

Formation and Development of The Literary Fairy Tale Genre in Karakalpak Literature of the 20th Century

Sultanova J.B.

3rd year doctoral student of NSPI, Uzbekistan

Received: 22 April 2025; **Accepted:** 18 May 2025; **Published:** 20 June 2025

Abstract: The article will judge the problem of the formation of the literary fairy-tale genre. The formation of a modern literary fairy tale, a chronological analysis of the relationship between them, studies have been carried out. It determines the connection, differentiation and formation of a literary fairy tale with some folk tale.

Keywords: Folk folklore, fairy tale, genre, literary tale, development.

Introduction: This article, dedicated to the formation and development of 20th-century Karakalpak literary fairy tales, discusses the uniqueness and artistic similarities of literary fairy tales as a separate literary genre that served as a link between folklore and literature, which is important in Turkology. In this case, for the first time, the genre of literary fairy tales is studied from the point of view of their artistic skill by comparing them with folk tales, and their place in modern literature and directions of development are determined. For many centuries, fairy tales have been one of the famous, indelible genres of world folklore. Later, when it came to separating authorial literary artistic creation from folklore, it created an opportunity for the emergence of the literary fairy tale genre between folklore and fiction. The emergence of the press in written literature played a certain role in the emergence of this genre, and new works in the world of fairy tales began to be named after their authors. Famous writers engaged in the creation of literary fairy tales. Of these, in world literature, works by Charles Perrault (1628-1703) "The Cat in Boots," "The Cinderella," brothers Jacob (1785-1865) and Wilhelm (1786-1859) Grimm "The Brave Tailor," "The Bremen Musicians," "The Cat and the Mouse," and in Russian literature, works by A. S. Pushkin, M. E. Saltykov-Shchedrin, and L. N. Tolstoy contributed to the development of the genre to a certain extent.

Main Part

The literary fairy tale is one of the integral genres of

Karakalpak literature, and like in the literature of other nations in the 20th century, it has developed as a literary genre. The formation and development of modern Karakalpak literary fairy tales are, on the one hand, rooted in the rich oral folk traditions of Turkic-speaking peoples, and on the other hand, significantly influenced by literary and cultural relations with Eastern and European literatures, which created great opportunities for its growth.

The famous Karakalpak writer and educator Seyfulgabit Majitov, as material for the first textbooks, recorded folk tales, legends, and stories from among the people, arranged them in a certain sequence, and published the Karakalpak textbooks: "Alphabet," "Ediges Literacy," and "Reading Book" in Tashkent at the end of 1925. The fairy tales and legends included in these textbooks were the first educational literary materials published in the Karakalpak language in Arabic script. In the field of literary fairy tales, S. Majitov was written in prose based on folk tales, and most of the author's fairy tales are based on folk proverbs and sayings, discussing moral qualities. The writer's fairy tales conclude with a proverb. In the characters of his fairy tales, along with animals, as in folklore tales, the deer, the devil, poor peasants, and rich people participate, and the main content of the fairy tales is distinguished by the wide presentation of dialogues. Without dividing the characters in the dialogues into positive or negative images, the content of each character's speech in the sense of the proverb "The words of elders are the eyes of wisdom" conveys the thought in didactic ways. For

