

## GENRES OF FOLKLORE

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**Abstract:** *This article examines the genres of folk oral literature and analyzes their structure, content, and functions. It explores the main genres—epic, lyric, and drama—as well as smaller genres such as proverbs, riddles, and curses. The study highlights the relationship between oral and written literature, the formation of genres through diffusion, and the interconnection between genres. Furthermore, it emphasizes the aesthetic, educational, and spiritual significance of folk oral creativity. The article provides insights into how these genres contribute to preserving cultural heritage and shaping the worldview of communities.*

**Keywords:** *Folk oral literature, genres, epic, lyric, drama, riddle, proverb, intergenre connection*

Folklore studies are considered an independent discipline within literary studies, since the object of study is literary literature, it has a number of common and common aspects. In particular, the issue of genres is important for both literary studies and folklore studies.

Only in literary studies are the genre characteristics of written literature such as ghazals, rubaiy, epics; poems, stories, novels, and dramas (modern literature) are studied. In folklore studies, the specific aspects of genres such as proverbs, songs, fairy tales, and epics in oral folk literature are studied.

But regardless of the form in which literature is created, achievements and discoveries in each direction are evaluated as a contribution to the development of literary studies. First, let us recall that works of art are divided into three types according to the genre or type of creation.

When we explained that literature is the art of words, we mentioned genres and genres. Now we will strengthen this concept. In general, the existence of three genres (epos, lyrics, drama) is noted and recognized in world literature. Genre refers to the subgenres that make up the composition of works in these three genres.

For example, in written literature, the genre of epic works is the novel, short story, narrative genres, and in oral literature, fairy tales, epics, and anecdotes. That is, the name of the genre can be preserved, and the composition of the work can consist of different genres according to the method of creation (oral or written).

Epos - from the Greek “epos” - a story, a story, a song, and in fiction it means describing an event, incident, expressing the details of a life story. The word “song” in the definition should not be surprising, because the songs that the ancient Greeks meant had the property of describing an event, unlike the current understanding of the

word. In the epic genre in fiction, an event is told using artistic words. In folk oral literature, genres belonging to this genre include myths, legends, narratives, fairy tales, epics, some terms, anecdotes, and jokes. The scientist Bakhodir Sarimsakov, who studied this theoretical issue on a scientific basis, added a fourth to the three genres mentioned earlier and called it a "special type". The composition of this type is defined as: "ordinary applause, curses, insults, proverbs, sayings, riddles and other closed expressions"<sup>145</sup> - Indeed, in the mentioned genres, on the one hand, there is clear information and information to create an idea of a specific situation, event, the volume of the text is particularly noticeable.

Lyric poetry is derived from the name of an ancient Greek musical instrument called the lyre, and in fiction it refers to works that express human feelings and inner experiences. As is known, various events occur in life. Lyric works express the experiences that arise in the soul of a person under the influence of these life moments. This feature distinguishes lyric poetry from epic poetry. Because in such works the main goal is not to explain the life event that has occurred, but to explain the manifestation of spiritual impressions expressed in the form of an internal attitude towards this event. Therefore, the description of the event reflected in lyrical works should be understood not exactly, but relatively. For example, the epic poem "Alpomish" begins with the words

"In the distant past, sixteen clans called Dobonbiy lived in the land of Kun'gorat. From Dobonbiy a son named Alpinbiy appeared.

From Alpinbiy two sons appeared: the eldest was named Boybori. The younger was named Boysari." It goes without saying that Fazil Yuldash oglu wants to give the listener information about how the events in the work to be told began. In the text, the narrator introduces the listener to Kun'gorat, Dobonbiy, and Alpinbiy.

It seems that the girl or the young man singing is telling us that she has fallen into a willow. However, her purpose is not to tell us about her actions, but to express her heart's anguish at not finding her equal. And the willow is just a tool. Usually, the first verses of the songs are often woven to distract the listener or express something. The main purpose is expressed in the last verse, sometimes in the 3rd-4th verse. No matter what means a person uses, he expresses his feelings, inner experiences, and mental state, and a model of a link work is created. That is why the poetic works of some untalented individuals, consisting of meaningless rhymes, cannot be considered as examples of lyricism. A lyrical work in the true sense does not leave a person indifferent, gives him spiritual peace, and gives aesthetic pleasure.

