

INITIAL FORMULAS IN UZBEK FOLK TALES

Elbek Jumanov,

Basic doctoral student of the National University of Uzbekistan named after Mirzo Ulugbek
Phone:+998909918425, elnazar2186@rambler.ru

Annotation: The article examines in detail the beginnings used in Uzbek folk tales, their stable connections. The study is significant in that it covers about 500 fairy tales presented as examples of Uzbek oral art, identifying the scheme of the beginning in each fairy tale. The author marked the clichés in fairy tales with special elements and defined the formulas that formed the basis of the beginnings. It also provided interesting information on the scope of the formulas.

Keywords: fairy tale, cliché, formula, scheme, element, beginning, initial, medial, final, traditional, beginning.

Identifying the schemes that make up the structure of folk tales, defining the formulas that form the basis of the text are important issues in folklore. Worldwide, F. Luzel [1], P. Sebiyo [2], R. Pech [3], R. Basse [4], G. Polivka [5], R. M. Volkov [6] and L. G. Scholars such as Barag [7] have conducted special research on this subject, L.A. Sheynyanu [8], S. V. Savchenko [9], R. M. Volkov [10], I. Bolte and G. Polivki [11], St. Thompson [12], V. P. Anikin [13], E. V. The fact that traditional formulas have a special place in the work of Pomerantseva [14] et al.

According to the Romanian scientist Nicolae Roshianu, it is expedient to study the schemes in fairy tales into initial (initial), medial (intermediate) and final (final) formulas. The scientist divides the initial formulas into two types: temporal (chronological) and spatial (topographic) formulas [15]. These formulas have become stable and are found in the beginning of fairy tales.

Typically, the time in which the story is told is denoted by T, and the place in which the events take place is denoted by Sharfi. The E element is used to record the protagonist and the events themselves. The letter V was chosen as proof of the truth of the events in the fairy tale.

Accordingly, each of these elements is loaded with specific functions. In particular, E_1 – represents the presence of heroes in the fairy tale. E_2 and it means that something is going to happen. T_1 records when the heroes lived, when the events took place, T_2 indicates that the event will not be repeated, that is, that the event will be extremely rare. In addition, the \tilde{V} sign, which contradicts element V, which confirms the veracity of the events in the fairy tale, that is, what is said is a fabrication.

At this point, the question arises as to which of these elements leads in the initial formulas of Uzbek folk tales. In general, can these elements cover the schemes in our fairy tales?

We have published 14 Uzbek folk tales in order to conduct research on this issue [1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14] 500 We have considered the following. It is noteworthy that in 453 of the 482 works presented to readers as folk tales, that is, in 94% of the works we have seen, ready-made beginnings were used.

The E1 symbol, which represents the presence of a protagonist or several characters, is the most commonly used element in initial formulas. That is, in 398 of the fairy tales at our disposal, that is, in 83 per cent of the works we have seen, the existence of some kind of hero is already acknowledged. For example, the fairy tale "The Judge's Deceit" begins with the words "There is a king", while the fairy tale "The Maid and the King" is based on the saying "The king has forty wives". Both of them form the simplest formula in Uzbek folk tales [E1]. Interestingly, Evaqt [T] can also mean meaning independently of the elements denoting vamakon [S]. But T and S cannot form a separate formula, just as the protagonist [E1] and the events [E2] cannot have a complete meaning without description. Only 2 fairy tales have an exception. In particular, the fairy tale "Dragon Bird" begins with the words "Once upon a time there was a scary cave in the arch of a large mountain [T1S1S1]", and the words from the fairy tale "Bale, bale, bale" located

