



METHODOLOGY FOR TEACHING FAIRY TALES AT SCHOOL

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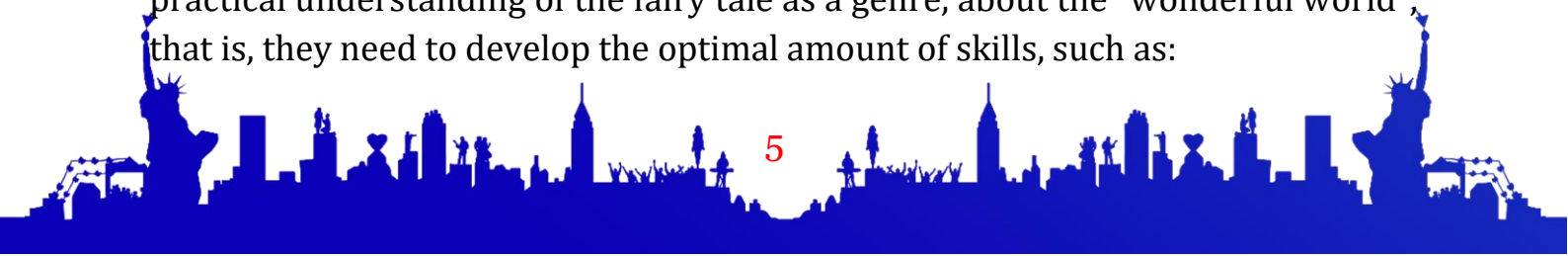
ANNOTATION

It is voluminous, meaningful and specifically designed. The concept of “volume” includes the number of signs and parts, the concept of “form” includes complicated and uncomplicated composition, connected and unrelated to folklore tradition, narrative, poetic, dramatic. The concept of “content” includes the following features: the specificity of fiction; character characteristics; characteristics of the living space and time of this world, the subject of the plot. These features are important not only from the point of view of artistic features, but also from a psychological and pedagogical point of view. They help to better understand and describe the “fairy-tale world”. The “wonderful world” is an objective, virtually unlimited, meaningful world created by a wonderful principle of organizing material.

Key words: *Leonova T.G, Lupanova I.P, Sipovsky V.V, literary fairy tale, folklore, essay, literature, fairy-tale characters, pedagogical, psychological, narrative, poetic, dramatic*

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When reading a fairy tale with a “wonderful world,” you can organize an independent search for students, conducted under the guidance of a teacher. In the process of reading and searching, students must generalize and deepen their practical understanding of the fairy tale as a genre, about the “wonderful world”, that is, they need to develop the optimal amount of skills, such as:





1. The ability to see the specific beginning of a fairy tale - the beginning and a happy ending for good heroes;
2. The ability to determine the fairy-tale place and time of action;
3. The ability, when working with text, to find a turning point in the development of action, which makes it possible to trace changes in the characters;
4. The ability to give a basic assessment of the characters' behavior;
5. The ability to find and name magical objects and magical creatures, determine their place and role in the development of the plot, the function of good or evil in relation to the characters.

To develop these skills, reading a fairy tale with a “wonderful world” must be organized so that children from the beginning to the end of the work are in a state of search, read the fairy tale paragraph by paragraph, and comprehend the fairy tale action and the actions of the characters according to the “plot milestones.”

Before reading a fairy tale, aim students at its primary perception, interest them, then they will listen with great attention and interest. [2, p. 4-9]

Much of the initial perception depends on the teacher. Somewhere you need to change the intonation of your voice, your facial expressions, and pause. After getting acquainted with fairy tales, you can give the task to draw a memorable episode to see what attracted the children's attention.

Taking into account the specifics of the “wonderful world” helps the teacher develop the necessary skills and influence the emotional and moral sphere of the child.

Literary tale in modern school. The study of literary fairy tales in modern Russian schools is represented mainly by turning to the works of M.E. Saltykova - Shchedrin. On average, from three to five lessons are allocated for working with the works of this author in various programs, during which such tales as “The Wild Landowner”, “The Tale of How One Man Fed Two Generals”, “The Wise Minnow” are discussed; In the program for these works, the authors suggest addressing the following questions:

- folk tale elements in the narrative
- satire on the social and moral evils of society
- condemnation of the obedience of the people

Also, in the G.I. Belenky and Yu.I. Bald is an appeal to A. de Saint-Exupery's fairy tale “The Little Prince”, in a work with which students are given the





opportunity to reflect on the concepts of “adulthood” and “childhood” as criteria of humanity. [3, p. 142]

In the program edited by V.Ya. Korovina provides for the study of the fairy tale “The Black Hen, or the Underground Inhabitants” by Anthony Pogorelsky, within the framework of which the moral dilemma of the protagonist, who disobeyed the hen and lost the trust of the fairy-tale characters, is considered.

“The Black Hen, or Underground Inhabitants” - a magical story - a fairy tale for children, written by Antony Pogorelsky in 1829 - was the first classic work of children's literature in Russian.

The author composed this fairy tale for his nephew, Alexei Tolstoy, to whose upbringing he paid a lot of attention. The hero's name coincides with both the real name of the author (Alexey Alekseevich Perovsky) and the name of his nephew. In the fairy tale, as many researchers note, autobiographical motives can be traced, since in childhood the writer, like his hero, was placed for a short time in a closed boarding house, from which he escaped, unable to bear the separation from home.

