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TRANSFORMATION OF THE FAIRY TALE GENRE IN ENGLISH LITERATURE

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Abstract

This article provides information about the fairy tale genre and its development stages. In English literature, the fairy tale genre, author's fairy tales and their poetic features are analyzed. Tales in folk art and the unique aspects of author's tales are discussed.

Key words

fairy tale, fairy ballad, transformation, genre genesis, nationality, rules of ethics, artistry, poetic skill, analysis, poetic views.

Although English literature has become more complex in the 20th century, if you look at the history of its development, you cannot see such a rich heritage. Because such bright characters as King Arthur, Beowulf, Robin Hood came across, fairy tales began to be built on the basis of these characters. Or, ballads were created in English literature, which reduced the possibilities of the fairy tale genre. In addition, in English literature, a special emphasis has been placed on novels. In fact, the main reason for emphasis was that literature should serve religion. These factors are the reason why we cannot come across so many different fairy tales in the Middle Ages and before the 20th century. In general, as the literary critic R. Khalilova rightly pointed out, the English ballads created in the Middle Ages have a fantastic character, in which the plot of the fairy tale takes the lead. According to the critic's confession: "In some ballads, the dead come out of the graves and help their loved ones, or break their promises to them and silence them".[1] Such works belong to the series of fairy ballads, and they serve as a solid foundation for English literature. Although works dedicated to children began to be published in English literature of the 16th-18th centuries, dry didactics took the lead. The intervention of the church in literature led to literature being permeated with exhortation. As a result, the likes of Thomas White published A Little Book for Little Children, urging against reading little books and silly ballads to children. Maybe he advises them to teach the Bible. Nevertheless, many works dedicated to children are created in a poetic way and the spirit of instruction is preserved in them. The 20th century is no exception.

English literature of the 20th century was distinguished by a variety of genres and artistic experiments. Especially the poetic fairy tale has become an important literary phenomenon as a separate direction. Traditional English folklore, legends and fairy tales were reinterpreted with modern aesthetic views, and the works created in poetic form became widely popular. Such works were distinguished mainly by symbolic images, fantastic plot and melodious language. Poetic rhythm and musicality, allegory and symbolism, contrast of good and evil, two-layered content for children and adults served as the main characters in them.

William Blake's role in the emergence of poetic tales in English literature is incomparable. If you look at the works of the great English poet and artist William Blake, you can see that didactic concepts have priority over fairy tales. In his poem "Songs of Experience: Ah! Sun-flower":

Ah, Sun-flower, weary of time,
Who counts the steps of the sun;

[1] Xalilova R. Chet el bolalar adabiyoti. Metodik qo'llanma. – Buxoro: Standart Poligraf, 2021. – B. 18.

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Seeking after that sweet golden clime
Where the traveler's journey is done;
Where the youth pined away with desire,
And the pale Virgin shrouded in snow,
Arise from their graves, and aspire
Where my Sun-flower wishes to go! [2]

Sunflower is depicted as the main image. It tells a mini fairy tale. We can easily compare such a mini-tale to a fairy tale. In it, it is recognized that the sunflower basks in the sun with its tired eyes and watches it. He looks for the golden land with his eyes. However, in the land he seeks and seeks, the lover fades from the dream, rises from the graves, and strives for the place he wants to go to. This poetic tale leaves the impression that it was created not for children, but for adults. In general, William Blake's poems were also translated into Uzbek. "Dream" is among the translated poems:

I'm sleeping today
The dream weaved its own pattern.
The place where you went on the way
Lost ant.A gulag came out slowly
He was afraid, poor man alone.
Worry is in his eyes
He said to himself:Ant children
She shed tears and looked at the dark music
Crying entered the house [3]

The main character of William Blake's fairy tale is an ant. He imagines the environment through dreams. Sometimes his vision falls on fireworms, sometimes he worries about his children and shows their image in front of his eyes. In this way, he presents his views on how important the environment is for humanity. Actually, William Blake's poetic fairy tales are not only the creation of works in this direction, but also In English literature, prose fairy tales and stories played an important role. His didactic views and attitude to symbolic images served as the main source for English literature of the 20th century. We pay attention to the poem "Corner-of-the-street" from this collection:

Down by the corner of the street
Where the three roads meet
And the feet
Of the people as they pass go "Tweet-tweet-tweet"—
Who comes tripping round the corner of the street?
One pair of shoes which are Nurse's;
One pair of slippers which are Percy's.
Tweet!Tweet!Tweet! [4]

A. Milne introduces the concept of three paths typical of a fairy tale in this poem called "Street corner". In fairy tales, this path is called: don't come, don't go, suspect, go back. The creator adapts this concept to the imagination of a young child and combines it with the street

[2] http://eng-poetry.ru/PoemE.php?PoemId=6739.)
[3] Jahon bolalar adabiyoti. Angliya.– Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2016. – 108 b.
[4] https://en.wikisource.org/wiki/When_We_Were_Very_Young/Corner-of-the-Street.)