One of the peculiarities of the E1 element is that the existing characters in fairy tales are sometimes called by common names, nicknames and specific names. In particular, in 63 of the beginnings in which this element is involved, the hero is named by a specific name. For example, at the beginning of 16 fairy tales you can meet kings with a specific name. In the story "Shogarib with a patch" it is acknowledged that "there is a king named Valikhan and a patcher named Kholdor". The tale of Mohistara tells the story of the "past of a king called Odil." The fairy tale "Where there are no mosquitoes" - "King Boykaro lived", the fairy tale "Three saints" - "There is a king named Davlatshah", the fairy tale "Gulfarah" - "There was a king named Abu Ja'far", the fairy tale "Doro and Iskandarbek" "The Great King Darius Has Passed", "The Tale of Hasan and Husan", "There is a King named Yu-San-Chin", "Slander", "A King named Khandarkhan Lived", "Masturakhon" is the name of a city king named Kisht Turamkhan. "The Frost" tells of a king named "Khundarkhan", the "Wise Zulayha" tells of a king named "Anvarkhan and he has a wife named Zulayha", the "Mysterious Dream" of a "King named Zunnun", Iskandar and Dorop ", "Darius and Faylaqus were kings ", "Sherzod and Gulshod ", "Khurshod ", "Rustam ", "Somi Narimon ", "Gavhar ", "A king nicknamed Caesar ". begins with

"Emerald and Precious", "Bahodir who killed five souls", Soqi mumsik and Boqi mumsik, Momir and Samir, Erkajon, Bakijon and Guloyim, Jamila, "Oshkavak" (the main character is Boltaboy), "Sahibjamol", "Navoi and Hussein" »,« Oypari »,« Tongildoq with Shongildoq »,« Kal with Oyjamol »,« Yamoqchi »(protagonist - Maruf),« Mahmud yamoqchi »,« Nurilla boyvachcha »,« Karimboy bilan khizmatkor »,« Botir »,« Farrukhbakht »,« Pahlavon Rustam »,« Ayiqpolvon »,« Ota ulug, otadan mehmon ulug »(protagonist - Murod bobo),« Shoir

sevgisi »(protagonist - Navoi),« Hazratqul »,« Hakim balykchin ogli »,« Khurshid with Layla »,« Kilich botir »,« Orzijon and Kambarjon »,« Gulshah and varqa »,« Bahrom and Sherzod »,« Malikai Birmisqol »,« Meros »(hero - an old man named Kambar),« Mysterious mirror »(hero - Mamatmusa), "Hasan and Huriliqo", "Luqmoni Hakim", "Two Doctors" (hero - Ahmad's broom), "Husniyabonu", "Chinnioy and Bakhtiyor", "Five Girls", "Bektemir Batyr", "Eralihon and Three Thieves" »,« Zulhumor »,« Navruz robber »,« Mucofirbek »,« Garan g »(hero - Boymat)," Ibn Cino and the madman ", " Alexander has a horn "are also named from the beginning.

In the fairy tale "Efendi and Azroil" the image of Efendi, familiar to us through Uzbek folk anecdotes, becomes the protagonist.

The descriptions given to the heroes in the tales of Khoja Tambal, Sodda and Ayyor, Bakhtli Kal, Kulol aka, Vospirokhun (which have the images of the White King and the Black King), Davlat (depicting the image of the Peasant Father) have become their names.

Abstract horses such as Mind, State, Wealth, Happiness also take part in the fairy tales "State with Mind", "Mind and Wealth", "Happiness with Mind".

The heroes of the fairy tale "The Magician" are named Egarboy and Yuganboy.

Also husband, wife, old woman, brothers, one son, three sons, forty sons, one daughter, one man, one man, one young man, one old man, one king, one khan, one farmer, one miller, one coranda , a herdsman, a mother, two friends, two friends, two neighbors, a woodsman, a carpenter, a seamstress, a carpenter, a sniper, a hunter, a merchant, a sage, a blacksmith, an old woman, a forty minister, a images included a patch, a wolf, a cat, a sparrow, a fox, an ass, an ox.

Interestingly, 'one king' and 'one old man' are more involved than others in this type of initial formulas.

"A wolf and a fox are friends", "Ovsar is a cunning fox with a wolf", "In the past a poor young man lived by hard work", "A good woman is always spring", "Navoi's father died in his youth "Shepherd with Navoi", "The girl named Shirin is so beautiful that when she grows up, the description of her beauty spread all over the world, at that time the moon was the most beautiful", "Sweet girl", "The fox with the stork" We were a little hesitant about what the story of the storyteller Murqumomo, which begins with, "The Stork and the Fox," and "A poor old man picks up firewood from the wilderness and buys," begins. In the end, we concluded that these notes were not a direct beginning of the events, but a brief description of the protagonists, and we decided to label them with the element E1 as well. Because the movement of the heroes in these fairy tales is activated not in the beginning, but in the next places.

