

## **The Originality of Russian Folklore in Modern Society**

**Davirova Vazira**

Teacher of the Department of the Russian language  
At the University of Tashkent for Applied Sciences

### **Abstract**

This article examines Russian folklore and discusses methodological issues on this material: traditional folklore studies, a new interpretation of traditional material and new studies of modern verbal art. The study of oral folk art is shifting to clarifying the specifics of other genres of Russian folk poetry, and the related topic of authenticity, to research in the field of urban folklore, problems of personal narrative and oral history, modern folklore.

**Keywords:** folklore, modern folklore, aesthetics, transformation, specificity.

Oral folk art - folklore - has been preserved for us by the books of V. I. Dahl, M. I. Mikhelson, A. N. Afanasyev, D. K. Zelenin, Yu. M. and B. M. Sokolov, V. P. Anikin, preserved and brought to us the tradition of oral performance, transmission "by word of mouth". In the fifties, while working as a school teacher, he compiled a dictionary for a 72-year-old mistress, with whom he lived. The dictionary consisted of 860 items, including proverbs, jokes and numerous terms from the field of saddlery (the hostess helped her father, the saddler, in childhood). The old woman had no more than 500 words left for everyday communication. Gorelov read the story "The Eagle and the Shell" (136 words) to his grandmother and her grandson and gave their retellings.

Grandma's story: "That's the way it was. I don't remember where, by the water itself, so there was this one ... as they said, but I forgot (hint) a sink, yes. Tuta was also a kite (an arbitrary replacement for the "eagle") ... Chi, how is it? OK. Well, how does he live? He eats, therefore, living creatures, fish, and what else. There was no fish at that time, but there was this one, I keep forgetting ... Well, yes, she was. If he saw her, then the kite - and to her. Yeah ... She had this (gesture with palms "open-close") - she wants to open, she wants - no. He can also fix (slam, close - I. G.) a kite, which means there (gesture), and she him - (gesture) Neither here nor there for that kite. He could not, therefore, weaken himself. And the mulberry water rose (in the text "tide" - I G.). The kite in the water is not a tenant. He breathed in the water. And she lives for herself."

Retelling of the grandson: A large shell sat on the sand. The big shell opened these...these...(hint) Yes, the doors. She sat and looked at the sea. What are the eyes of a shell? No eyes? How did she look then? Just lying down? Okay, let it lie ... She lies and lies. And on the big mountain there was a nest. An eagle with babies lived in the nest. The eagle is the king of birds. He is the strongest and bravest. He can defeat all the birds. Can the king of birds defeat the king of beasts too? No? Why? Well, okay .. The eagle wanted to eat a big shell ... But is it really eaten? Is she delicious? Did you eat? Okay, I'll tell you more. And I forgot further ... (hint) The eagle saw a large shell and says: "Now I will eat you!" And the big shell says: "No, don't eat it, I'll grab you with my paws!" And the eagle says: "I am not afraid of you, but the king of all birds!" How he rushed to the shell, how he grabbed it, how he ate it all! ... No, he didn't eat ... She pinched his paws. Then he broke free and flew away.

Grandmother's story is poorer, replete with errors, but ... it is truer and more beautiful. In traditional folklore studies, semi-literate native speakers of the Russian language were examined (this corresponded to the social tasks of studying folk verbal art), people who spent their childhood in a traditional team, doing traditional work, in the absence of radio and television, were examined. Today this social class does not exist. Television influences, dialectally has disappeared. Rural labor is not perceived as traditional labor, traditional culture. The religiosity passed down from the ancestors is gone.

Meanwhile, standard traditional studies are being carried out. For example, the book by O. V. Shikova contains children's, ritual folklore, incantations, choruses, carols, songs, laments, military songs, ballads, comic songs, wedding songs, ditties, city songs and romances, spiritual poems, religious chants, fairy tales. The set of genres is not finite. V. G. Bazanov went to the genres of peasant political eloquence, oral stories, gossip and rumors. The material collected annually during trips is pleasing - these are songs, and spiritual poems, and ditties, and household items, and the work of "naive writers" and memories of the old way of life. Stories about the ritual of plowing the village and celebrating the Tenth Friday, unique information on the funeral rite. Every year, students digitize the recorded texts; at the end of the year, a conference is held where the expedition members present the collected material.

The standard is the search for archaic folklore of the non-urban population when set to fiction, the collection of religious magical and ritual texts. Verbal folklore is gradually emancipated from the ritual-mythological context and begins to develop according to the laws of literature, which leads to the formation of the genre space of verbal folklore. Folklore studies turn out to be important not only and not so much for themselves, or even for linguistics and literary criticism. The main source of proverbs is the life of the people, traditions, way of life. These texts, as scientists say, are precedent, that is, they reflect archetypes that contain a colossal amount of knowledge, are constantly reproduced, and are a cultural heritage. "Homeland", "Nature", "Work", "Custom", "Family", "Culture", "Traditions", "Labor", "Man and Woman". Such is the spectrum of folklore themes.

Take, say, a ditty. Chastushka arose in the second half of the nineteenth century. This is due to the abolition of serfdom, greater mobility of the peasantry. Also, the emergence of this genre was influenced by the change in the pace of life associated with technological progress. Thus, ditty is one of the young genres of folklore. Chastushka vividly responds to what is happening, not without reason it was compared with a newspaper and radio. Ditties composed during the expeditions of the early 1920s have been preserved. and dedicated to the leaders Yu. M. Sokolov, A. N. Vershinsky and participants in the field work:

Mr. walks in a hat,

Collects songs;

He doesn't walk alone

A company of girls walks with him!