example: in the fairy tale "Bowl and devil", "From a vigilant crow's jaw"; In the fairy tale "Lion and Fox," "His mouth is burned, he barks and drinks"; The place of noise is hell; in the fairy tale "Lion, Wolf and Fox"; In the fairy tale "Coins and a Wolf," "A white heart's horse won't lose weight, its coat won't wear out" [Majitov. 1992. 169-197] and others are presented in revised fairytale forms, while on the other hand, similar versions of these fairytales are found in volumes 67-76 of the multi-volume "Karakalpak Folklore" as "Two Pazna" (P-98, No3435) [Kk.f. 2014. 483], "The Fox and the Rooster" (P-98, No3435) [Kk.f.2014. 484], "The Hungry Wolf and the Simple Crane" (P-98, No3435) [Kk.f.2014. 484], "Sheikh and Frog" (P-98, 176508) [Kk.f.2014. 485], "Lion and Fox" (P-455, No 176398) [Kk.f.2014. 501], "The Goat and the Fox" (P-455, 176398) [Kk.f.2014. 501] parallel with fairy tales. Nevertheless, despite the many similarities, S. Majitov is among the first to put Karakalpak fairy tales on paper, systematized them in terms of content, and first published them in the press. Following S. Majitov, Mirzagali Daribayev's "The King of Mosquitoes," "The Golden Ring" [Allayarov. 82; A45] poetic fairy tales, and by the 1940s, the poems "The Tale of the Rich Man and Aldar Kose" by the famous poet Artyk Shamuratov [Shamuratov A. 1987, 85-96] appeared. No176508), [Kr. folk. 474], however, in his poem, A. Shamuratov reveals the psychological aspects of the character's personality in Aldar Kose and the rich man in an artistic style, putting folk tale language on a poetic path. At the same time, the poet is considered one of the first poets in Karakalpak literature who described Aldar Kose's personality, his demands, character, and appearance. In the mid-40s, Ahmet Shamuratov wrote about A. S. Pushkin's "The Tale of the Seven Heroes with the Daughter of the Dead Khan" and "The Tale of the Golden Rooster"[Shamuratov. 1972. 102-121] into the Karakalpak language. The translation and emergence of such works had a certain influence on the development of the structure and content features of Karakalpak literary fairy tales. 1948] was published in the literary almanac No. 1 of 1946. Based on the fact that this work was written from a series of fictional events, literary scholar I. Kurbanbaev said about it: "A. Shamuratov's story-fairy tale 'My Meeting with the Tigers' is no less interesting than K. Chukovsky's 'Aybolit' and V. Gauff's 'Little Muck' in terms of its fictionality and fantastic aspects of events, reminiscent of I. S. Turgenov's 'Hunter's Notes'" [Kurbanbaev. 1988. 133], the writer G'. Seytnazarov: "This story is mainly like a 'fairy tale' describing the interesting aspects of hunting for children" [Seytnazarov. 1962. 125] emphasizes. Despite the fact that scholar-writers have assessed the genre characteristics of many works in this way, they have determined the presence of several distinctive features

among the theoretical guidelines of genre types in modern literary studies, and according to the style of depiction of this work, plot, motif and content, the genre of "literary fairy tales" does not approach the structure of depiction.

The poet Tleubergen Jumamuratov contributed to the literary fairy tale genre with his well-known works "The Curved Jewel Stone" [Karakalpak Literature, 1957, No. 6] and "The Crane and the Snake" [Karakalpak Literature, Issue 172]. "The Crane and the Snake", written in 1964, consists of two parts. This fairy tale poem includes 54 stanzas, each with four lines, composed in a 7-8 syllable meter, and follows rhyme schemes such as a, a, b, a and a, a, a, b. "The Doe's Two Fawns", according to the poet himself, was written in 1957. It is also a fairy tale poem, consisting of four sections, written in four-line stanzas with 7-8 syllables per line. It adheres to traditional rhyme schemes such as a, b, b, a and a, a, a, b, comprising a total of one hundred stanzas. The poet's poems, created on the basis of folk tales, fully meet the genre-specific characteristics of true literary fairy tales from a literary-critical point of view.

The fairy tale poems of the poet Bayniyaz Qayipnazarov, such as "The Hero and the Wise One" [Qayipnazarov, 1993, pp. 148-163], "The Poor Man's Youngest Son" [Qayipnazarov, pp. 163-184] (originally titled "The Poor Man and the King of Crows"), and "Free Bread" [Qayipnazarov, pp. 182-194], hold a significant place in Karakalpak literature. Qayipnazarov's fairy tale "The Hero and the Wise One" is written using the *terme-tolghov* (lamentation-reflection) form, following the stylistic traditions of folk folklore. Meanwhile, "The Poor Man's Youngest Son" and "Free Bread" are composed in a traditional poetic style with four-line stanzas, each line containing 7-8 syllables, and follow rhyme schemes such as a, a, b, a and a, b, a, b.

Between 1955 and 1959, poet Ibroim Yusupov made significant contributions to literature with works such as "The Truth About the Carpet-Weaving Woman" (1957) [Yusupov, 1974, pp. 126-145], "The Tale of the Old Fountain" [Yusupov, 1974, pp. 245-258], and during 1969-1970, the poem "Tomiris" (The Story of the Massagetae) [Yusupov, 1974, pp. 261-285]. These poems by I. Yusupov differ stylistically from the fairy tales of other poets and writers. While it is evident that they are based on the plots and motifs of legends and myths, and although they are closely aligned with the style of oral folk traditions, they stand apart from the typical style of author-created fairy tales. The unique stylistic structure of Yusupov's poems highlights his original literary approach and distinguishes his works within the genre.

