

SOME REFLECTIONS ON THE EVOLUTION OF THE FABLE GENRE

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Annotation: This article provides scientific and theoretical analyses of the traditions of storytelling and the ethnic characteristics of world storytelling.

Keywords: Image, allegory, type, figurative meaning, animation, personification, diagnosis, invocation, metaphor, transfer, and so on.

Everything that has survived from ancient times and serves as a basis for reconstructing the history of the past—whether it be inscriptions on stone and other monuments, written testimonies of antiquity, buildings, or tools of labor—constitutes a source for the study of antiquity, including written sources.

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The fable is a lyrical-epic genre, rich in lessons and moral teachings. It reflects problematic situations between society and individuals through symbolic and figurative imagery. It is characterized by the generalization of goals and ideas, based on a microcosm of reality.

“Fable” is an Arabic word meaning “example” or “model.” A fable is a short story, originally part of oral folk creativity, written in either verse or prose form. It is based on dynamic symbolic and figurative images presented in a satirical and humorous manner, often carrying an educational or moral message.

The closeness of this genre to folk poetic creativity is evident from the fact that it was initially created by the wise people and later refined by writers, including Aesop. The fable genre was further developed by Babrius in the 2nd century, by Phaedrus in Rome (1st century CE), and Avianus (4th century). Significant contributions to the evolution of the fable were also made by the French fabulist La Fontaine (17th century), the Russian fabulist Ivan Krylov, the Danish fabulist Holberg (18th century), and the German fabulist Lessing (19th century).

Alongside the development of the fable in Western literature, it also evolved within the literatures of the peoples of Central Asia, where prominent examples of fables appeared in the works of classical writers. In particular, significant contributions were made by renowned Uzbek and Tajik authors such as Alisher Navoi, Abdurahman Jami, Nasir Khusraw, Ubayd Zakani, Amiri, Yaqi, Saydon Nasafi, Mushfiqi, and Gulkhani. Similar contributions were also made by Kazakh and Kyrgyz intellectuals such as Ibray Altynsarin, Abai Qunanbaiuly, and Dugalak Molda.

It has been suggested that, while continuing the traditions of oral folk creativity and ancient fables, these authors creatively developed the genre, imbuing their fables with a national character, new content, and new ideological directions, all while absorbing the spirit of their respective eras. It is also noted that the fable has become an "international genre" of artistic literature. These ideas were highlighted in the research of Khalmatov.

Following this logic, if Aesop is recognized as the father of the world fable, then Elbek is considered the founder of the fable tradition in Uzbek literature. A poet and educator with a deep understanding of children's psychology, Elbek made a tremendous contribution to the formation and development of Uzbek children's literature. He created dozens of children's poems, collections of fables, and epics, all rooted in the tradition of oral folk creativity.

As rightly noted by the prominent literary critic, linguist, writer, and educator Ashurali Zakhiri: "Poet Elbek was a great artist who extensively utilized the accessible and expressive power of the vernacular in adapting and transmitting oral literature. El created the genre of the fable within children's literature."

Professor Abdurahmon Saadi also emphasizes this point: "It was Elbek who initiated fable writing—not through translation, but through the creation of original fables. No one else was seen on this path before him."

Elbek and Mubarak had a son in 1922, whom they named Ulugbek with great hope. Ulugbek's youth peaked during the 1930s and 1940s. As the child of a "public enemy," he spent the years of World War II on the labor front in the Ivanovo region of Russia. Despite facing surveillance and harassment, he managed to complete his education and even became a teacher.

I had a close relationship with Ulugbek aka Elbekov as a relative. In the early years of independence, together with Sunnat Ahmedov, we prepared a show dedicated to the Shermukhamedov family. I suggested featuring Ulugbek's brother. He told the television audience about his parents, Elbek and Mubarak, as well as about his uncles Mirmulla, Mirmukhsin, and Mirmuslim Shermukhamedov—remarkable stories about whom few people know.

Ulugbek Elbekov passed away in 2006 at the age of 84 (scientist, U.S.). This information is from a personal conversation with Amonov, at the Bukhara State Pedagogical Institute.

The outstanding educator, poet, writer, and folklorist Mashrik Yunusov—at the time when Elbek's creative work was flourishing—was caught up by the terrible repressive machinery on

August 13, 1937, and sent to Komi. Elbek bid farewell to life in 1942, succumbing to pneumonia in one of the camps in Kolyma, Magadan, the most remote and cold region of the former Soviet state.

