

THE CLASSIFICATION AND SOCIO-CULTURAL FUNCTIONS OF THE FAIRY TALE GENRE IN UZBEK FOLKLORE

Sultanova Jayrona Doniyor qizi

Doctoral student, Khorezm Mamun Academy

Annotatsiya: Ushbu maqolada Xorazm xalq og'zaki ijodi an'anasida ertak janri va ertak aytish an'anasining shakllanishi, tasnifi va amaliy ifodalanish xususiyatlari tahlil etilgan. Tadqiqotda folklordagi janrlar tasnifi, ertaklarning boshqa janrlar bilan aloqasi, janrlarning badiiylik darajasi va funksional xususiyatlari, shuningdek, marosim bilan bog'liqlik mezonida asosida bo'linishi keng yoritilgan. Shuningdek, o'zbek olimlarining bu boradagi asosiy tasnifiy yondashuvlari va fikrlar tahlil qilinadi.

Kalit so'zlar: ertak, xalq og'zaki ijodi an'anasi, janr tasnifi, epik janr, marosim folklori, ijro, badiiylik.

Аннотация: В данной статье рассматриваются особенности формирования, классификации и практической реализации жанра сказки и традиции сказительства в устной традиции Хорезмского фольклора. В исследовании освещены классификация жанров фольклора, взаимосвязь сказок с другими жанрами, уровень художественности и функциональные особенности, а также деление жанров на основе их связи с ритуалами. Также анализируются основные классификационные подходы и мнения узбекских учёных по данной теме.

Ключевые слова: сказка, устная народная традиция, классификация жанров, эпический жанр, ритуальный фольклор, исполнение, художественность.

Abstract: This article examines the formation, classification, and practical expression features of the fairy tale genre and storytelling tradition within the oral tradition of Khorezm folklore. The study covers the classification of folklore genres, the relationship of fairy tales with other narrative types, their level of artistic expression, functional characteristics, and the criteria of division based on ritual performance. The paper also analyzes the primary classification approaches and scholarly views proposed by Uzbek researchers in this field.

Keywords: fairy tale, oral folk tradition, genre classification, epic genre, ritual folklore, performance, artistry.

The oral tradition of the Khorezm people represents a complex cultural layer that has embodied the people's aesthetic views, moral values, and religious and social life over the centuries.

In particular, the fairy tale genre is one of the central components of this tradition. It has been widely spread among Turkic peoples and has developed into a rich system of forms and meanings among the Uzbeks.

This article aims to explore the fairy tale genre and the tradition of storytelling among Uzbek Turks, focusing on the genre's place within the folklore system and its socio-cultural functions.

Classification of Folklore Genres and the Place of the Fairy Tale

Scholars such as T. Mirzayev, A. Safarov, and B. Sarimsoqov have classified the genres of Uzbek folklore into epic, lyrical, dramatic, and special groups.

Fairy tales are recognized as part of the epic genre, serving as a means of narrating events objectively. K. Imomov, on the other hand, evaluates fairy tales based on their degree of artistic expression and on aesthetic-functional criteria [1,2,3].

The fairy tale genre—especially in its form developed in the Khorezm region—has been extensively studied as one of the principal genres of Uzbek folklore.

Khorezm fairy tales are rich and diverse in terms of themes, characters, and motifs, and they reflect a complex performance tradition that is based on time, place, audience, and narrator.

According to folklorist B. Sarimsoqov, fairy tales and epics were originally performed within a ritual context, but over time they acquired independent forms of performance [4,5]. Sarimsoqov suggests classifying fairy tales based on the time and setting of their performance.

In his view, genres can be divided into those that are ritual-bound and those that are independent.

Although fairy tales were initially embedded in ritual contexts, today they have become independent forms of creative expression within the broader framework of popular culture.

In Uzbek, the classification of literary genres is based on the concepts of *tur* (type), *janr* (genre), and *janriy xilma-xillik* (generic diversity). Within the fairy tale genre, several sub-genres exist—such as magical tales, animal tales, and household tales, among others. These sub-categories are classified based on their plot structures, character types, and functions.

K. Imomov includes fairy tales among highly artistic genres and groups them—along with anecdotes (*naql*), humorous stories (*latifa*), and boastful narratives (*lof*)—into a second category.

These genres are considered important tools for imparting aesthetic pleasure, moral education, and ethical norms.

Meanwhile, B. Sarimsoqov developed a classification system rooted in ritual folklore. He emphasized the relationship between genres and ritual practices in social life, highlighting their variability and their development in response to the needs of society [6,7,8].

Conclusion. The fairy tale genre constitutes the core of oral folk literature and serves as an essential form that reflects the cultural consciousness, historical experience, and aesthetic worldview of the Uzbek people.

Its ritual origins, genre variations, performance system, and interrelations with other genres hold a deep and enduring place in the cultural and national memory.

Through the classificatory approaches of scholars such as Imomov and Sarimsoqov, theoretical foundations have been established to understand the functional and artistic characteristics of the fairy tale genre.

Studying fairy tales in today's socio-cultural context provides a deeper understanding of their continuing role and relevance in modern life.

REFERENCES:

1. Mirzayev, T. (1980). Folklore Genres. In Uzbek Oral Poetic Creativity (pp.71-73). Tashkent: O'qituvchi.
2. Safarov, A., & Mirzayev, T. (1990). The Genre System of Uzbek Folklore. In Uzbek Oral Poetic Creativity (pp. 84-90). Tashkent: O'qituvchi.
3. Sarimsoqov, B. (1988). The Genre Composition of Uzbek Folklore. In Essays on Uzbek Folklore (pp.64-85). Tashkent: Fan.
4. Sulaymon, I. (1980). Literary Theory. Tashkent: O'qituvchi.
5. Sarimsoqov, B. (1986). Uzbek Ritual Folklore (pp.66). Tashkent: Fan.
6. Jo'rayev, M. (2008). Uzbek Seasonal Ritual Folklore. Tashkent: Fan.
7. Imomov, K. (1981). Uzbek Folk Prose. Tashkent: Fan.
8. Imomov, K. (2008). Poetics of Uzbek Folk Prose. Tashkent: Fan.