The 29 plays in the collection contain a direct description of the events. That is, they do not have any clichés. For example, the fairy tale "The Deer and the Fox" begins with "A deer

jumping from a mountain to a mountain, playing and looking for water", and at the beginning of the work "Tolgonoy" there is a sentence: .

The fairy tale "No to be upset" gives the impression that the story begins in the middle. For some reason, the narrator chose to start this tale as "Boltaboy went to the rich man's yard to avenge the tyrant who killed his brother Teshaboy by starvation."

Also, "Fox with a Rooster", "Stupid King", "Happiness with Wisdom", "Farmer with a Beck", "Proud Goose", "Snake's Work Poisoning", "Two Friends", "Sick with a Doctor", "Nightingale" Tales such as "Smart Girl", "Podachi", "Sparrow", "Flyboy" do not say when and where the events took place, whether the event was unique or ordinary, or even the identity of the protagonist. The beginning of fairy tales in this way is usually marked by the element E2.

Sentences from the tales of different nationalities, such as "If it weren't for that, they wouldn't have said it," "The old people say it, and they should be trusted," do not appear in the beginnings of Uzbek folk tales. Even the phrase "as they say, narrated" is mentioned only in our narrations and legends. For this reason, we are right to say that element V, which confirms the truth of the events, is a unique phenomenon for Uzbek fairy tales.

After all, the constant phrase "Once upon a time, once upon a time", which means half true and half false, is one of the most common features of Uzbek folk tales. (It also has forms such as "As long as it doesn't exist", "As long as it doesn't exist", "As long as it doesn't exist", "As long as it doesn't exist", "As long as it exists, as long as it doesn't exist", but it's all the same. , 235 of the tales we have seen, that is, 49 per cent of the works we have examined, begin with the assertion that a particular event first occurs and then vice versa. This is the case in the world scientific community $E_2E_2^{\tilde{v}}$ defined by the scheme. That is, E_2 states that the incident actually took place, $E_2^{\tilde{v}}$ denies this. The phrase "hungry and full" that comes along with this not only provides melody, but also reinforces the meaning. But only in 64 fairy tales (such as "Yalmogiz kampir", "Aql bilan davlat", "Ochbori", "Boy bilan novcha", "Shepherd and princess") these two phrases came side by side. In the remaining 171 cases (in fairy tales such as "Gulqahqah", "Everyone does it for himself", "Conscientious young man", "The greatest oppression", "Intelligent girl", "Stay with Oyjamol", "The lucky shepherd", "Diamond hero") "Yes" and "no" are used alone.

Showing the time when fairy tales took place is also one of the unique styles of Uzbek narrators. As a result of our observations, we have witnessed the timing of events in 308 fairy tales. That's 64 percent of the tales we've seen. "In ancient times", "In very ancient times", "In ancient times", "In the past", "In one of the past", "In distant times", "In the past", "In the time of times", "In the time of a tyrant king" »« In the time of Odilshah »« In the time of nomadism »« At one time »« During the reign of the king of Bukhara »« In ancient times »« Once upon a time »« A few hundred centuries ago »« Many years ago » a certain

time in the form of "one day", "one cold day", "one night", "one day", as a rule, is determined by T1. Among them, the compound "In ancient times" was used more often - 127 times. For example, "Bear Wrestler", "Snake King", "The Fate of Caesar", "Magician Young Man", "There is no end to the truth", "Golden Fish", "Bahrom and Sherzod", "Malikai Birmisqol", "Frog Wrestler" in a number of fairy tales time is defined in this way. In the past, he took part in 79 fairy tales (such as "The Magic Lamp", "The Wise Shepherd", "Boshmaldoq", "The Burning Old Man", "Golden Apple", "Snake"). Setting the time as "one of the days" was made in 9 fairy tales (such as "A worthy work", "The nature of the profession", "The king and the minister", "Generous and greedy"). "In the time of nomadism" ("Bozbola"), "In the time of a tyrant king" ("Teshik danak"), "In the time of Odilshah" ("Buried gold"), "In old times" ("Kulolaka"), "During the reign of the king of Bukhara" ("Give me my tongue!") And "On a cold day" ("Two sages") are not found in more than one fairy tale.

