

## METHODS OF TEACHING LITERARY FAIRY TALES IN HIGH SCHOOL

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### Abstract

This study is devoted to teaching literary fairy tales to schoolchildren. Moreover, in the presented work, the literary fairy tale is considered as a separate (independent) phenomenon, its fundamental difference from the folk fairy tale is emphasized. A literary fairy tale is a fairly popular genre of literary art. Many features inherent in the fairy tale as a type of literature took shape already in the early stages of its development. The first stage in the history of the Russian literary fairy tale can be called "pre-Pushkin" (fairy tale in the literature of the 18th - early 19th centuries). The result was the final consolidation of the fairy tale in the system of literary genres. The Russian literary fairy tale took in what was developed by traditional folklore (the spiritual experience of the people, ideals and hopes, ideas about the world and man, good and evil, truth and justice - in a perfect, harmonious, capacious form developed over centuries), combining moral values and artistic achievements of the people with the author's talent. The fairy tale has become an integral part of the spiritual culture of the people; the fairy-tale principles of understanding and depicting the world and man are universal and recognizable in art.

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Often, when defining the genre of a literary fairy tale, it is almost completely identified with a folk tale: "With genre differentiation, which is characteristic equally of folklore and literature, there are some genres common to both types of poetic art. The difference is fixed terminologically only by adding the word "literary" [1, p. 67]

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 took over the folk tale in its entirety, in all its genre varieties" [1, p.71] is beyond doubt.

And "literature... which these days is increasingly displacing fairy tales from folk life, cannot do without it" (Neelov E.N., p. 8), because "The fairy tale itself is an example to literature in the very principles of organization and creation of a grotesque world, and literature took advantage of this, creating a whole network of grotesques, starting from some literary fairy tales and ending with works of a realistic plan, where the very idea of creating a special world of fantasy in its reality and the real is skillfully played out in incredible interweavings of the fantastic" [1, p.71-72].

This has given some researchers a reason to actually identify two different genres: as the quintessence of this approach, we can give an example formulated. M.N. Lipovetsky: "A literary fairy tale is, in

principle, the same as a folk fairy tale, but unlike a folk fairy tale, a literary fairy tale was created by a writer and therefore bears the stamp of the author's unique creative individuality" [3, p. 3].

Such a simplification is unacceptable, because 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 specific 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, remembering at the same time where its original source is.

I.P. Lupanova clearly showed that among the folklore sources of literary fairy tales, folk fairy tales mainly predominate. She also revealed that the author's fairy tale is mainly characterized by "not only and not so much the development of plots and motifs common in Russian folklore, but the desire to master the system of images typical of a folk tale, its language and poetics" [3, p. 490].

M.N. Lipovetsky develops this idea, believing that "it is more important to try to find typological similarities between literary and folk fairy tales" (Lipovetsky M.N., p. 9) than to look for exact correspondences between the texts of folklore and literary works. Thus, he proposes to use typological analysis instead of traditional comparative analysis and orients his research towards the use of the concept of "genre memory".

As you know, folklore and especially fairy tales have a strict form. Its hero is schematic, there is no psychological reasoning and a detailed description of details, nature is depicted only for the development of action and, mainly, in the form of traditional formulas (dark forest, sea-okiyani, etc.), it is turned to an indefinite past time, its events develop in the "far away kingdom", there is a clear antagonism between good and evil. But it was indisputably proven in the works of V.Ya. Propp, who "discovered the invariance of a set of functions (acts of characters), the linear sequence of these functions, as well as a set of roles distributed in a known way between specific characters and correlated with functions (Melezhinsky E.M., Nekhlyudov S.Yu. et al., p. 87). The modern author's fairy tale "is very free both in the choice of material and in the choice of form" (Lupanova I.P., p. 76). As for the "material", it must be said that any literary work must be relevant, accordingly, it bears the imprint of its time, and "bringing the fairy tale closer to modern times, transferring the action to the present day changes both the behavior of the hero and the very idea of the fairy tale" (Chernyavskaya I.S., p. 117).

In addition, transferring the action itself to a new time is not at all necessary. A person's worldview and perception of the world is changing, and "a modern literary fairy tale cannot remain in the grip of previous ideas about the world" (Chernyavskaya I.S., p. 116).

Also, a magical folk tale has historically formed a strict set of images, without which its existence is impossible, "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" (Neelov E.N., p. 21).

