EPIC SCHEMES IN UZBEK FOLK FAIRE TALES

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ABSTRACT:

The article examines in detail the stable compounds used in the medial part of Uzbek folk tales. The study is significant in that it covers about 600 fairy tales presented as examples of Uzbek oral art, and identifies intermediate formulas in many fairy tales. It should be noted that the author quotes from the works of world-renowned scientists. The article provides interesting information that has never been found in Uzbek fairy tales studies. This information will undoubtedly be of interest to industry experts. Most importantly, this article can enrich Uzbek folklore with another new term. The author uses the term "medial formulas" along with the term "average formulas". This term corresponds to the essence of the terms used worldwide.

KEYWORDS: fairy tale, cliché, formula, scheme, element, initial, medial, final, median.

INTRODUCTION:

We found it necessary to summarize the fixed compounds, clichés, and questions and answers used in the medial-main part of folk tales under the name of "intermediate formulas." In our opinion, this term is fully consistent with the meaning expressed by scientific terms in other languages. In addition, we tried to make the terms as Uzbek as possible. Because we want our work to be popular not only among philologists, but also among other specialists in the field.

French folklorist P. Sebillot calls formules intercalaires [1] formulas that come

"within" the tales he has collected. Romanian L. Shaineanu uses the term formula mediane (mediana formula) [2], the Moldovan B. P. Hashdeu uses the term formula mediale (medial formula) [3]. The same term was coined by another Romanian folklorist O. Birlea [4]. I. Bolte and G. Polivka uses the term Übergangsformel (transition formula) [5] in his research in German, we can see the term formulky přechodny (transition formulas) [6] in Czech folklore.

Thus, several terms appear that reflect an event in folklore. It is self-evident that the words intercalaires and mediane (mediale) are not synonymous, moreover, it cannot even be used in place of the term Übergangsformel used by I. Bolte and G. Polivka.

For example, the word intercalaire in French also means ʻlater introduced', 'removable'. Indeed, while the composition of fairy tales is abandoned, there are formulas that do not harm the content of the work. But there are formulas without which the content of the fairy tale remains in the grip of abstraction. There also transition formulas are (Übergangsformel) that "penetrate" between different episodes and perform a strict function. But they cannot fully express the intermediate formulas. So we are talking about terms whose scope of application is different: all transition formulas are average, more precisely, they form a smaller group of intermediate formulas.

It should be noted that I. Bolte and G. Polivka only studied the formulas included between the episodes by the narrators. The same can be said about P. Sebillot's research. Who delved deeper into the matter O. Birlea argues that intermediate formulas have a simpler form than the initial and final ones, and that they go into a type that reflects the functions of the formula. Later, the term "medial formulas" became more popular and was coined by another French scientist, J. Boutiere uses formulas in the form of medianes [7].

Nicolae Roshiyanu also uses the term medial formulas (medial formulas) based on the term median in mathematics. In his work he divides them into internal and external medial formulas [8]. We, on the other hand, chose a "middle" that fully corresponds to the word medialis, which means "middle", "intermediate", "central" in Latin. To express the idea more fully, we use the combination of "central formulas in the medial part of fairy tales".

MATERIALS AND METHODS:

These formulas, which create unprecedented opportunities for the narrator in the process of performance, and help the listener to understand the real truth behind the work, play a very important role in Uzbek folklore.

It should be noted that the intermediate formulas are extremely colorful, in contrast to the schemes in the initial and final part, the functions they also perform are also different. Therefore, the process of identifying, describing, and classifying the formulas in the medial part of fairy tales is quite complex, requiring the reading of each tale from beginning to end. In order to determine the amount of intermediate formulas used in Uzbek folk tales, we reviewed 550 tales in 23 editions of works of this genre. [9-32] In the calculation process, we witnessed that in 296 of them, in other words, 54 percent of the tales at our disposal, at least one wise middle formula was used.

If we researched a total of 223 magic tales, we saw that certain formulas were used in 212 of them. In the remaining 12 tales, the narrator did not feel the need for ready-made templates. In particular, "Starling", "Fish Girl", "Platon", "Three Gardens", "Golden Watermelon", "The Fox with the Old Man", "Daughter of Herdsman", "The Farmer with devil", "Afandi and Azrael", The fairy tales "Horned Alexander", "Coward", "Snake and Dragon" have a unique plot and style of performance. Even the motives in them are not repeated. But works of this type make up only 5 percent of magical tales. Hence, stereotyping is one of the hallmarks of magical tales.

