward and end of which is riches. But "avoiding failure" is not the only motif in English fairy tales. The activities of heroes in English folklore are determined not only by desires, but also by duty or certain external conditions, that is, natural, magical forces. For example, in the tale of the knight "Chile Roland", the main character acts out of duty to the kingdom, his mother and his sister.

Despite the mythological background of a certain fairy-tale world, English fairy tales do not always have wonderful, unusual and magical features. Such texts are dominated by statements of facts and other specific information. This means that some of the English fairy tales have an instructive purpose, but they are also sad and the story does not always end well. For example, in the fairy tale "The Fairies of Merlin's Rock", a poor man destroys the fairy's house and does not listen to her warnings. In the end, he is very sorry because the fairies punish him very severely.

In the literary world of fairy tales, there is an understanding that the adventure should end well, so

the reader rarely cares about the fate of the characters. English fairy tales often deviate from this rule. The world in which the characters exist is real, so the dangers and problems in it are real.

CONCLUSION

Fairy tales have gained special importance as an artistic history of growth and changes in the social consciousness, aesthetic taste, moral views, and beliefs of the people, summarizing the life experiences of the people for several thousand years. Thus, fairy tales are still listened to, loved and read, and most importantly, it has an incomparable influence on the spiritual and moral development of the modern generation.

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