Based on the presented materials, we can conclude that "the author's fairy tale is a borderline genre; it reveals patterns inherent in both folklore and literature" (Lupanova I.P., p. 82), and "the most significant thing of this genre is due to the fact that the literary fairy tale grew up on the basis of folklore, inherited its genre features, developing and transforming them." (Abramyuk S.F., p. 169)

In the conditions of the active advance of mass literature, some graphomania inevitably manifested itself and the destruction of the canons of the traditional fairy tale followed, but still, in general, we can rather talk about the development of this genre, and not about its degradation. It is not without reason that some critics talk about the prosperity 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 that accumulate information about the ritual and folklore traditions of the past, universal fairy tales, 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 for the same author, the direction and

structure of a fairy tale can vary significantly, in contrast to a folk fairy tale that is strict in form.

Now let's look at the literary fairy tale genre in comparison with another fantastic genre - science fiction. These genres have a common beginning: "both the literary fairy tale and its cousin - science fiction - despite their closeness to the poetics of the folk fairy tale, are still literary genres. Elements of folklore-fairy tale poetics in them create genre definition, form what can be called "the core" of the genre" (Neelov E.N., p. 141).

A 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, because "a fairy tale is not aimed at depicting and explaining the state of the world and its changes as a result of the hero's actions, but at showing the hero's state and changing this state as a result of his successfully overcoming troubles, misfortunes, and obstacles" (E.M. Melezhinsky, p. 101).

The difference between a literary fairy tale and science fiction is obvious: there is no attempt to predict the future on a scientific basis, predict the development of science and technology, or hypothetically explain the essence of events and processes that took place in the distant past. In general, it is not associated with social or scientific theories of social development.

In the first half of the 20th century, another science fiction genre was formed - fantasy. A literary fairy tale differs from this genre because: firstly, the very reasons for the appearance of these genres are different - fantasy is initially aimed at "escaping" from real life by creating a world of reinterpreted myths, legends and traditions, while a literary fairy tale is most active manifests itself precisely in moments of great upheaval in society and contributes to the understanding of life with the help of fairy-tale images and motifs. Secondly, works of the fantasy genre are integral and cannot become part of texts of other genres, genre inclusions.

By comparing the literary fairy tale with related fantasy genres (fairy tale, science fiction), we can 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 that is not scientific in nature.

The literary fairy tale is one of the most popular genres of literary art. Many research works have been devoted to its study, the number of which is only increasing from year to year. However, the problems of the formation of the fairy tale genre in literature still remain almost unexplained. One of these "blank spots" that deserves careful study and analysis is the literary and fairy-tale creativity of V.I. Dahl, who made a significant contribution to the development and formation of the literary fairy tale genre on Russian soil: the tales of the Cossack Lugansky were one of the first experiments of this kind in Russian literature.

According to Yu.P. Fesenko, "representatives of romanticism were unable to create the genre of literary prose fairy tales" (Fesenko Yu.P., p. 57). Note that Yu.P. Fesenko tried to correct the obvious incorrectness of his own formulation, noting in a later article that Dahlem created "the genre of Russian literary prose fairy tale" (Fesenko Yu.P., p. 124).

M.N. adheres to the opposite point of view on the problem of the connection between romanticism and the literary fairy tale in his monograph "The Poetics of the Literary Fairytale". Lipovetsky. In particular, the researcher writes: "It is impossible to overestimate the role of the romantic tradition in the history of the formation and development of the literary fairy tale.

Only romanticism not only actively turned to the artistic semantics of the folk fairy tale, but also significantly updated this genre that, in fact, only from the era of romanticism can one speak fully of the literary fairy tale as a full-fledged element of the system of literary consciousness of its era. The main artistic discovery of romanticism, which meant the birth of the genre of literary fairy tales, was that the romantics were the first to make fabulousness itself, its genre semantics, a conscious, self-valuable, "naked" device" [5, p. 91-92].

Thus, one person, one fairy tale cannot be considered the creators of the genre, because a genre is not one literary text, but “a series or set of monuments” united by “the commonality of the poetic system” [5, p. 290].