At this point, it became clear that Uzbek speakers did not use the method of preparing the audience in advance to hear the extraordinary events. For this reason, you do not see the cases denoted by the element T2 in the initial formulas of Uzbek folk tales. It should be noted that in the tales of other nations, especially the Romanian people, clichés were used, such as "Once upon a time there was an unprecedented catastrophe," "One day something happened in a rich country that never happened."

Unlike fairy tales of other nations, in Uzbek folk tales the place of events is not limited to general descriptions such as "one country", "one city", but in our fairy tales the names of specific places are given. In particular, in the 92 fairy tales we saw, 106 elements of space were identified, 57 of which were identified by specific toponyms. In particular, in the fairy tales "Prince Salmon", "Prince Assad", "The old man does not know what he knows" Khorezm, in the fairy tales "Yamakchin's daughter and podshovachcha" and in the fairy tales "Khurshid and Laylo" Egypt, "Gulboy", "Boy and novcha", "Rich with the judge" »In the fairy tales of Zomin,« Nurilla boyvachcha »and« Chinnioy and Bakhtiyor »in the fairy tales of Samarkand,« Muqbil toshotar »,« Erkajon »,« Kimyogar »,« Slander »,« Ikki tabib »,« Arab laqqi »in Bukhara,« Mahmud yamoqchi », Balkh in the fairy tales "Mislabu", Uzgen in the fairy tales "Tokliboy", "Servant with Karimboy", Khiva in the fairy tales "Eralihon and the Three Thieves", "Smart Girl", Turkestan in the fairy tale "Hazratqul", Margilan in the fairy tale "State with Wisdom", "Musofirbek" Urgench in the fairy tale, Kokand in the fairy tale "Jonon piyola", Fergana in the fairy tale "Bektemir batir", Kattakurgan in the fairy tale "Davlat", Oktash in the fairy tale "Bunyod Polvon", Baghdad in the fairy tale "Sirli tush", Boysun in the fairy tale "Ota ulug, otadan mehmon ulug" names are given.

In addition, the country of Damascus in the fairy tale "The Black Fairy", the Turkmen country in the fairy tale "Momir and Samir", China in the fairy tale "Hasan and Husan",

Greece and Iran in the fairy tale "Alexander and Dorop", Sumbul in the fairy tale "Devkampir", " The Qibla of the Amudarya in the fairy tale "Shomurod the Coward", a beautiful country on the river Jayhun in the fairy tale "Pahlavon Rustam", Zabilistan in the fairy tale "Rustam", a country called Sarazm in Zarafshan in the fairy tale "The Giant in Khumcha", a city called Kayon in the fairy tale "Gavhar", Masturakhon and in the tale of the Enemy, no matter how big or small, symbolic names such as the land of Yasar can be found.

It is noteworthy that the events of the fairy tale "Science is preferred" take place "far from Bukhara, in the foothills of the Urgench desert, in a village called Qalai Mirishkor." The story of Garang begins with the statement that "on the Kokand side, between Yangikishlak and Tashkent guzar, there is a place called Tajik village." The fairy tale "Beshqiz" tells the story of people living in "Kallabozor mahalla in one of the Eastern countries".

It should be noted that in 11 fairy tales ("Fish seller Ahmad", "Daughter of the rich man with Alexander", "Knowledge is preferred", "Wise groom", "Farmer, judge and prudent woman", "Ramuzchi boboy", "Heritage", "Jorahon" ", " Curved and Straight ", " Holmirzajon ", " Garang ") events begin" in a village ".