In the medial part of household tales based on life stories, on the contrary, formulas are rarely used. During our research, we conducted research on about 300 (more precisely, 271) household tales. As a result, it was found that in 43 of these types of tales, intermediate formulas were involved. In the remaining 228 tales, however, no stable connection is found. According to our calculations, works that differ in plot and style of performance make up 85% of household tales. This is a testament to the primacy of innovation and innovation in everyday fairy tales.

For example, "Rich and servant", "Guloyim", "Nasir bald", "Play, my dog, play", "Three Saints", "Wise Shepherd", "Wise Woman", "Oyjamol and bald", "Navruz robber", "King Doro and Iskandarbek", "Forty lies", "Iskandar "Masturakhon", and Doro", "Nomanzar", "Husnbonu", "Wise girls", "Mamat bald", "Frost", "Wise girl", "Shepherd Ali", "Plague of slander", "Parrukhbakkt", "Oppressive king", "Farmer" "Mischief bald", "Mehribibi", "Forty lies in three lies", "The king and the daughter of the herdsman", "The king and his daughter", "The ignorant king and Abu Ali", "Ozodachehra", " Certain formulas can be seen in the medial part of the folk tales published under the titles "Davlat and Ahmad", "Hasan and Zuhra", "The Trader and the Cowherd", "The Conscientious Young Man".

Probably because fairy tales about animals are based on simple plots and create a

compact composition, there are not many formulas in this type of work either. We have "Wolf and Fox", "Brave Goat", "Susambil", "Beetle and Mouse", "Calf-Bull, Goat-Goat, Lamb-Ram", "A Bowl of Poison", "Three foxes". Interestingly, the total amount of fairy tales about animals is also not that great. For example, of the nearly 600 fairy tales we observe, only 56 tell stories about animal life adventures.

RESULTS AND DISCUSSION:

As for the form of the intermediate formulas, such phrases as "Let the two great ones walk, hear the word from the younger", "Let him go into his city and rule as a king, ask them now", "Let them stand here, let the word be heard from the rich" Uzbek people is the most commonly used element in the medial part of fairy tales. The international scientific community classifies them as external medium formulas and calls them transition formulas.

In addition, there are sentences included in the tales by the narrators that serve to increase the listener's interest in the work. In particular, in the fairy tale "Qorasoch peri" there is a sentence "Now we also call her a Black Fairy in our fairy tale", and in the fairy tale "Poor Girl" there are words "There is a poor man like me among the traders". These schemes can also be included in the list of external medium formulas.

The formula, which represents the long and arduous journey of heroes and characters, is also a common element in Uzbek folk tales. The rhyme and melody in this formula attract the attention of the audience. We have found that this element, which in many cases comes in the form of 'Walking, Walking Abundantly', is used 282 times in 146 tales, representing the remoteness and difficulty of the destination.

This formula has also been used in all types of fairy tales. That is, 242 times in 120 fairy tales, 36 times in 22 household tales, and 4 times in 4 fairy tales about animals, the heroes have come a long way.

Another noteworthy aspect is that the road records record 269 cases in which the protagonist leaves his home for a specific purpose, while only 13 cases indicate a return.

We also found it necessary to define the state of departure with " d_1 " and the process of return with the element " d_4 " in accordance with the principles adopted by the international scientific community.

Long-running uncompromising rivalries are usually reflected in the ' d_3 ' element. According to our calculations, such formulas have been used 29 times in 20 fairy tales in Uzbek folklore. Most of these 29 cases, more precisely, 24 were identified in magical tales. In household tales, this element was used only 5 times (once in 5 tales). Such a formula does not occur in fairy tales about animals. Only in the fairy tale "Odamtoy" such a formula was used 5 times. More precisely, this tale depicts the hero's brutal battles with 5 giants. It says that Adam will fight with the first giant "three nights and three days" to defeat him, and his fight with the second giant will continue "five nights and five days." The third giant will be defeated after a "ten nights and ten days" competition. To defeat the fourth giant, Adam will need "fifteen days and nights." When he finally "took twenty days," he "knocked down the white giant, jumped on his chest, and conditionally cut off his head."

In the tale of the "Hero", this formula is expressed in the form of "The two fought for forty days and forty nights without rest, and finally the Hero dried Akvon's body, cut off his head with a sword, and put it in a large cannon."

The image of a battle in a domestic fairy tale has a simpler look. For example, in the fairy tale "Turabekahonim" it is said that "Three nights and three days he fought and Turabekahonim defeated the soldiers of Sultan Sanjar", and in the fairy tale "Boltakay brave" possible.