There is still debate about this event in the writer's life. There are only two short testimonies about his stay in the St. Petersburg boarding house, one of which belongs to Count F.P. Litka, a pupil of the same boarding school, who, however, spent the years at Meyer's boarding house from 1803 to 1809, when Alexey Perovsky had already left the boarding house. Nevertheless, Litke's testimony is supported and supplemented in a short essay about Pogorelsky, based on the stories of the writer's nephew N.M. Buda-Zhemchuzhnikova. [4, p. 120]

The publication of "The Black Hen" in 1829 was met with positive reviews from the press, although it did not become as noticeable as the appearance of "Lafert's Poppy Flower". But after the death of the author, “The Black Hen” eventually became the most famous work of Anthony Pogorelsky and ensured the immortality of his name. [4, p. 120]

According to M. Turyan, “The Black Hen” is the fruit of a synthesis of two topoi: folklore and mythological” (M. Turyan, p. 220). However, this point of view is incomplete, since in this fairy tale there is a third component - literary, originating in German romanticism, and more specifically, in the work of E. T. A. Hoffmann. His influence, as we have already noted, is felt in other works of Pogorelsky, but the manifestation of Hoffmann's traditions is especially noticeable in the fairy tale “The Black Hen or the Underground Inhabitants ”.





The plot of the fairy tale, like Hoffmann's fairy tales, for example, "The Nutcracker", has two narrative lines - real and fairy-tale-fantastic, the combination of which determines the plot of the work.

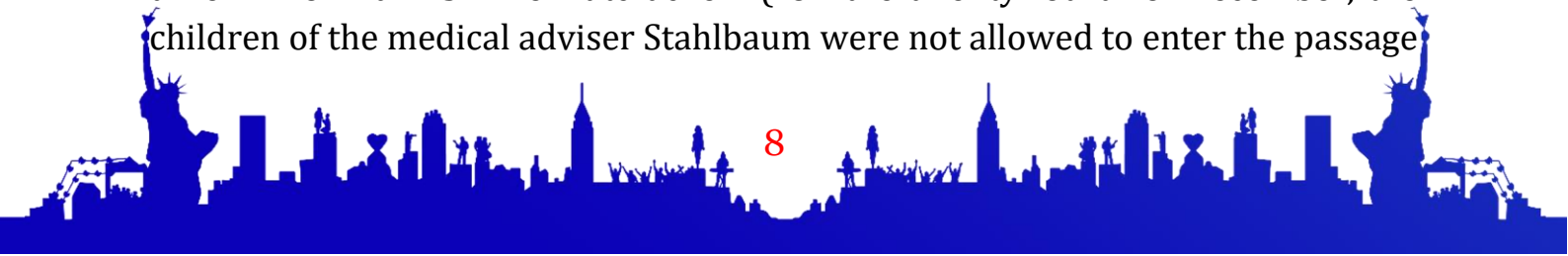
The main character of the fairy tale is Alyosha, a boy of 9-10 years old, studying in a boys' boarding school, far from home. The events of the fairy tale take place during the Christmas holidays, as in Hoffmann's fairy tale "The Nutcracker and the Mouse King". Both Hoffman and Pogorelsky proceed from the expectation of a reader familiar with the traditions of celebrating Christmas and with the expectation of magic and miracles that is associated with these traditions and lives in the reader's memory from childhood.

The fabulous begins to happen to Alyosha after he sacrifices the most precious thing he has (a gold imperial, a gift from his grandmother) to save an ordinary black chicken that the cook wanted to catch for the holiday table. In gratitude for his salvation, Chernushka reveals to the boy a wonderful underground world.

In Pogorelsky, the transition to magic and miracles is carried out through a detailed description of everyday life. This gives us the right to talk about a direct connection with the works of Hoffmann. After all, behind this lies the idea of two worlds, which originates in the traditions of German romanticism and lies at the heart of this tale, as well as other works of Pogorelsky.

One world of "The Black Hen" is St. Petersburg at the end of the 18th century, which is described in extreme detail in order to exclude any thought about its fabulous nature: before us is the fashion, decoration and furnishings of that time (the time of action is indicated with approximate accuracy): "At that time "Our St. Petersburg was already famous throughout Europe for its beauty, although it was still far from being what it is now. Then there were no cheerful shady alleys on the avenues of Vasilievsky Island: wooden stages, often knocked together from rotten boards, took the place of today's beautiful sidewalks." [5, p. 174]

The second world is a fairy-tale world into which Alyosha finds himself after saving Chernushka. Thanks to this combination of two principles, the author builds a spatial picture of the world, outlines the chronological and topographical contours of the plot in concrete historical, and not in conventionally fairy-tale time and space ("Forty years ago.", i.e. approximately 90s XVIII century), which is extremely similar to the concreteness of space and time in Hoffmann's "The Nutcracker" ("On the twenty-fourth of December, the children of the medical adviser Stahlbaum were not allowed to enter the passage





room all day, and they were not allowed into the living room adjacent to it at all. In the bedroom, huddled close to each other, Fritz and Marie sat in the corner.").

In the fairy-tale world of "The Black Chicken" there are talking animals, animated armor and underground inhabitants who ask Alyosha not to tell anyone about them, as in this case something terrible will happen.

This is how the motif of the fragility and instability of everything that is hidden in a child's worldview arises, where the worst thing you can do is share the secret with adults.

Even when Alyosha reveals to the adults the secret of the underground inhabitants, no one believes him. The same thing happens in The Nutcracker. Nobody believes Marie when she talks about the war between mice and toys, because, as any child knows, magic does not happen for everyone, hidden from prying eyes and, first of all, from the eyes of reasonable adults. [1, p. 142]

The main idea of Pogorelsky's tale is a person's responsibility for his actions. Alyosha reveals the secret entrusted to him, and although no one believed him, the punishment follows immediately - the boy loses the ability given to him by the underground king, and Chernushka and all the underground inhabitants are forced to leave the place in which they spent more than one century.

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