“Pufakvoy”, “Gulomvachcha”, “Hunarli yigit”, “Bakhtli kal”, “Yaxshivoy bilan Yomonvoy”, “Mushuk polvon”, “Sherzod va Gulshod”, “Kahramon”, “Sehrgar yigit”, “Yes, maple? ", " Nigini king moron ", " The merchant's son "tales tell the story of" a city ".

The phrase "One Country" is based on 7 fairy tales ("Magic Lamp", "Black Difficult Horse", "Shepherd and Princess", "Merchant's Guess", "Tongue sharper", "Rustamzod and Sherzod", "Thief, if he laughs - a flower" , if he cries - stop ").

Given these circumstances, we have found it necessary to denote common names with S1, and definite toponyms with S2, which give the meaning of a place.

During our observation, we witnessed several rare but unique cases. In particular, at the beginning of the fairy tale "Hole" a formula in the form of T1E1 was used twice. That is, first it is said, "In the time of an oppressive king, mothers-in-law and daughters-in-law were dogs and cats," and then it is said, "An old woman lived with her son, daughter-in-law, and grandchildren at that time."

Tales "Noshudbola", "Alvasti" and "The Story of Andijan" are told in the language of the protagonist. In particular, in "Noshud bola" the protagonist begins his story with the words "I was orphaned and stayed in my grandmother's arms." That is, it uses only the E2 element to access events directly. The protagonist of "Alvasti" also shows the time of the story: "On the

We have tried to determine the place of formulas in fairy tales divided into classifications. The formulas of magic tales are a little more complicated than those of other types of tales. The collection "Volcano", published in 1986, contains only magical tales. In particular, the fairy tale "Gulboy" from the collection $E_2E_2^{\checkmark}E_2E_2^{\checkmark} + T_1S_2E_1$ in the form of "giant in a bowl" $E_2E_2^{\checkmark}E_2E_2 + T_1S_2S_2E_1$ in appearance, the fairy tale "Mother Tarasha" $E_2E_2^{\checkmark}E_2E_2 + S_1T_1S_1E_1$ in the form of "Fairy Tale of the Giant" $E_2E_2^{\checkmark}E_2E_2 + T_1S_2E_1$ in appearance, the tale of the "Wise Guide." $E_2E_2^{\checkmark}E_2E_2 + E_2E_2 + T_1S_1E_1$ in appearance, the tale of the "Mysterious Glass." $E_2E_2^{\checkmark} + T_1E_1E_1$ formulas were used.

Similar formulas can be found in many fairy tales, such as "Good intentions are a half-state", "Three saints", "Patchmaker's daughter and the king" of the collection "Oyjamol" [16], published under the heading "Life Tales". The same can be said of fairy tales about animals. This means that Uzbek folklore does not have specific formulas that are characteristic of magical tales. But single-element formulas are more common in household tales.

Of course, we are far from saying that our research covers all the tales of the Uzbek people. There is no doubt that in the Folklore Archive of the Academy of Sciences there are tales which have not yet been published, and among the people which have not yet been written. However, we can say with confidence that these elements are also involved in the beginnings of almost all fairy tales. The scope of their application is also largely within the framework of these formulas.

In conclusion, the most important function of the initial formulas in Uzbek folk tales is to prepare the audience for listening to fairy tales, to describe the time and place of fairy tales. Introducing the protagonists and introducing the narrative is a secondary function of these formulas.

References

1. F. M. Luzel. Formules initiales et finales des conteurs en Basse Bretagne, – «Revue Celtique», 1878, III, ctp. 336–341.
2. P. Sebilot. Formules initiales intercalaires et finales des conteurs en Haute-Bretagne – «Revue Celtique», 1883, VI, ctp. 62–66.
3. R. Petch. Formelhafte Schlüsse im Volksmärchen, Berlin, 1900.
4. R. Basset. Les formules dans les contes, – «Revue des traditions populaires», 1902–1903, XVII–XVIII.
5. J. Polivka. Úvodni a zâverecne formule slovanskych pohadek (Formules initiales et finales des contes slaves), – «Národopisny Vestník Československý», 1926–1927, XIX–XX.
6. P. M. Volkov. Russian fairy tale. - "Haykovi Notes", Odessa, 1941, VI, pp. 29–58.