The fact that kings and the rich give weddings to the people in some way is one of the important places in the medial part of fairy tales. Since the form of this formula is similar to the element "H" in the final part ("The king gave a wedding to the country for forty days and nights"), we denote it by "h₁".

If the events end after the wedding image in the final part, the wedding in the medial part lays the groundwork for the beginning of new events. Such formulas have been used 111 times in 79 fairy tales.

As expected, magic tales are also leading the way in using this formula. That is, in 67 magic tales, an element was used 99 times to signify a "big wedding". In 11 household tales, we can see 16 wedding images. Interestingly, this element can be found in a fairy tale about animals. In particular, in the fairy tale "The Mouse and the Beetle" it is said that "the wedding of the Mouse and the Beetle lasted forty nights and forty days."

The ceremony of selecting the right candidates to be the groom or king is also one of the important episodes in the medial part. We identified such cases in 21 tales and marked them with the element 'h₂'. It is noteworthy that this formula is used only in magic tales and is not repeated twice in any fairy tale.

Under the terms of the ceremony, if the new king is identified by launching a bird of happiness, the bridegroom is chosen from among the young men who pass in front of the princess arch. In particular, "Slandered bride", "Shepherd who found happiness", "Stone-egg", "Hazratqul", "Karasochkhan", "Rustamzod and Sherzod", "Murkumomo", "Ahmadjon and Lukmanjon", In the fairy tales "Sunbul and Gul", "Oppression and revenge", "Aygul and Bakhtiyor", one day the king of this country died. He has no one. That's why the people gathered and flew the state bird. The state bird landed right on Amin's head. "

The clever measures used by the protagonists in complex situations also have certain commonalities, so we decided to combine them under a certain formula and chose the 'h₅' element to record them. According to our calculations, this element has been used 25 times in 21 of the magic tales.

Another formula that can be used in both magic and household tales is the element "m1". This element, which reflects the threatening order of the ruler, has been used 75 times in 57 tales.

One of the most common clichés in Uzbek folk tales is when a hero says, "If you shed a spoonful of my blood, I'll tell you." We also defined this condition as a formula and selected the "m2" element to record them. This element has been used 25 times in 22 tales.

The element "b", which signifies the infertility of fairy-tale heroes, is also one of the universal central formulas. This formula has been used once in 51 fairy tales. If we look at the scale of the categories, we can see the presence of this element in the tale of 40 magic, 10 household, one animal.

In Uzbek folk tales, as well as in the folklore of the whole world, magic has a place. During our research, we came across formulas explaining the specific nature of magical objects 79 times in 57 tales. The total number of cases in which magic items are activated is 99. Such cases are reflected in 39 fairy tales.

"Erkajon", "Vospiroxun", "Guliqahqah", "Oypari", "The prince Salmon", "Hazratqul", "Erkenja", An object presented to the protagonist in the fairy tales "Forty Grooms", "Two Friends", "Father's will", "Kilichrora", "Five Girls", "Bulbuligoyo", "Minister", "Three Brothers" and "Swan". In all of these tales, the phrase "When you have a hard time, I'll come if you burn it" is used almost unchanged. The scientific community records the instructions for the magic item as $"o_1"$ and the process of launching the object as $"o_2"$.

Another of the formulas found only in magical tales is the element 'g1', which is a symbol of dragons, giants and lizards. Such evil creatures have received 50 special attention in 37 tales. We have listed only those cases as a formula.

One of the most interesting episodes is the appearance on the fairy-tale scene of characters who help the heroes who are in a difficult situation. Witnesses of the noble deed, sharp wit, or some courage of the protagonist, the possessors or rulers of the supernatural, involuntarily send "Your Wish." Also, the saying, "If you didn't say hello, I would have swallowed two," was mostly said by well-wishers. Similar phrases have been used 53 times in 43 (42 magic and one household) tales. We have summarized these two cases under the element i_{1} .

The "q" element, which represents the inevitable breaking ban, has been used 43 times in 33 tales. The "r" element, which records the prohibition, has been used 18 times in 16 tales. So, some arbitrariness has been ignored.

CONCLUSION:

Intermediate formulas are used to change the scene, to emphasize the hero's long

and arduous journey, to exaggerate the extreme power of the enemies, and to express how short the distance between the wrath and mercy of the rulers is. These formulas also serve to explain the importance of rituals, established prohibitions, magical objects, and magical words, and most importantly, to enrich the plot of a fairy tale.

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