There is no doubt that folklore and lifestyle (ethnography) deserve a lively attitude and should be used in the education of schoolchildren and students, folklore and local history conferences draw young people into reflection on traditional culture, its pragmatics. There is no doubt that the attitude towards performers and keepers of folklore should change: these are not memory cards, not carriers of a relic culture that has gone down in history and waved goodbye, but interlocutors with a lively, accurate, bright word - a source of development of the language of a modern schoolchild and student.

A new approach to traditional material is demonstrated by the work of L. Olson and S. Adonieva. American and Russian researchers' study and interpret the personal histories of three generations of Russian women. The most significant areas of women's knowledge appeared in the stories of the women of the Russian village - the themes of courtship and marriage, the

melodrama of the song repertoire and the transgressiveness of ditties, magical and religious practices, intergenerational relationships of kinship and property, relationships with the dead.

The book is characterized by the wide use of modern methodological approaches, going beyond the folklore of the traditional paradigm “recording everything that the village sings and tells”, interaction with modern psychological, socio-anthropological and linguistic knowledge. S. Adonyeva specifically notes her dissatisfaction with the structural and typological analysis of folklore texts, which prompted her to look for other methods of analysis and allowed her to turn from a collector of folklore into an included observer.

The very approach to informants, whom the authors prefer to call interlocutors, is indicative. In the center of the book are people who use folklore for their own needs, and not “bearers of tradition”. According to the authors, this is the perception of a tradition in which a person himself participates. The interlocutors are not perceived as “memory cards”, “carriers of tradition”, which store folklore information for scientists.

Anthropological and gender studies, the study of subjectivity, discourse, narration, non-verbalism is involved - based on the works of I. Hoffmann, G. Garfinkel, A. Schutz, M. de Certeau, P. Bourdieu, M. Foucault, B. Malinovsky, L. Wittgenstein. J. Searl, D. Tannen, R. Schenck, and R. Abelson. The self-identity of the interlocutors and their affiliated identity, frames, plots and life scenarios are explored. Identity is understood by the authors as a network of meaningful relationships for a person with other people and groups. At the same time, different types of identity are possible: ethnic, gender, territorial, age, status. Each of them does not have an independent fixed existence, but is created through actions carried out in the context of everyday communications and for specific reasons. At the same time, it is hardly the first time that gender and age are considered as categories through which the picture of the world of peasants is organized, as key parameters of the social structure of the peasant community. It is known that the gender characteristics of folklore, with the exception of lamentations - the actual female genre of folklore - were not taken into account for a long time. Folklorists were not interested in specific keepers of common knowledge.

The authors emphasize that the word “worlds” in the title of the book is a tribute to socioconstructivism: “it is important for us to point out that people themselves create social worlds; in other words, the world in which a person lives is a social and cultural construct to which he contributes. We understand the world as a reality constantly created by social (including communicative) practices.” At the same time, with reference to E. Sapir, the authors note that the researcher has access to the objective world of meanings that is common to the researcher and the researched. Therefore, the authors paid special attention in field research and analysis to language, in particular to language barriers and communication gaps, which helped to better understand another culture.

It is significant that women of each age have their own forms of dominated knowledge (girls - fairy tales and lullabies, girls - wedding songs and lamentations, young women - household magic, charms and amulets, “bolshukhi” - mourning the dead and fairy tales). The authors consider the following folklore genres productive and vital for the interlocutors: songs, biographical narratives, legends and mythological stories, magical practices, religious rituals, family holidays, anniversaries and commemorations.

In the science of oral folk art, the genre varieties of the modern epic have not yet been defined and disclosed. Not every oral story is a work of verbal art. The tale is characterized by exaggeration, legendries with general truthfulness. A tale, a visit is a story about an old life. From ancient times, people in the Ural working environment talked about Razin and Pugachev, about the Germans and the Demidovs, about the mistress of Mednaya Gora and about the spirit of fire in miners' labor, about snakes and other fantastic animals that inhabited these places. Thus, the attention of current studies of folklore is shifting to the clarification of modern creative processes in the people, and the related topic of authenticity, to research in the field of urban folklore, the problems of personal narrative and oral history, modern folklore.

## REFERENCES

1. Bushev Alexander Borisovich. "Russian folklore in the modern multicultural world" Bulletin of the Buryat State University. Language. Literature. Culture, no. 2, 2018, pp. 90-96.
2. Goncharova A. V., Skakovskaya L. N. At the source. Folklore Traditions in the Russian Literature of the 1970s-1990s Tver: Publishing House of TVGU, 2001. 240 p.
3. Makhudjonovna A. M. On the Issues of the "Infernal Theme" In the Work of NV Gogol and P. Merimee //Central Asian Journal of Literature, Philosophy and Culture. – 2022. – T. 3. – №. 11. – P. 182-187.
4. Olson L., Adoneva S. The worlds of a Russian village woman. Tradition, transgression, compromise L. Olson, S. Adonieva. M.: NLO, 2016. 440 p.
5. Qayumov O. O 'ZBEK SHOMON MAROSIM FOLKLORIDA AFSUN //Oriental renaissance: Innovative, educational, natural and social sciences. – 2021. – T. 1. – №. 5. – C. 538-542.