

Concerning the Interrelations of the Genres of Folk Literature

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Abstract

In the following article, the types and their uniqueness are considered, on the example of Russian and Uzbek folklore. The world in folklore studies, the principle of researching the history of the formation of genres of folk art, national-ethnocultural characteristics and poetic evolution in the context of the genesis and typology of epic traditions has strengthened. The scientific conclusions drawn as a result of such comparative-typological studies allowed to prove that the national identity of folklore is one of the leading features of today's historical-folklore process. In particular, the new research carried out on the creation of a perfect classification of folk prose genres, including the identification of specific genre features of legends in Russian and Uzbek folklore, has significant scientific value.

Keywords: Russian and Uzbek folklore, comparative-typological studies, relations, evolution, folk art, poetic, genre.

In world folklore studies, there was a need to distinguish folklore works, in particular, small epic genres, to clarify the clear signs between them, to determine the pragmatic signs of folk prose. By the 1970s, Russian folklore identified and theoretically established the distinguishing features of the folk prose of fairy tales and educational genres (remember them: belief / disbelief in what is said, presence / absence of fantasy, aesthetic / non-aesthetic function). Also, signs were identified, according to which narrative genres and genre types were combined into systems - "fictional, fantastic + devoid of holiness, impure" (fairy tale) and "holy + ordinary, life" (educational genres). But since both fairy tales and educational genres are not unambiguous in terms of genre, both the stories that make up the system of fairy-tale genres and the educational genres require the selection of features that classify texts in the same system.

Each of the educational genres, in addition to common features, also has its own characteristics that distinguish the genre. However, at a certain stage of folklore research, the selection of these features caused certain difficulties, which led to terminological confusion. In the mid-1970s, K.V. Chistov wrote about the state of study of educational genres: "<...> there is no terminological stability and generally accepted criteria for distinguishing genres in this field of folk prose." The researcher saw the reason for this in the "disastrous state" of the taxonomy of vague prose genres, as well as in the case of educational works, their stylistic indistinguishable from "business speech", the openness of the form, "fluidity". There are still terminological confusions in defining educational genres in folklore. A narrative that has all the genre features of a legend is also called a legend, and matal (bilichka) is often included in the category of legends.

At the same time, such terminological instability in science only reflects the state of folklore traditions: in oral speech, educational works do not have genre markers. Tradition, narration, matal (bilichka), oral story is not distinguished in the mind of the people. They act in the same

way in folklore traditions. We are inclined to explain this by the presence of a strong defining feature in the genres of educational works, such as the attitude to the authenticity of what is being said, which allows performers to perceive intergerned texts as a single group of stories about what is really happening or happened.

The pragmatics of enlightened genres to a large extent defines their specific character as a relationship to authenticity, which is a general feature that forms the genre for all works of enlightened genres and minimizes it. This includes other genre, functional, stylistic and other differences in oral speech between texts (but, of course, not when these texts become the object of scientific research). Therefore, it does not matter to the storyteller whether he is telling a legend or a story or a story, the most important thing is that he is talking about what really happened. In addition, educational genres, as a rule, do not have a clear boundary from everyday speech activities, but contribute to the "unnameability" of educational genres in folklore. (For example, compare with another genre of folk prose - the fairy tale, in which the performer clearly distinguished the narration from ordinary speech and called this "limited narration" by the term "fairy tale").

In addition to the inclusion in everyday speech activities, the lack of a folk nomination of the considered works creates the problem of inter-genre relations in folklore prose. Attention should be paid to the fragility of the boundaries between them, that is, the existence of so-called "transitional" forms. This includes magical, household tales (one of which we'll talk about a little later), animal tales, and more. Such genre syncretism is a particular methodological difficulty in the study of narrative folklore. According to A.G. Igumnov, the problem also arises from the use of the concept of "work" in folklore science, which is literary in its genesis, which, according to the scientist, destroys the essence of the folklore text and, accordingly, makes genre classification difficult. However, a little lower A.G. Igumnov introduces the concept of "work" into the research paradigm he proposes, which he considers related to folklore taxonomy - type - genre - variety of genres - work - variant/publication - variant - motif.

In terms of demarcation of folklore genres, including educational genres, we consider, let's look at V.Ya. Propp's article "Genre Composition of Russian Folklore", in which the scientist gives a brief description of each of the educational genres, which are mainly divided into different types of heroes (historical legends, matal (skills), legends) or according to their content (myths or etiological stories, oral stories (fairy tales)). For example, V. Ya. Propp distinguished the genres of myths and narratives (often terminologically interchangeable) and distinguished the types of heroes as a criterion for distinguishing them: "The heroes of the folk myth are Adam and Eve, Noah, Solomon, prophets, Christ and his apostles, for example, Judas, as well as various heroes of the Old and New Testaments, such as Nicholas, Egori, Kasyan, etc. This genre also includes stories about great sinners who repented and became hermits, ascetics, and all kinds of piety. Again: "This word does not belong to stories about historical figures. Such stories are called legends or historical traditions. This includes oral folklore stories about Razin, Pugachev, Peter, the Decembrists, and others".

Undoubtedly, revealing the typology of characters in one or another genre of educational genres plays an important role in distinguishing the genre. However, this is not enough to determine the genre specificity of educational genres of folklore, the specificity of types. After all, the same characters can act in different, in some sense, opposite genres (for example, Nikola can be the hero of both a legend and an anecdote). Therefore, in addition to the type of character, the functional purpose of a particular story should also be taken into account. And this, in turn, leads to the need to ask the main question - the question of the relationship of each genre of educational genres to reality, because "folklore, like any art, returns to reality". Solving this issue leads to the identification of genre characteristics of one or another variety of educational genres.