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corner. As a result, a pair of shoes belonging to the nurse, a pair belonging to Percy emphasizes that the foot will stumble in the slipper. However, he puts a lot of emphasis on the third way. Of course, this poetic tale acquires a didactic character, in which every person is encouraged to choose the right path for himself. Or, if we refer to the author's poetic tale “The three foxes”, then:

Once upon a time there were three little foxes
Who didn’t wear stockings, and they didn’t wear socks,
But they all had handkerchiefs to blow their noses,
And they kept their handkerchiefs in cardboard boxes.
They lived in the forest in three little houses,
And they didn’t wear coats, and they didn’t wear trousies.
They ran through the woods on their little bare tootsies,
And they played “Touch last” with a family of mice.
They didn’t go shopping in the High Street shops,
But caught what they wanted in the woods and copses.
They all went fishing, and they caught three worms,
They went out hunting, and they caught three wopses [5]

They don’t go to stores to buy things, they find them in the forest. Their friends are also forest mice. But they go fishing and catch three worms, go hunting and find three handfuls of oats, go to the fair and win three plum puddings, three Christmas pies. They play with three coconuts. The author says that's all I know about them. the poetic fairy tale has a composite character, and the beginning lines are repeated at the end of the poem. The author’s main focus is the concept of trinity. We refer to his works included in the collection:

Ancient gold does not always gleam,
An age-old blade is fierce and keen.
The ranger-king will face the fight —
Mature does not mean worn by years.
Old sorrows fade and turn to dust,
The sword will flare with fire again,
And he’ll be crowned as king at last —
In honor of a king long true. [6]

The epic spirit prevails in the poet’s poetic tales. This poem is narrated by the author, and it talks about the king and the kingdom. In fact, every king who goes to battle shows his weakness if he does not study his enemy well. Just as gold is not always polished, human endurance and value are not polished. He may remain in the shadow of another king. The poet thinks about this and presents it to the reader as a fairy tale. The collection contains 16 poems and was published for the first time in 1934 in the “Oxford Magazine”. his adventures have become the main content of the poems. The poems from this collection have rhymed lines and remind us of the masnavi. The situation with Goldberry happens, and Tom is captured by various creatures. Among them are Old Man Willow, badgers, birds, fish, and a barrow-wight that lurks in Tom's house at night. They will obey. Or the ghost of the castle decides to return to Tom Goldberry

[5] https://en.wikisource.org/wiki/When_We_Were_Very_Young/Corner-of-the-Street.

[6] Tolkien. J.R.R. The Adventures of Tom Bombadil. – London: George Allen end Unwin, 1962. – P. 6

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and proposes to him. And all the inhabitants of the Ancient Forest come to the wedding. Such a reality is definitely similar to fairy tales. So, J. R. R. Tolikin created his collection based on the plot of the fairy tale. The author will later redevelop this collection. The main reason for reworking the collection is The Lord of the Rings. Because in "The Lord of the Rings" Tom Bombadil becomes one of the main characters. In the work of the author Ted Hughes, who made a great contribution to the development of English children's literature, poetic fairy tales took place. Researcher V. N. Ganing in his article entitled "Animalistic poetry in the early works of Ted Hughes" highly appreciates the poetic fairy tales of the writer "The Hawk in the Rain" (The Hawk in the Rain). [7] Speaking about his collection, he pays attention to his poems related to the image of the fox. In his poems, windows where no stars are visible, look not at the outside world, but at the darkness of the author's inner self. The creative impulse comes from there, and it must break the "loneliness" of lack of inspiration. It is from this darkness that the image of the fox gradually begins to form:

Cold, delicately as the dark snow,
A fox's nose touches twig, leaf…

The poet describes the movement of the animal with great skill. First of all, the sense of smell comes into play. Life and livelihood depend on it in many ways. The fox's nose carefully moves from object to object, trying to catch the smell of prey or danger. Ted Hughes uses an unexpected comparison to express the nature of the movement - delicately as the dark snow, which, while emphasizing the softness and even elegance of the movement, also forces us to feel the coldness of the fox's nose. [8] In general, poetic fairy tales in the work of Ted Hughes symbolically reflect the relationship between nature and man. In this respect, they differ from the fairy tales of other creators. These works serve to form new artistic criteria in English children's literature. So, in the literature of the 20th century, the genre of poetic fairy tales was formed as one of the important directions of the development of artistic thinking. During this period, the synthesis of genres occurred as a result of the convergence of elements of fairy tales, epics and poetry. Poetic fairy tales have become an important aesthetic phenomenon not only in children's literature, but also in the general literary process. Poetic fairy tales have developed in harmony with the traditions of folklore, mythological and symbolic images, fantastic plots and didactic content.

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