

Techniques for Incorporating Folklore into a Literary Text

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Abstract

this article discusses the methods of including folklore in a literary text on the example of a folklore word in literature; folklore "blotches" in the literary text. As well as the lyrical situation in folklore and literature.

Keywords: folklore, literary text, interpretation, techniques, lyrical situation.

Folklore word in literature: "Inclusions of someone else's text" in "your text" can be stylistically active or neutral; in the first case, we are talking about quoting, in the second - about borrowing. In this respect, the terminological distinction proposed by G. Levinton is quite satisfactory: "Citation is such an inclusion" someone else's text" into "one's own text", which should modify the semantics of this text precisely due to associations with the source text (quoted text), as opposed to borrowing, which does not affect the semantics of the citing text. The degree of citation accuracy is not taken into account here. "

Between quoting in the narrow and precise sense of the word - word-for-word reproduction of the elements of "foreign text" - and purposeful deviation from the original source with its partial inclusion in the new text, i.e. quoting inaccurate - the difference is very significant, moreover, this inaccuracy itself is not of the same type. Here we observe, firstly, an allusion to a "foreign text" in its original form; secondly, the echo of another text in the form of a reproduction of someone else's phrasal, figurative or rhythmic-melodic construction; and, finally, thirdly, a deliberate change in the semantics of the "foreign text" to the opposite - while maintaining its characteristic external features. If we take into account all these circumstances, then, in addition to the quotation itself, the object of consideration will also be allusion, reminiscence and paraphrase. In the work devoted to the semantic mechanism of literary variability, I.P. Smirnov shows the logical admissibility of sixteen ways of quoting, each of which, in turn, is multifunctional.

It should be noted that citation can be primary - according to the primary source, and secondary, indirect; in some cases, the interpretation of this fact does not go beyond a narrow textual commentary (for example, a quotation not according to the original source), in others it acquires fundamental significance (paraphrase of paraphrase). We will touch on the issue of "interspersing" one text into another a little more and consider it only from a certain angle - as part of the general problem of the relationship between the two systems of verbal art, literature and folklore.

Folklore "blotches" in the literary text: Of special interest is the "interspersed" in the literary text of folklore speech. Here, "non-own" cannot be perceived as "foreign" in the full sense of the word; this kind of situation can rather be characterized as "general" ("ours") in "ours". In a certain sense, such quoting is less associative: the links due to the concept of authorship

disappear. Their absence is made up for by other parallels, largely specific to each type of citation.

The quotation itself can be introduced either at the plot level or at the extra-plot level. So, in Bunin's story "Tanka", the song "Zorenka" is not only reproduced, but is also the subject of the image, an integral part of the plot: the hero Pavel Antonych sings it, the narrator talks about it, this song suggests thoughts about life, opposed to the dreams of the hero. Very often songs, ditty melodies are used by the author to describe the situation, the characteristics of the characters, the mood.

Literary practice knows many examples that testify to the amazing multifunctionality of quotations of both the first and second varieties. Sometimes there is a deviation of the author from the folklore tradition: for example, in the analytical situation in folk tales there is no mention of any particular song - therefore, there is no song quotation. This is no longer a private, but a structural discrepancy. Any mention of musical works in the stories is specific and significant: these are, as a rule, works popular at a certain time and in a certain circle. For example, in the story "Tanka", Pavel Antonych plays the guitar first "Kachucha", then "Napoleon's Escape March", and then switches to "Zorenka". "Zorenka" is not only named and quoted, but the nature of its performance is also noted.

The line-citation of a folk song as a rhythmic and melodic unit turns out to be at the same time a separate independent line of the author's narration. The author, as it were, demonstrates the source chosen by him, as if he indicates that he is in the Russian folklore tradition. The inclusion of a song line in the story is one of the manifestations of the naturalness with which the experience of not only narrative, but also song genres entered Bunin's story.

The song line, as it were, separates the verbal quotation from the melody, which becomes an element of subtext. Traditional folklore does not know the division into poetry and prose - it makes a distinction between what is being told; but the song line, transferred, even with absolute accuracy, into the story, already due to such an environment, begins to sound not like a song. But the "alien" word does not absolutely obey the author's intonations in prose. The verbatim quote is far from being an exact repetition.

A folk song, unlike a fairy tale, should be quoted exactly, not without reason they say: "You can't throw out a word from a song." The obvious folklore "interspersed" contains - and, moreover, at various levels - a certain literary counterbalance; this is a direct appeal to folklore, implicitly fraught with a violation of folklore rules. Creating the appearance of strict adherence to the oral tradition, the author achieves this effect with the help of oral literature, unknown and literary in nature. If a literary work were quoted, the reader would have a desire to remember who is the author of the familiar lines. But a folk song is given, and the first, natural desire of the reader is to remember where he heard this song before and how it sounded. This interest in the circumstances of the existence of the cited folklore text directs the main stream of reader associations, causing the author to overlap times and distances, sounds and images so much needed.

A special kind of quotation is an epigraph, which by its very nature requires the exact reproduction of "someone else's word", and, by tradition, the epigraph contains a reference to the source. So, in Bunin's story "Thin Grass" there is a proverb: "Thin grass out of the field!" - placed in the epigraph. Its role in the structure of the narrative is extremely significant, folk wisdom precedes the narrative, pointing to the special significance of the "hidden" content.

