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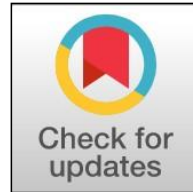
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PECULIARITIES AND DIFFERENCES OF FRENCH, UZBEK AND RUSSIAN FABLES: IDEOLOGY AND IMAGE ANALYSIS

Ganiev Fazliddin

Bukhara State University

Annotation. The article provides a comparative analysis of Krylov's tales and their sources in the work of J. de La Fonten. "Zarbulmasal", a collection of popular Uzbek proverbs and fables, will also be analyzed to analyze the differences between cultures. Krylov's understanding of the French poet's legacy is studied in two ways: structurally and historically. It shows, firstly, how the plots of La Fonten have changed in Krylov's work, and secondly, how Krylov's approach to the interpretation of La Fonten has changed over time. As a result of these analyzes, we can see that the importance of cultural boundaries disappears in the development of the genre of educational and pedagogical fables.

This article analyzes the content of fables related to the literature of different nations and examines the peculiarities and contradictions in their ideology. Honesty, generosity, helpfulness, the inevitable punishment of a liar is emphasized in every analyzed example. It can be concluded that it is the leading idea in the fables, as a characteristic peculiar to all mankind, which does not always choose a nation or people.

Key words.

Introduction. A fable is a short story of a figurative nature, written in prose or poetry. Its protagonists are various animals, objects, and are used figuratively. The images chosen in the fable are given as a reference to the various characteristics of human behavior. The point of the fable is that it is entirely educational. Introducing fables and developing reading skills is one of the most important and responsible tasks for a child's upbringing. Fables can be used to introduce children to the world of their emotions and thoughts. The fable has a great influence on the development of the child's mind, curiosity and helps to enrich their imagination.

The fable is very widely used in world literature on the basis of a single template of educational significance. The study of the originality and cultural origins of French, Uzbek and Russian short stories is important in introducing children to foreign literature.

Methods. Throughout his career, Krylov refers to the literary heritage of J. de La Fontaine. According to Lobanov, at the age of 14 Krylov translated one of Lafontaine's fairy tales (the translation has not been preserved).¹ The literary fame of the fabulist Krylov begins with the imitation of La Fontaine. These are "The Chosen Bride," "The Oak and the Reed," "The Old Man and the Three Boys," Krylov's first tales, published in the 19th century: the author presents them to I. I.

¹ Лобанов М.Е. Жизнь и сочинения И.А. Крылова // Сын Отечества. 1847. № 1. С. 4.

Dmitriev², then they were published in 1806 in the January and February of the journal *Moscow Spectators*.

In Gulkhani's fable "The Monkey and the Najjar", he glorified the craft and the people of the craft, and through the part of the monkey he expressed the idea that you should never laugh at what you can't do, and that you shouldn't blindly imitate someone. Najjar, on the other hand, is described as a very intelligent and ambitious craftsman. She prioritizes social and useful work. While Gulkhani describes Najjar and his hard work, his carpentry skills, with great love, even the monkey looks at the work with love, promoting the idea that he is envious of his craft and the owner of the craft. This fable can be seen in Aesop's fable of "The eagle, the magpie and the shepherd." The hard life, lawlessness and helplessness of the working people, in a word, the tragic fate of the "The Camel and the Calf" are presented in a unique artistic way. According to the poet, the camel is a figurative image of the oppressed, the captive, the involuntary, the hard worker, and the slave laborer. The calf is a symbol of hard-working children who could not get enough of their mother's milk, lived a hard life, lived in hunger and poverty. In particular, in the story "The Turtle and the Scorpion" the author reveals the injustice of society, the image of evil, ungrateful people. In this fable of the author, two contradictory and contradictory images are presented: The tortoise is a symbol of a smart, intelligent, well-traveled, experienced, honest, loyal and dear friend. When his companion learns that the scorpion cannot cross the water, he helps him. But when you hear the answer, "Don't you know, the scorpion's aim is to stab your friend in the chest, in the enemy's back," he kills the scorpion. Through this fable, Gulkhani urges not to be friends and associates with people like Scorpions, and not to entrust oneself and one's destiny and life to such people.

Similar ideas can be seen in the ideology in the fable of the mouse and the scorpion. Only in Krylov's "The Lion and the Mouse" does the plot develop in the opposite direction to that of La Fontaine. La Fontaine tells the story of the Lion and the Rat ("Le Lion et le Rat") about how a lion hunts a rat after Aesop³, but the rat begs for mercy and the Lion lets him go. The lion is then caught, but the rat bites the rope and saves it. In Krylov's interpretation, however, the story is told differently: the mouse asks the lion for permission to sit next to him, but he refuses and chases him away; the lion tries to escape when he is trapped, but in vain. Only then does the mouse remember that it can help him. It can be seen that ethical norms and characters are also changing in 3 different fables. La Fontaine describes two morals in this tale that focus on the images of two characters: the first, in the beginning, is to help everyone, because even the weakest can ask for help (the same moral of Aesop); the latter, in the end, patience and time can do more than power and anger (there is no such idea in the ancient Greek fable). Krylov destroys the second morality and changes the first,

² Вацуро В.Э. И.И. Дмитриев в литературных полемиках начала XIX века // XVIII век. Сб. 16: Итоги и проблемы изучения русской литературы XVIII века. Л., 1989. С. 162 сл.