I. Yusupov's uniqueness in creating fairy tale poems lies in his ability not only to renew folkloric plots from the past and connect them to historical reality, but also to transcend those boundaries. His poetic mastery is evident in how he transforms legends and myths that emerged along his creative path from mere fairy tale content into depictions of real historical events grounded in life's truths. This approach is a characteristic method among Karakalpak poets. For example, T. Jumamuratov's poem "Makarya the Beautiful" is a notable case—it is created in a romantic tone within the genre of literary fairy tales, drawing upon distant memories of legends, myths, and historical facts. The result is a poetic fairy tale-novel that closely aligns with the structure and spirit of the fairy tale genre, yet expands toward an epic-romantic narrative grounded in cultural heritage. Professor Q. Maqsetov considers "Makarya the Beautiful" as a work closely tied to folklore materials, considering it a true "novella" [Maqsetov. 1973, March 28], Professor S. Akhmedov, in his article "The Poet's Gift," wrote: "Makarya the Beautiful is a work created on the basis of centuries-old legends, or rather, the poet's work about steadfast love and friendship revived with talent" [Akhmetov. 1974. No. 4. 120-123]. This novel by the poet T. Jumamuratov, cited in S. Majitov's book "The Literacy of the Ediges," is based on the legend of Davqara boy and his daughter Makarya, who married into a distant foreign land. 1925. 84-86] and their use in place of the main characters in the epigraph of Chapter XVI of the novel [Jumamuratov. 1973. 107] and the connection between the names of people and the plot of the event.

Nevertheless, the fairy tale poems of I. Yusupov and the novel "Makarya the Beautiful" by T. Jumamuratov represent a new stylistic direction within literary genres. For instance, in Chingiz Aitmatov's novel "The Scaffold" [Aitmatov, 1986], the presence of wolves named Akbara and Toshchaynar—who think and reason like humans—along with the story of Avdiy Kallistratov, a deeply religious man who encounters malicious people and ends up hanging upside down by his feet in the vast empty steppe, adds a mythical, allegorical dimension to the narrative. When the starving wolves Akbara and Toshchaynar, who are searching for prey to feed their pups, come across him, they still refrain from attacking the human child, showing restraint despite their hunger. Although these elements bring the novel close to the structure of a mythical or fairy-tale narrative, it still does not fully align with the genre we are discussing. Despite its legendary and symbolic motifs, the novel operates within a broader philosophical and allegorical framework, distinguishing it from the traditional or

literary fairy tale genre represented by Yusupov and Jumamuratov. The reason is that in these works, certain elements of the units of the category of Time and Space, which show the only difference of the literary fairy tale and are not characteristic of its phenomenon, are fully preserved.

The poet Joldoshboy Dilmuratov is well known for creating literary fairy tales based on folk narratives. Among his notable works are "The Young Master" (1956) [Dilmuratov, 1980, pp. 5–16], "The Rabbits" (1958) [Dilmuratov, 1980, pp. 145–147], "The Deer" (1969) [Dilmuratov, 1980, pp. 128–135], "The Fate of the Tiger" (1972) [Dilmuratov, 1980, pp. 43–61], "The Boastful Wolf" (1974) [Dilmuratov, 1980, pp. 138–142], and "True Gold is in Hard Work" (1987) [Dilmuratov, 1980, pp. 89–102]. These tales, created alongside his other literary works, demonstrate his unique contribution to the development of the literary fairy tale genre. The plots, motifs, and characters of Joldoshboy Dilmuratov's fairy tale poems are drawn from the oral folk tales of the people. It is evident that the poet, employing his full creative talent, aimed to artistically express the finest human qualities—such as mutual respect among individuals in society—through simple fairy tale language and elements. His intention was to highlight these values in an accessible and engaging way. Similarly, the fairy tale poems of Tleubergen Jumamuratov, Berdakh Qayipnazarov, Joldoshboy Dilmuratov, and others are, as the authors themselves note at the beginning of their works, inspired by folk or Eastern tales. Almost all of them are structured around traditional fairy tale plots and motifs. What sets them apart is their effective use of moral and didactic content, fully embracing the positive traits of humanity and embedding them meaningfully within their narratives.

Alongside these poets and writers, Turdimurat Najimov has also made a notable contribution to the genre of literary fairy tales in Karakalpak literature. His tale "Aldar Köse and the Devil" [Najimov, 2009, pp. 24–27]—which the author himself classifies as a "legend" in his collection—presents a renewed storyline based on the tale "Köse and the Devil" included in S. Majitov's book "Egadalar Savodi." From a typological perspective, Najimov's work reinterprets this traditional narrative, embedding a new philosophical message within it through the use of irony. In this tale, the mythological figure of the Devil symbolizes deceit, trickery, and sorcery. However, through the unfolding of the story and references to the continuation of songs like "Alalay" and "Bulalay," the Devil is depicted as being outwitted—even by mythological standards—by human-like cunning. Najimov subtly critiques society by showing how people with devilish traits, cloaked in

deception and manipulation, often operate among us through others. This allegorical representation reflects the writer's deeper philosophical commentary on the human condition and moral values within contemporary society.