7. L.G. Barag. On the traditional stylistic form of Belarusian fairy tales and its changes, "On Traditions and Innovation in Literature and Oral Folklore", Ufa, 1964, pp. 201–232.
8. L. Șăineanu, Basmele române în comparațiune cu legendele antice, clasice și în legătură cu basmele popoarelor învecinate și ale tuturor popoarelor romanice, București, 1895.
9. S.V. Savchenko, Russian folk tale (History of the collection and study), Kiev, 1914.
- 10.R. M. Volkov, Tale. Investigation of the plot of a folk tale, I, Odessa, 1924.
- 11.J. Boite – G. Polivka. Anmerkungen zu den Kinder und Hausmärchen der Brüder Grimm, I–V, Leipzig, 1913–1932; J. Polivka, Slovanske pohâdky, I, Ovod, v Praze, 1932.
- 12.St. Thompson, The Folktale, New York, 1951.
- 13.V.P. Anikin, Russian folk tale. - Moscow, 1959.
- 14.E.V. Pomerantseva, Russian folk tale. - Moscow, 1963; her, Fates of the Russian fairy tale. - Moscow, 1964.
- 15.Nicolae Roshianu. Traditional fairy tale formulas. - Moscow: Nauka, 1974. - P.18.
- 16.Oyjamol. Life tales. / Prepared by: M.Afzalov, Z.Husainov, N.Saburov. - Tashkent: Fiction, 1969. 260
- 17.Mermaid. Fantastic tales. / Prepared by: M.Afzalov, Z.Husainov, N.Saburov. - Tashkent: Fiction, 1966. 328 p.
- 18.Oyjamol. Life tales. / Prepared by: M.Afzalov, Z. Husainov, N. Saburov. - Tashkent: Fiction, 1969. 260 p.
- 19.If he laughs, it is a flower; Fairy tales. / Narrator: A. Shukurov. - Prepared by: Z. Husainov, B. Sarimsoqov. - Tashkent: Literature and art, 1983. 304 p.
- 20.Golden cradle. Fairy tales. / Prepared by: M. Afzalov, K. Imomov. - Tashkent: 1985. - 256.
- 21.Yonar daryo. Magic tales. Book IV / Writer: M.Murodov. / Prepared by: M. Murodov, Hojiakbar Shaykhov. - Tashkent: Young Guard, 1986. - 160 p.
- 22.A book of fairy tales. I skin. / Prepared by: K. Imamov, J. Eshonkulov. - Tashkent: Tamaddun, 2012. - 292 p.
- 23.A book of fairy tales. Volume II. / Prepared by: K. Imamov, J. Eshankulov. - Tashkent: Tamaddun, 2012. - 292 p.
- 24.Uzbek folk tales. / Prepared by: J. Eshankulov. - Tashkent: Tamaddun, 2012. - 160 p.
- 25.Uzbek folk tales. Volume III. I skin. / Compilers: M. Afzalov, H. Rasulov, Z. Husainova. - Tashkent: Teacher, 2013. - 384 p.
- 26.Uzbek folk tales. Volume III. Volume II. / Compilers: M. Afzalov, H. Rasulov, Z. Husainova. - Tashkent: Teacher, 2007. - 384 p.
- 27.Odamtoy. Uzbek folk tales. / Prepared by: J. Eshankulov, Sh. Turdimov. - Tashkent: Akademnashr, 2015. - 192 p.
- 28.Brave children's tales. Uzbek folk tales. / Prepared by: E. Erkin. - Tashkent: Akademnashr, 2018. - 192 p.

29. Wise children's tales. Uzbek folk tales. / Prepared by: E. Erkin. - Tashkent: Akademnashr, 2018. - 192 p.
30. Scientist children's tales. Uzbek folk tales. / Prepared by: E. Erkin. - Tashkent: Akademnashr, 2018. - 192 p.
31. Nicolae Roshianu. Traditional fairy tale formulas. - Moscow: Nauka, 1974.- 216 s.
32. Imomov K. Poetics of Uzbek folk prose. - Tashkent: Fan, 2008. - 252 p.