

The Nature and Types of the Fable Genre

Ganiyev Fazliddin Zoyirovich

teacher of the Department of French Philology, Faculty of Foreign Languages, Bukhara State University

Abstract. *This article about the nature and types of the parable genre. The fable easily connects with other genres of literature, deepening their meaning. The fable develops logic and imaginative thinking, forms moral values and gives ideas about life.*

Key words: *fable, literature, genre, the imagination, moral values, development.*

Introduction

French literature occupies a central position in the intellectual and artistic development of all of Europe. Already in the 12th century it had advanced significance. The song about the national hero Roland captured the imagination of Italians, Scandinavians, British, and Germans. The ideal of special love, which required serving the lady with deeds of valor and nobility, having arisen among the troubadours and trouvères, produced a whole revolution in the German poetry of the Minnesingers; in Italy it formed the basis of the high philosophical Platonism of Guido Guinizelli, Dante and Petrarch. In the motley short story of the early Italian Renaissance, brought to perfection by Boccaccio, the teachers are the humorous authors of French fabliaux. In the 15th and 16th centuries, the verse romances of Pulci, Boiardo and Ariosto delighted the readers of the educated world, recounting the exploits of Roland; their stern hero chansons de geste had a number of adventures, sometimes heartfelt, sometimes fantastic, but these adventures were only a recreation of the main themes of the French knightly romances of the Arthurian cycle.

Medieval French literature shaped the poetry of Medieval Europe on the ruins of the ancient world. During the Renaissance, Italy secured a leading position in literature. French poets studied with Italian humanists. Enriched with new literary theories from Italy, drawing inspiration from Spanish poetry, French literature in the age of Louis XIV acquired those peculiar classical features that became the standard for the entire educated world. Even in Shakespeare's homeland, classical French theater was considered a model. In Russia, the best praise for playwrights was their comparison with Corneille and Racine. Enlightenment ideas of the 18th century, largely borrowed from England, easily spread throughout Europe.

Methods

Every event in the spiritual life of France acquired global significance. National identity was reflected in German poetry after the appearance of Rousseau. German Romanticism spread to Italy, Spain, Poland and Russia only after its recognition in France. Truth, realism Dickens and Thackeray, Gogol, Dostoevsky and Tolstoy arose without the participation of a French genius, and the dramatic techniques of Ibsen and Hauptmann are not based on the vicissitudes of the

French theater. The Belgian school of poetry also arose under the influence of English and German romantics.

A fable is folk wisdom, expressed in aphorisms and short instructive stories. The fable genre is timeless and is still in demand today. The authors N. Bologova, M. Nadzhemi, D. Davydov, who study the parable, note not only the features of this genre, but also how its development occurs over time. Interest in the fable does not wane, and each author, using the traditions of the genre, brings something new, acting as an innovator. The differences between the modern fable are also noted in that it lacks edification and instruction. It does not give a ready answer, but makes you think about the proposed topic. Unobtrusively, with humor and irony, he teaches a person “the great laws of life”, briefly but succinctly speaks about important processes in the life of man and nature.

The fable easily connects with other genres of literature, deepening their meaning. The fable develops logic and imaginative thinking, forms moral values and gives ideas about life.

The material of this work can be used in literature lessons, additional and elective classes, as it introduces the history of the development of the genre and contains elements of analysis of works.

A fable is a short narrative in which characters tell a story illustrating a moral lesson. The objective of the fable is to instruct and to entertain.

The fable belongs to the genre of the apologue, according to Jean de La Fontaine, like this last, it is precise. In a of his prefaces, “ is compound of two parts, including we can call the body, the other blade; the body is the fable; the soul, the morality. »

As a tale, the fable is the outcome of a wonderful imagination and do appeal to the reflection of the message transmitted by the author, sometimes of a manner implicit. In more to be funny, some texts from the fables allow the author to speak out on the morals of his century.

In France, Jean de La Fontaine made this genre literary very popular. At 17th century, his fables are very present in the French literary landscape, in the programs of schools, and since school primary until the university.

Organized in collection in reason of their brevity, the first fables appeared during Antiquity. Aesop, fabulist Greek of the 6th century BC wrote in prose the first fables, including the inspired Jean de La Fontaine in French and in other languages.

Finally, here is a painting summary of the big fabulists and of some of their works:

Author	Dates	Fables
Hesiod	8th century BC	Theogony / The Works and the Days
Aesop	Around 620 - around 564 BC	The Dog, the Rooster and the Fox / The Country Rat and the City Rat / The Man and the Satyr
Ovid	43 BC - 17 AD	THE Metamorphoses / Fastness
Phaedra	Around 14 BC - around 50 AD	The Frogs who ask for a King / The Deer nearby of a fountain / The Dog faithful
Jean de Capua	XIIIth century	Kalila wa Dimna

Author	Dates	Fables
Anthony Furetière	1619 - 1688	The Miller and the Rat / Of the Dog and his Master / Of the Two Escrevices
Jeans of There Fountain	1621 - 1695	The Cicada and the Ant / The Hare and the Tortoise / The Wolf and the Lamb / The Fox and the Stork / etc.
Charles Perrault	1628 - 1703	The Roosters and the Partridge / The Peacock and the Magpie / The Council of Rats
Fenelon	1651 - 1715	The Wolf and the Young Sheep / The Brave Hare / The Cat and the Rabbits
Jean-Pierre Claris de Florian	1755 - 1794	The Carp and the Carpillons / The Mole and the Rabbit / Pandora
Antoine-Vincent Arnault	1766 - 1834	The Eagle and the Capon / The Lizard and the Viper / The Sponges

Conclusion

The fable, generally, deals with the **animal** world (and it is then, as in *The Fox and the Stork*, a allegory where the animals speak and behave like humans), or elements of Nature (*The Oak and the Reed*) . It is through these prisms that the fable represents the microcosm human, where oppose envy and gratitude, vanity and humility , justice and injustice...

The fable teaches an art of living, certainly, but above all an art of surviving in a world made of cruelty (where "The reason of the strongest is always the best ", as La *Fontaine* tells us in *The Wolf and the Lamb*). Thus, *Animal Farm* (1945), by George Orwell, is a fable (in novel form).

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