Tradition, like other genres of enlightenment, has a reality orientation in its pragmatics. The difference between the genres of enlightenment lies in the selection of a certain, specific, aspect of reality for each of them. Focusing on a particular aspect of a particular work serves as one of the indicators of its genre. B.N. Putilov called this phenomenon "genre specialization". Of all the

diversity of reality, matal (bilichka) is primarily interested in the relationship between man and nature, events and things are represented in the form of the "masters" of the elements. The main subject of the legend is the moral and cultural image of the person, which is manifested in the behavior and actions of the character. Depending on how a person behaves in a certain situation (often oral stories about Jesus Christ or Solomon are specially modeled by folk performers) exemplary experiences and activities of the hero, this is the moral effect of the myth. Tradition is primarily interested in socially significant events, historical facts. The socio-political life of the people is that side of reality, which first of all becomes the object of depiction in myth.

Thus, the adaptation of an oral minor epic to a genre helps to determine its belonging to a genre and is therefore a genre-forming feature. However, despite the different aspects of the reflection of reality, all works of enlightened genres approach each other in the matter of their relationship to reality: the characters or events depicted in enlightened genres are always understood to be happening or happened in reality. Especially the art of narratives is accepted as truth by the listener. A completely different attitude to reality in a fairy tale, everything that happens in a fairy tale is perceived as pure fiction, fantasy. The listener does not so much believe in the events of the fairy tale, but knows that it is false. The events of the fairy tale leave a different impression on young listeners and on older ones. In both cases, it is based on motivation and moral education.

A comparative analysis of different genres of folk prose allows for the deepest understanding of the task of determining the specific characteristics of each genre and finding the most effective solution. A comparison of a fairy tale with matal (bilichka), for example, I.A. In Razumova's monograph "Fairy tale and matal (bilichka)", he tries to determine the uniqueness of the genre of fairy tales and mythological narratives, their specific relationship to reality. In our opinion, there is a common similarity in the art of fairy tales and legends. However, since the narratives are examples of small epic prose based on life fiction, it is not correct to call them mythological narratives. Whether a myth or a mythological image, a mythological motif is involved, it can no longer be a narrative, but becomes a legend. In this regard, it is difficult to agree with I.A. Razumova's opinion.

V.K. Sokolova analyzed the experience of comparative analysis of different genres of folklore from the point of view of their reflection of reality in the article entitled "Reflection of reality in different genres of folklore". According to V.K. Sokolova, "It is interesting to compare them from the point of view of their interrelated reality, because legends and historical songs of a completely different genre, which describe the same aspects and events, are close to each other according to a number of genre features, and have a clear diametrical contrast. - it is also against...". "The diametrical opposition to the truth" gives V.K. Sokolova a reason to consider myths and matals (biliki) as different genres with their own characteristics. So, the main difference between folklore texts, which are close in terms of genre, is the manifestation of different aspects and phenomena of reality, and a different attitude towards this reality.

In his work, M.R. Basilishina emphasizes that such "close genres" as myth and oral story have different attitudes towards reality: "Oral story and legend have different attitudes towards reality. If the legend fully expresses the "historical consciousness of the collective", is "a kind of strengthening of its historical memory", then the oral story is, first of all, an oral form of understanding modernity, the initial stage of the aesthetic development of folklore consciousness. However, in this case, in our opinion, it is not the attitude to reality itself in myth and oral history (it is similar: the attitude to reality in both narrative and oral history is rationalistic, both genres seek to "know and truly explain" reality, to convey reliable information about the world and society) and the level of access to reality: diachronic - in legends, synchronic - in oral stories.

Thus, the theoretical conditions for the selection of educational genres in the works of B.N. Putilov, V.Ya. Propp, K.W. Chistov, S.N. Azbelev, V.P. Anikin, V.E. Gusev, L.E. Eliasova, V.K. Sokolova, V.P. Kruglyashova, N.A. Krinichnaya, V.S. Kuznetsova, E.V. Pomerantseva,

V.P. Zinoveva, I.Z. Yarnevskaya, N.K. Kozlova, M.R. Bazilishina, M. Joraev, U. Sattorov and others studied and analyzed the practical development of particular genres of educational prose.

Thus, taking into account the theoretical basis of the selection of enlightened genres in the works, it is possible to talk about the stabilization of the situation in the genre system of Russian ambiguous prose. Enlightenment genres unite into one system (authenticity and sanctity with the dominance of one of the features of a different genre; a common "non-aesthetic" task) and the features that distinguish educational genres are the presentation of other, different aspects of reality, different types of characters, different functional goals.

However, in recent years, despite all theoretical calculations, folklore prose researchers have been writing more and more about the conventionality and fragility of intergerned boundaries, the variety of transitional and peripheral forms, and even the disappearance of formal genre features in this type of folklore. Researchers see the reason for this in the multifunctionality of educational genres, the generality of the ideas reflected in them, the stylistic instability of texts, the lack of objective criteria for determining the essence of fiction, and finally, the idea of the interaction of folk prose with non-folk oral prose, on the one hand, and on the other - with book culture. is being conducted.

Thus, educational genres folk prose, taking into account the specific characteristics of the modern existence of all folklore, require a more detailed development of the criteria for its intergenre differentiation.

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