³ https://books.google.co.uz/books/about/The_fables. Bewick T. The fables of Æsop, and others, with designs on wood.

putting it at the end of the tale, expressing it in a Russian proverb: "People do not say in vain: / Do not spit in the well, it helps, you can drink water"⁴. And because of this ethic, as well as the new plot, the meaning turns out to be different. If Aesop and Lafontaine call for good in this tale, Krylov teaches not to do evil. Gulkhani says the punishment for evil is inevitable.

Results. The transformation of images in the works of Krylov and La Fonten is very clear. however, Gulkhani's "Zarbulmasal" repeats a similar ideology in a way that does not resemble traditional fable images. "The protagonists of "Zarbulmasal" use a lot of proverbs in their speeches. Rather, they speak through proverbs. At the same time, they tell each other different fables and stories. The book tells the story of two Owls: "Butterfly" and "Owl". These two couples will ruin the country under the pretext of marriage. The author reveals the ideological content of the work through the fables and stories told to each other by Korkush, Hudhud, Kulonkirsultan, Shoranul, Malik Shah and Kordon"⁵. The importance of La Fontaine in Krylov's work is discussed by V. A. Zhukovsky in his review of the collection of Ivan Krylov's Tales, which was later republished under the title Krylov's Tales and Tales. In this article, the fabulist's creativity is highly praised. In the collection analyzed by Zhukovsky, the connection between most of the texts and the fables of La Fontaine is clearly felt. For this reason, Zhukovsky first speaks of Krylov's mastery of translation, and then describes it in words that Zhukovsky himself repeatedly uses in his work: "In prose the translator is a slave, in poetry the translator is a rival"⁶. Over time, changes in Krylov's work became apparent: "most of his tales were original, and translations and imitations made up only a small part of his legacy in the genre"⁷.

Discussion From the above, it is clear that the adoption of Lafontaine's legacy in Krylov's work has different structural and content aspects, the proportions of which change over time. The range of these forms ranges from showing the text close to the original, radically revising it, and creating a new plot based on the motifs raised in the model. Often Krylov adds a new meaning to the traditional plot. Initially, in the 18th century, Krylov created many fairy tales based on the plots of La Fontaine, but in most cases retained the compositional and semantic basis of the source. In the future, Krylov will rarely refer to the works of the French poet. In the 1820s and 1830s, Krylov considered La Fontaine's stories to be material for a radical revision and revision. "The transition to a new model of adoption of classical French patterns can be explained by the strengthening of Krylov's literary prestige, but most importantly, the change in the literary context, where the idea of competition with the past is in demand. novelty Krylov's work coincides with a period of change in

⁴ John L. Chamberlain, "Notes on Russian influences on the 19th century French novel," *Modern language journal*. XXXIII (1949), -p. 243.

⁵ Shodiev E. Gulxaniy biografiyasiga doir mulohazalar. O'zbek tili va adabiyoti // 1987, I. -p. 1.

⁶ Жуковский В.А. Басни Ивана Крылова // Вестник Европы. 1809. Ч. 45. № 9. С. 51.

⁷ Плетнев П.А. Жизнь и сочинения Ивана Андреевича Крылова // Крылов И.А. Полное собрание сочинений, с биографию его, написанною П.А. Плетневым: [В 2 т.]. Т. I. Проза. СПб., 1847. С. L.

the history of Russian literature and with it a period of change”⁸. The Uzbek tradition of fables is unique, the repetition of images is rare, and the reader is always given the opportunity to draw his own conclusions. mainly Aesopian language was used and similarities with the Aesopian style are noticeable. However, the distinctive and resolute features of the Eastern upbringing are the distinctive feature of the Zarbulmasal.

Conclusion. As the founder of the fable genre, Aesop's fables still retain their significance with their vitality, their ability to clearly show people's virtues and shortcomings, their flaws and wrongdoings, and their spiritual example. Created thousands of years ago, these figurative stories have been translated into all the languages of the world and have become the basis for the success of the fable genre. Fables such as J. Lafontaine in France and I. Krylov in Russian literature reworked, creatively enriched, and developed Aesop's fables according to the characteristics of their time. inspired by them, they created new fables.

In the literature of the Ancient East, too, the practice of telling educational stories in various figurative languages, such as Panchatantra, Kalila, and Dimna, is one of the rare examples of ancient Indian literature. These works have also been translated into many languages of the world, which has led to the creation of new works in this area. The best examples of fables are also found in Uzbek literature. First of all, it should be noted that exemplary proverbs and sayings, such as Aesop's fables and proverbs, are a constant phenomenon in the life of the Uzbek people, in their daily lives, in their speeches. The issues and themes raised in the fables have common human characteristics. That is why the East, including Uzbek poets and writers, created special "Pandnoma" and "Odobnoma", which served as a separate textbook in our teaching system. The best examples of figurative stories are in the first epic of our great ancestor Alisher Navoi "Khamsa" "Hayrat ul-abror" (Astonishment of good people) and especially in this direction "Lison ut-tayr" (Language of birds). It should be noted that it occurs in the epic. At the same time, Muhammad Sharif Gulkhani, who lived in the late 18th and early 19th centuries, made a significant contribution to the development of proverbs in Uzbek literature with his work Zarbulmasal. In addition, by the twentieth century in the works of poets such as Abdulla Avloni, Hamza Hakimzoda Niyazi, Yamin Qurbon, Sami Abdukahhor, Mukhtor Khudoikulov, there are good examples of the fable genre.

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⁸ Trakhtenberg L.A. Ivan Krylov and Jean de La Fontaine: dynamics of reception. –p. 59.
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