Independence and sovereignty restored his spirit and his immortal works to his native people. In the center of the Bostanlyk district of Gazalkent, where he was born and raised, a complex called "Elbek Park" was established, and a majestic monument to him was erected. A collection of the poet's fables titled "*Pear*" was published, and in 1999, on the 100th anniversary of the author's birth, "*Selected Works*" were released, featuring his best pieces.

Elbek's early collection of fables in "*Pear*" is notable for being created for children, aimed at teaching them about good and evil, fostering morality and wisdom. The collection includes 17 poems, which in spirit are fables and are titled as follows:

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"One or Two Words," "What Kind of Wolf," "The World of the Weak," "The Advice of the Mice," "The Tailless Monkey," "The Monkey's Bunch," "Demonic Fire," "The Old Woman with the Old Man," "Who is the Deceiver," "The Old Woman's Chickens," "Two Foxes," "The Dog's Fellowship," "The Frog and the Crow," "The Wolf and the Shepherd Dog," "The Judge and the Sailor," "The Conscious Donkey," and "The Mouse Maiden's Message."

Among them, the fables "The World of the Weak," "The Advice of the Mice," "The Monkey's Stake," "Demonic Fire," "The Old Woman with the Old Man," and "The Wolf and the Shepherd Dog" from the collection *Armugon*, as well as *Momaguldurak* and *Elbek*, collected and published by Haydarali Uzunov, are not found in other books. These fables were first transcribed from Arabic script to our current Latin-based alphabet by our teacher Ulugmurad Sultanovich Amonov (PhD, Associate Professor, Bukhara State University) in the book *Elbek. Pear Flame*, which was published in 2017.

A significant portion of Elbek's artistic legacy consists of works dedicated to children. While teaching at schools, educational institutions, and technical colleges, he created works worthy of centuries, addressing all his students and pupils.

Fables entered Uzbek literature primarily under the influence of Russian literature, finding harmony and progress. The Jadid enlighteners pursued various goals, including the continuation of the fable tradition:

1. Based on the characteristics of the fable genre, exposing certain political processes in society or public officials through allegorical images;
2. The formation of the younger generation's thinking through the use of fables within the educational system;
3. The study of language through the translation of Russian fables as a related language.

M. Khudoykulov is a writer who made a significant contribution to the Uzbek fable tradition. First and foremost, he worked on I.A. Krylov's *Fables* (collector and translator, 1980), p. It is remarkable that Mikhalkov attracted the attention of readers by studying the works *Fables* (collector and translator, 1974) and *Roads* (collector and author of the preface, 1984). Khudoykulov's story served as a foundation for readers to become acquainted with and study the world classical fable. Therefore, it can be confidently stated that Khudoykulov's experience in writing fables is connected with the creativity of great fabulists.

He continues to create in various directions within the fable genre. The themes are diverse, the imagery unique, and the humor and satire sharp. Fables that equally engage both large and small audiences have always been at the center of attention. In his work, one can find fables written in styles such as dwarf fable, lyrical fable, feuilleton fable, and epigrammatic fable. This speaks to the broad possibilities of the fable genre. M. Khudoykulov, with light humor and sharp satire, chastised events or people he wished to criticize.

A special place in Uzbek fable literature belongs to another creator, Y. The fables about victims do not duplicate each other in theme and idea, just as the images are created perfectly. Although, like other fables, he repeatedly refers to traditional images, the images he chooses do not tire the reader. For example, the image of the wolf is depicted in his fables in various forms and serves to reveal symbolism. Usually, the image of the wolf in the works of other fabulists is portrayed as tyrannical, cruel, and barbaric. Y. once again enriched this traditional image with new qualities.

He also made a significant contribution to elevating the value of this genre as a writer working in various directions within Uzbek fables. In particular, the *masalshchik* (fabulist) sometimes turns to the novella, sometimes to the epigrammatic fable, sometimes to the quatrain fable and satirical pamphlet, and sometimes to the continent fable, which is confirmed by the prolific nature of this creator and his striving for the perfect expression of the fable.

In conclusion, it is worth noting that creators skillfully wielding the pencil in the fable genre, first and foremost firmly holding the torch of justice, warned society and individuals about the consequences of negative vices and bad behavior. To this day, fables boldly fulfill their purpose.

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