



**A STRUCTURAL ANALYSIS OF INTRODUCTION AND PROLOGUE IN
BRITISH FAIRY TALES**

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A B S T R A C T	K E Y W O R D S
<p>The article examines the structure of the introduction and prologue found in British fairy tales and explores their characteristics. Traditional beginnings used in British fairy tales are analyzed and examples are given.</p>	<p>Folktale, prologue, introduction, fairy tale, beginning, plot, mono-plot, multi-plot, hero, magic.</p>

Introduction

English folk tales differ from other folk tales in that they do not have a complex structure. The most common fairy tales are one-plot tales (The lazy beauty and his Aunts, The Well at the Edge of the World), followed by two-plot tales ("Flaxen Ettin", "The Fish and the Ring"). Multi-plot is a feature not typical of English folk tales, and is rarely found in fairy tales ("Jack and the Beanstalk"). A number of English folktales have poetic introductions that carry over from Celtic epics. For example, the shepherd's song in "Malla Ettin" and the words of the giant in "Jack and the Beanstalk" are examples of this. The first of them is an ancient prophetic monologue, and the second is a simplified version of "freezing songs". Such songs are found in ancient Irish sagas.

The morphology of British fairy tales is moving away from traditional canons in many ways. For example, the loss of some pairs of functions, in particular, the pursuit and escape, the unfounded claim - the exposure of the "false hero", as well as the evolution of the hero, etc. The range of actions of the "Gift Giver" and "helpers" is reduced ("Flaxen Ettin", "Jack and the Beanstalk"), the heroes go on a journey without guiding companions ("The Lazy beauty and his Aunts", "Tom Tit Tot"). All this indicates that the role of magic is decreasing, which corresponds to the last period of the development of fairy tales.

In two-plot fairy tales, the development of events is connected by a simple connection ("Flaxen Ettin", "Jack and the Beanstalk"). Often, it is possible to see that the motifs are inverted. For example, the motif of "marriage" goes to the beginning of the fairy tale ("Arrogant Princess", "Tom Tit Tot"); the fight with the antagonist alternates with completing a difficult task ("Tom Tit Tot", "The Fish and the Ring"). Realistic features are added to the text of fairy tales: psychological motivation ("Jack and the Beanstalk"), rationalization of the interpretation in the formulas of the beginning ("The Well at the Edge of the World") and the ending ("The lazy beauty and his aunts").

It can be assumed that the changes mentioned above observed in fairy tales are due to the fact that they existed in oral form, the artistically weak episodes were replaced by more suitable ones related to the lifestyle, and the possession of episodes. As a result of such changes, realistic and artistic

elements took deep root in the fairy tale genre, which is later absorbed by literature. All these processes reflect the historical development of the fairy tale genre and determine the national identity of British magical tales at the same time.

It is known that the logical connection of events in fairy tales is expressed through the confrontation of the protagonist with the antagonist.

The events described in magical fairy tales take place on an imaginary, at the same time, majestic, serious, responsible, fantastic situation and the characters of the main hero are clearly and completely described. If the fairy tale is related to daily life, the reflected events acquire a vital, simple, comic meaning and determine the intelligent, entrepreneurial, cheerful mood of the main character [2, b. 114].

In fairy tales, the plot consists of different parts. The introduction is a separate part of the plot, and can be a perfect example of which is found in the repertoire of a professional storyteller. It comes before the beginning, and is not a constant element, it forms a traditional formula. In British fairy tales, as in other nations, the introduction refers to the symbolic meaning of the tale:

Once upon a time when pigs spoke rhyme
And monkeys chewed tobacco,
And hens took snuff to make them tough,
And ducks went quack, quack, quack, O! (The Magpie's Nest) [1]

There was once a king and a queen, as many a one has been; few have we seen, and as few may we see.

One winter's evening the sexton's wife was sitting by the fireside with her big black cat, Old Tom, on the other side, both half asleep and waiting for the master to come home.

