Interrelationship Of Folklore Genres

Saidkul Alimov
"Folklore and Ethnography" Associate Professor of the Department

Abstract: This article examines the role of the phenomenon of transformation in the processes of genre interaction and relations in Uzbek folklore.

Keywords: folklore, transformation, dissemination, social and everyday life, myth, image, poetic imagination.

Introduction. The historical-folklore process encompasses everything from the earliest examples of oral creativity to the topical and engaging anecdotes being created even today.

The study of transformation in the historical-folklore process plays a crucial role in understanding the emergence and stabilization of genres in Uzbek oral folk poetry, as well as in providing a deep analysis of the relationships between various folklore samples within this process.

However, this issue should be examined from the perspective of the dynamics of the historical-folklore process in the formation of the genre structure of Uzbek folklore.

The phenomenon of transformation that occurs in the relationship between folklore genres is a tradition of poetic and ideological-aesthetic development, which was shaped by domestic and social events and structures in the history of past generations. The creation of oral folk art, its performance of specific functions, and the achievement of didactic or aesthetic purposes as folkloric works stem from people's life experiences, allowing them to draw conclusions based on sensory perception, imagination, and reasoning. This process involves sensing, visualizing, thinking, and imagining.

Important scientific thoughts and views on the phenomenon of transformation in the development of folklore genres are reflected in the research of V.Ya. Propp, B.N. Putilov, Kh.G. Kurugly, and B.I. Sarimsakov. [1.64, 2.12, 3.106, 4. 95]

Based on the statement of Islamic scholar Abulhamid bin Muhammad Ghazali that "Doubt leads to truth," the hardships and labor of people in their way of life, as well as their dreams and aspirations to protect themselves from enemies, are folklorically portrayed through the actions of heroes in Uzbek folk tales and epics.

Similar examples can be observed not only in the relationship between fairy tales and narratives but also in other relationships within the genre structure of Uzbek folklore.

Research Methodology. Indeed, as a result of applying imagination to life necessities such as human everyday experiences, improving one's working conditions, health, and well-being, a person creates such examples of creativity that perfect cases of transformation can be observed in them.

"Once upon a time, there was and there wasn't, there was hunger and there was plenty.... There was an old man and an old woman. The old man's house was made of wattle, and the old woman's house was made of dried pumpkin. They had forty goats. When the old woman was milking the goats, she warned the old man: 'Old man, old man, don't let out any wind. Otherwise, our goats will turn into pigeons and fly away.' Somehow, the old man accidentally burped. Then all the goats turned into pigeons and flew away with a 'flap.' The old woman, holding onto the tail of the goat she was milking, tore it off."

Analysis And Results. Mythological elements and motifs found in folk tales and epics, concepts specific to primitive society, and traces of customs and rituals related to the national ethnoculture of the people are formalized in the performance process through the phenomenon of transformation.

Folklore genres interact with other genres through three types of transformation:

1. The relationship of genres according to their structural-typological characteristics.

2. The relationship between genres in terms of their semantic features.

3. The pragmatic relationships between genres.

As an example of the simplest type of transformation in the relationship of genres, one can point to mythology that arose as a result of human empirical imagination of the world. [7.131] In the process of living, people who were frightened by incredible realities and events created the first symbols that artistically express their dreams and hopes.

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Over time, as a result of the development of thought, those symbols of fear or ideals of desire gradually began to transfer to legends, that is, through the phenomenon of transformation, examples of the art of words began to form from mythical images. The mythological symbols described in the book "Avesta," and the animistic, totemistic, zoomorphic, and cosmogonic concepts in Uzbek folk legends, fairy tales, and epics that have come down to us over the years are also linked to the traditions of transformation in the relationship between genres. The phenomenon of transformation in the development of the historical and folklore process can be shown in the interaction of religious ideas with the genre of toponymic legends. [8.] The legend that takes into account the formal circumstances of the name "Teshiktosh" (Pierced Stone) has a geographical location, an incredible miracle of nature - according to Muslim belief, the stone object bore the imprints of a person's forehead, two hands, and two knees when prostrating in prayer. This toponym is transformed into a legend by the people's views associated with the devotee of Islam, Hazrat Ali. According to the legend, if a sinful person passes through this hole in the stone where Hazrat Ali prayed, it is said that the stone will crush them. Such a type of transformation can be seen in the well in front of Ahmad Yassavi's mausoleum in Turkmenistan, and the legend of "Ketmontosh" (Hoe Stone) in the Hissar mountain ranges of Baysun district in Surkhandarya region. In this legend, the hero Farhad, aiming to divert the Surkhan River to the Sherabad desert, struck a solid rock on the riverbank with a huge hoe, channeling the river water to the desert. It's not difficult to sense that the people have transformed the motif and image of another legend into this toponym. In fact, archaeologists have determined that this legendary rock was composed of Jurassic limestones, and over time, under the influence of snow and rain, it split from the middle as if chopped by a hoe. This terrible natural phenomenon was transformed with a motif associated with the image of "Farhad, who brings water to the deserts" in the people's ideal. [9.] This transformative state of Farhad's image is not unique to the plot of the "Ketmontosh" legend, but, in turn, it is a typological feature for other legends of the "Farhad and Shirin" type, created in the name of abundance, land improvement - goodness, which are the ancient virtues of the people.

Conclusion/Recommendations. Such structural-typological manifestations of the transformation relationship between genres can be observed in aspects such as plot events, composition, order of images, symbols, and characteristics of characters. The dream motif in folk tales serving as a narrative catalyst for the beginning of events in the epic genre can be seen in the adventures connecting the main character of the epic "Kuntughmish" and Kholbek. For example, in the prose narration of the epic "Kuntugmish": "One day, Kholbek was in a deep sleep and had a dream: Chiltans and invisible saints were having a conversation at dawn, and a chiltan came and took Kholbek's spirit, then another came and brought Kuntugmush's spirit. The Chiltans held a wedding and handed Kholbek over to the lord" [10.175]. For instance, the dream motif also belongs to the structure of legend and fairy tale genres, and in this epic, it serves as a narrative catalyst for the beginning of the plot events.

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