A fairy tale for a child has great educational and cognitive significance. This is the favorite genre of many children. It is no coincidence that various fairy tales are included in the elementary school curriculum. So in the first grade, students get acquainted with fairy tales about animals, read everyday and fairy tales (“The Fox and the Black Grouse”; “Two Frosts”; “Porridge from an Ax”). In the second grade, children read folk tales (“Sivka-Burka”, “Sister Alyonushka and Brother Ivanushka”, “Ivan Tsarevich and the Gray Wolf”; epics “DobrynyaNikitich”, “Dobrynya and the Serpent”, “The Healing of IlyaMuromets”, “IlyaMuromets and the Nightingale the Robber”), as well as literary fairy tales by V.F. Odoevsky (“MorozIvanovich”), S.T. Aksakova (“The Scarlet Flower”) and others. In the third grade, children read author's fairy tales by V.M. Garshina (“The Tale of the Toad and the Rose”), V.A. Zhukovsky (“The Tale of Tsar Berendey”), Pushkin (“The Tale of the Dead Princess”) and others. It can be seen that fairy tales occupy a large place in the reading of younger schoolchildren.

Their educational value is enormous. They teach modesty, selflessness, politeness, and ridicule vices, which determines their satirical orientation. Work on a fairy tale is carried out in the same way as on short stories, but fairy tales have their own characteristics: there are magical, everyday, animal and fantastic tales. There are the following recommendations when reading fairy tales.

1. Usually, before reading a fairy tale, a small preparatory conversation is held (you can ask what kind of fairy tales there are, which ones you have read; organize an exhibition of fairy tales). Before reading fairy tales about animals, you can remind about the habits of animals and show an illustration of these animals.[4, p. 490].
2. The teacher usually reads the fairy tale, but it is advisable to tell it.
3. Work on the fairy tale as if it were a realistic story, without explaining that “this doesn’t happen in life”, that it is fiction.
4. A fairy tale can be used to compile characteristics and assessments, since the characters of fairy tales are usually exponents of one or two characteristic traits that are clearly revealed in their actions.
5. Do not translate the moral of a fairy tale into the area of human characters and relationships. The didacticism of the fairy tale is so strong and vivid that the children themselves draw conclusions: “Serves the frog right - no need to brag” (fairy tale “The Frog is a Traveler”). If children come to similar conclusions, then we can assume that reading the fairy tale has achieved its goal.
6. The specificity of a folk tale is that it was created for storytelling. Therefore, prose tales are retold as close to the text as possible. The story must be expressive. A good way to prepare for it is to read a fairy tale in person. Dramatizing fairy tales during extracurricular hours helps to express the fairy-tale character, develops speech and creativity in children.
7. The fairy tale is also used for educational work on drawing up plans, since it is clearly divided into scenes - parts of the plan, the headings are easily found in the text of the fairy tale. Students in grades I and II willingly draw a picture plan.
8. Usually, reading a fairy tale about animals does not require any preparation, but sometimes it is worth reminding in a conversation about the morals and habits of animals.

If you read a fairy tale about nature that is close to children, then you use excursion material, entries in nature calendars, that is, observations and experience.

9. In connection with reading a fairy tale, it is possible to make dolls, decorations for a puppet theater, figurines of animals and people for a shadow theater.

10. Elementary observations should be made on the features of the composition of the fairy tale, since these observations increase the awareness of children's perception of the fairy tale. Already in grades I - II, children encounter fairy tale techniques of triple repetition and notice that this helps to remember the fairy tale.

When reading fairy tales, the following types of work are used:

- ✓ Preparation for the perception of a fairy tale;
- ✓ reading a fairy tale;
- ✓ sharing opinions about what you read;
- ✓ reading a fairy tale in parts and analyzing them;
- ✓ preparation for storytelling;
- ✓ generalizing conversation;
- ✓ summarizing;
- ✓ homework for children.

The methodology gives a general direction for working with fairy tales depending on their belonging to one or another intra-genre variety, however, it does not fully take into account the qualitative heterogeneity of the fairy tale genre, and does not determine the optimal amount of skills that need to be developed in younger schoolchildren when reading different types of fairy tales. But it is the knowledge of literary fundamentals that helps the teacher to better understand the role of a fairy tale, to choose methods and techniques that correspond to a given type of fairy tale and contribute to the formation of the necessary skills when analyzing fairy tales. Skills make it possible to set standards in work, to diversify it in order to create the desired emotional tone in children's perception, to attune them to the fact that there are no identical fairy tales, that each fairy tale is interesting in its own way. In the practice of teaching, reading fairy tales is often carried out one-dimensionally, without taking into account the literary specificity of this genre, as a result of which children do not learn the depth of the content of the "fairy tale world", not its metaphorical nature and not the moral and social meaning hidden in it, but only the plot, which they often literally correlate with reality. The main thing in any fairy tale can be meaningfully understood by younger students.

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