Tajetdin Seitjanov's fairy tale poem "Zolimga Zavol" (The Tyrant's Doom, based on a folk tale) [Seitjanov, 1987, pp. 83–91], and his legendary poem "Jayhun Jononlari" (The Beauties of Jayhun) [Seitjanov, 1987, pp. 92–105], are significant contributions to the development of literary tales in Karakalpak literature. Similarly, Adanbay Tajimuratov enriched the genre with his poetic fairy tales, such as "He Shivered from Hunger, He Shivered from Cold" (1967) [Tajimuratov, 1967, pp. 43–49] and "The Jingly One" (1976). Another notable contribution comes from Tuliboy Qobulov with his tale "The Greedy Ones" [For Children... 2017, pp. 4–7], which humorously critiques selfishness and gluttony through a folkloric lens. In addition to written works, dramatizations based on folk tale plots have also emerged in Karakalpak literature. Playwright and writer Kenesbay Rakhmanov authored the play "Nine Tumblers as Light as One Pebble" [Rakhmanov, 1980], while playwright Qipchoqboy Matmuratov staged the fairy tale comedy "O'mirbek and the Little Goat" [Matmuratov, 1989], bringing folk narratives to life on the stage and thereby expanding the genre into the realm of dramatic literature. Since these dramatic works are entirely based on examples from the oral folk tale tradition, they can rightfully be considered exemplary literary genres within the field of dramatic literature derived from fairy tales. While the literary fairy tales written by S. Majitov and T. Najimov are composed in prose form, the rest (with the exception of stage fairy tales) are created in poetic form, crafted with the full creative skill and mastery of the poets.

CONCLUSION

In general, in Karakalpak literature of the 20th century, the genre of literary fairy tales was fully revived and formed, raising folk tales to the level of large-scale stage works and entering new stages of development. These literary fairy-tale poems and dramaturgical fairy-tale works are not only products of that period of creation but also today occupy a certain place in society, education, and the sphere of our culture, remaining among the most valuable works of our literature.

REFERENCES

- Мажитов С. Шығармалары. Нөкис. 1992.
- Қарақалпақ фольклоры. (Көп томлық). 67-76 том. «Илим». Нөкис-2014.
- Аллаяров С. М.Дәрибаевтыңдөретиўшилиқжолы. Канд. дисс. ӨзбекстанРеспубликасы ИА Қарақалпақстанбөлимиқолжазбалар фонды, 82 (512; 121) А 45.
- Шамуратов А. Өмир, сени жырлайман. «Қарақалпақстан». Нөкис., 1987.
- Шамуратов Ә. Таңламалы шығармалары. «Қарақалпақстан». Нөкис. 1972.
- Шамуратов Ә. «Мениң жолбарыслар менен жолығысыўларым». Мойнақ. 1948.
- Құрбанбаев И. Қарақалпақ балалар әдебияты. «Қарақалпақстан». Нөкис. 1988.
- Сейтназаров Ғ. Ә. Шамуратовтың прозалық мийраслары. «Әмиўдарья». 1962. №11.
- «Қарақалпақстан әдебияты хәм искусствосы» 1957-жыл. № 6-саны.
- Қайыпназаров Б. Таңламалы шығармалары. «Қарақалпақстан» Нөкис 1993.
- Юсупов И. Тумарис хәм басқа поэмалар. «Қарақалпақстан». Нөкис. 1974.
- Мақсетов Қ. «Мәкарья сулыў» қыссасы. «Совет Қарақалпақстаны». 1973, 28-март.
- Ахметов С. Шайырдың саўғасы. «Әмиўдарья» журналы. 1974. № 4.
- Мәжитов С. «Егеделер саўаты». Ташкент. 1925.
- Жумамуратов Т. Мәкарья сулыў. «Қарақалпақстан». Нөкис. 1973.
- Айтматов Ш. Плаха. Москва-Нукус. 1986.
- Дилмуратов Ж. Жолбарыстың тәғдийри. «Қарақалпақстан». Нөкис-1980.
- Нажимов Т. Еки дос. «Қарақалпақстан» Нөкис-2009.
- Сейтжанов Т. Жәйхун жананлары. «Қарақалпақстан». Нөкис. 1987.
- Тәжимуратов Ә. Зарлық хәм Барлық. «Қарақалпақстан». Нөкис 1967.
- Тәжимуратов Ә. Айдынлар. «Қарақалпақстан» . Нөкис 1976.
- Балалар ушын қосықлар хәм гүрриңлер. «Қарақалпақстан». Нөкис. 2017.
- Рахманов К. «Тоғыз тоңқылдақ бир шеңкилдек». Режиссёр: Р. Төрениязов. 1980.
- Матмуратов Қ. «Өмирбек хәм тазша». Режиссёр: М. Есимбетов. 1989.