Such types of introduction are distinguished by their elegant form and style, and its task is to increase the impact of the fairy tale, create an imaginary background, and attract attention to listening to the fairy tale.

Introduction is mainly used in magical, household fairy tales. It comes before, in the middle, or mixed with it.

The beginning has a traditional form and is mainly used to express the time and place where the event took place. The time when the event happened is expressed in the past tense. In the beginning, the profession and identity of the characters are mentioned:

Once upon a time there was a farmer and his wife who had one daughter (The Three Sillies) [1].

There once lived a king and a queen as many a one has been. They were long married and had no children; but at last a baby-boy came to the queen when the king was away in the far countries (Nix Nought Nothing) [1].

There was once a very learned man in the north-country who knew all the languages under the sun, and who was acquainted with all the mysteries of creation (The Master And His Pupil) [1].

The initial form is not structurally stable, but variable, indicating that the event took place in the "past tense":

Once upon a time...

Once on a time...

Once...

Once upon a time, and a very good time it was, though it was neither in my time nor in your time nor in any one else's time...

Once upon a time, and be sure 't was a long time ago...

One fine summer's day...

long years ago...

not long ago...

Last Sunday morning at six o'clock in the evening...

Long ago, in my grandmother's time...

Once in these parts, and not so long gone neither...

Once on a time and twice on a time, and all times together as ever I heard tell of...

Centuries of years ago, when almost all this part of the country was wilderness...

Once upon a time, when all big folks were wee ones and all lies were true...

Some beginnings point to a specific time, by which it is possible to determine the period which the tale belongs to:

Long before Arthur and the Knights of the Round Table

When good King Arthur reigned...

In the days of the great Prince Arthur...

In the reign of the famous King Edward III...

Before the days of William the Conqueror...

In the reign of King John...

In the old days when London Bridge was lined with shops from one end to the other, and salmon swam under the arches...

The beginning is not related to the events of the fairy tale plot, but mainly serves as a message.

The beginning sometimes tells about the place where the incident took place. This event may represent the origin of the fairy tale:

When good King Arthur reigned, there lived near the Land's End of England, in the county of Cornwall, a farmer who had one only son called Jack (Jack The Giant-Killer) [1]

In Bamborough Castle once lived a king who had a fair wife and two children, a son named Childe Wynd and a daughter named Margaret (The Laidly Worm of Spindleston Heugh) [1]

Once upon a time, there was a mighty baron in the North Countrie who was a great magician that knew everything that would come to pass (The Fish And The Ring) [1].

At Hilton Hall, long years ago, there lived a Brownie that was the contrariest Brownie you ever knew (The Cauld Lad of Hilton) [1].

In fairy tales without a beginning, the action begins with reality itself:

A lad named Jack was once so unhappy at home through his father's ill-treatment, that he made up his mind to run away and seek his fortune in the wide world (The Ass, The Table, And The Stick) [1].

Dame Goody was a nurse that looked after sick people, and minded babies. One night she was woke up at midnight, and when she went downstairs, she saw a strange squinny-eyed, little ugly old fellow, who asked her to come to his wife who was too ill to mind her baby (Fairy Ointment) [1].

A girl once went to the fair to hire herself for servant. At last a funny-looking old gentleman engaged her, and took her home to his house. When she got there, he told her that he had something to teach her, for that in his house he had his own names for things (Master Of All Masters) [1].

Studying the content and functional-pragmatic aspects of the opening formulas in fairy tales allows to develop a typology of traditional formulas.

The study of the specific features of the existence of folk tales in local traditions makes it possible to identify and explain the specific features that distinguish traditional fairy-tale formulas from the same elements of works in the fairy-tale genre of other ethnic cultures. The presence or absence of certain types of formulas, their structure and function depends on the cultural and historical conditions of the existence of the ethnic group and the genetic laws of the development of the fairy tale genre.

References

1. Jacobs, J. English Fairy Tales. – London: David Nutt, 1890.
2. Imomov K. O'zbek xalq nasri poetikasi. – Tashkent: "Fan", 2008, p.114.