Allusion. In A. Kwiatkowski's "Poetic Dictionary" we find the following definition: "Allusion (from the Latin *allusio* - a hint, a joke) is a stylistic device; the use of a common expression in speech or in a work of art as an allusion to a well-known fact, historical or every day."

Fame is a common property of folklore, and for allusion it serves as the most fertile material; preference, of course, is given to the most actively existing folklore genres - a song, a

proverb, a saying. The well-known "foreign text" is not given in full - the author prefers to hint at it, the allusion contributes to the creation of versatility, polyphony, polemic.

The presence of common plot and figurative moves in folklore, on the one hand, and variability, as a common property of folklore, on the other, sometimes allow the author to point not to any particular work, but to "quote" a whole folklore genre - a fairy tale, an epic, a song, or even folklore in general. For example, in Bunin's stories, the combinations "began to tell how it was," "everyone called it that in the village," "to grieve, to honor, there is nothing," "here and there," "how long you lay there - look," etc. (the story "Kastryuk") go back to folklore. Danek D., classifying literary quotations, in a similar case uses the term "quotations of structures, or quasisquare", because these are not empirical quotations from a particular work, but a reproduction of poetics, styles, artistic systems.

Allusion, either colliding or fusing two components - one's own and "alien" speech, sometimes acts as a kind of transformer, at the input of which there is one semantic "tension", and at the output - another. Thus, when functioning as a literary allusion of a popular folklore expression, a "well-known fact" turns out to be both the folklore text itself in its original form and the widely known conditions for its application.

Reminiscence (reminder) usually evokes in the reader's memory a familiar construction from another work of art. Sometimes "another context" is used in both terms - broad and narrow. In a broader sense, as a borrowing from folklore in general, folklore reminiscence, as it were, introduces a folk point of view into the assessment of what is happening. In a narrower sense, as an indication of a specific folklore genre with poetic means inherent only to it, it can acquire additional meaning depending also on how much the role that the borrowed text plays in a literary work diverges from its original folklore purpose, up to complete opposition - in travesty. Moreover, by its nature, travesty within one - folklore - system is something different than travesty based on the "turning out" of a folklore text in realistic literature. For example, lines from Bunin's story "To the End of the World": "... He is about to go to the grave, and he will never hear his native word again and will die in someone else's hut, and there will be no one to close his eyes. Before his death, he was torn from his family, from children and grandchildren ..." - reminds the reader of a folk song - meditation, which is usually a monologue with an intonational abundance of exclamations, sighs and the absence of a clear compositional scheme.

Paraphrase - as a semantic rethinking of the realities included in the folk saying, serves as one of the means of forming new aphorisms. The second life of a saying especially often begins in turbulent eras, and often it is the newly born aphorism that remains in the memory of posterity, while special searches are required to discover its predecessor.

"God will give a day, God will give food ..." - says the "usual" Averky from the story "Thin Grass" by Bunin. Like him saying: "There will be a day, there will be food." So, the inclusion of elements of a folklore text into a literary context usually turns out to be a very important, and sometimes key, ideological and artistic folklore in the integral system of a work.

Most often, folklore "inclusions" are not accompanied by author's comments or other indications of their original textual affiliation. If, moreover, a folklore saying is given in a transformed form, then the very fact of citation may go unnoticed, and its role in the formation of a work as an ideological and artistic unity may be unaccounted for.

Lyrical situation in folklore and literature: The interaction of folklore and literature is not only separate contacts; it is also the centuries-old existence of two artistic systems. Literature uses the experience of folklore as a whole, in all its varieties. And yet there is a folklore genre that plays a special role in the formation and enrichment of realism. This genre is a folk song, in relation to Russian literature, the so-called traditional lyric song. It was with the advent of the lyrical song that artistic fiction switched from the sphere of the unusual to the sphere of everyday human existence. V.Ya. Propp is convinced that the "variability, breadth and

freedom inherent in folk lyrics ensure the longevity of the song." The same properties determine the role of folk lyrics in the development of literature.

Folklore genres, in comparison with literature, refer to three successive stages of artistic thinking: in legend, what is depicted is perceived as "synthetic truth" (M.I. Steblin-Kamensky), in a fairy tale - as an obvious fiction that contradicts reality, in song - as a poetic reproduction of life. Naturally, the connections with literature for each of these genres became more and more complex and multifaceted.

If the level at which fairy-tale poetics reveals its greatest stability is function, then for a lyrical song this level is the situation (separation, choice of a groom, etc.). In the lyrical song, the variety of relationships between speech and event is revealed as an internal possibility of the genre. The lyrical song blurs the boundaries between what was and what can happen, between vision and performance. This is explained by the specific role of fiction in the song, and ultimately by the aesthetic relationship of the song to reality. Folklore lyrical songs reveal the inner world of a person, but they reveal it in their own way, not like in literary lyrics. The specificity of the lyrical essence of the folk song was accurately determined by N. G. Chernyshevsky. He wrote: "A folk song should be attached to the feelings of every person; otherwise it is not needed by a whole people, but is suitable only for a few individuals. Thus, the genre specificity of the Russian lyrical song, which was continuously present in the people's artistic consciousness, played the role of a constantly acting factor, a kind of catalyst in the process of becoming a literary form.

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