Every lyrical song in folk oral art consists of verses sealed in the soul notebook of a young man and a woman who once wanted to express the changes in their spiritual world by expressing their feelings. In short, lyrical songs are masterpieces of words that have survived for centuries as the main genre of folk oral art, expressing the expression of the soul.

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<sup>145</sup> Sarimsakov B. Composition of genres of Uzbek folklore / Essays on Uzbek folklore. Volume 1. - T.: Fan, 1988. - P. 66

Drama. It is derived from the Greek word "drama", which means action, tension, difficulty. In fiction, the meaning of action in the word "drama" is taken as a basis and the concept of expressing a certain event on stage through action is implied. Undoubtedly, the dominance of the verbal medium through this action cannot be denied.

In dramatic works, time and space are limited. The essence of the event is revealed through the speeches of the participants in the drama.

Dramatic genres in folk oral art, according to Bakhodir Sarimsakov, include oral drama, laughter - storytelling, puppetry, and askiya. The performers of these works create an image not only with their oral speech, but also by using sound effects - intonation, facial, eye, head, and hand movements. As a result, a theatrical spectacle is created that attracts the audience and listeners.

Participants in folk drama come up with the content of the work themselves. They play roles such as a fraudulent judge, a criminal, a victim, a scolding mother or wife, an unhappy father, a landowner child among the people gathered for the spectacle. From the distant past to the middle of the last century, it was a common custom for amateurs to organize stage performances in markets and guzars. Askiya was held at weddings, gatherings, and gatherings in the form of a special word game competition. Askiyaboz was divided into two, sometimes three or four groups and competed in competitions based on words within the framework of a selected topic. At such gatherings, the places where the askiya participants were standing would automatically turn into a stage. The listeners would be intoxicated by the charm of askiya and would not even know where they were sitting. Therefore, the genres mentioned above formed the composition of the dramatic genre. Thus, we have a general idea of the genres and types of works in folk oral literature, and the composition of genres in them. Now let's dwell on the most important concepts regarding the relationship between these genres. As we noted earlier, fiction consists of oral and written works according to the method of creation. Oral creativity arose long before the formation of written culture. However, the importance and significance of ancient myths in the emergence of oral creativity itself are incomparable. In the in-depth scientific research of Doctor of Philology, Professor B. Sarimsakov, myth forms the basis of folk oral creativity. Myth does not belong to the category of artistic creativity. Because the level of artistry in it is manifested at an extremely low level. Consequently, myth cannot take a place in the composition of folk oral creativity. However, a diffusion process took place in the formation of works of oral creativity. Diffusion - derived from the Latin word "diffusion" - means absorption, spreading. The spontaneous transition of one substance into another, the "absorption" of one into another as a result of the chaotic thermal movement of molecules, atoms, ions and colloidal particles. It is worth noting that the diffusion process in the exact sciences was the main factor in the emergence of genres of folk oral creativity from myth. In particular, B. Sarimsakov writes: "In folklore, the term diffusion is used to refer to

structural, semantic and functional changes that occur in the nature of one genre, motif or image as a result of its penetration and absorption into another genre, motif or image”<sup>146</sup>. In simpler terms, the gradual formation of the epic genre as a separate genre as a result of the development of the myth, the irreconcilable struggle between good and evil, the initial elements of the image gradually becoming a legend; a fairy tale as a part of the legend; and the formation of the epic genre and its independent development as a separate genre can be explained by the diffusion process in oral creativity. Famous folklorists V.Ya. Propp, E.M. Meletinsky, Z.P. Sokolova fully confirmed that folk tales arose directly from myth.

It can be assumed that on the basis of the diffusion system, large-scale epic works in folk oral creation were formed. The lyric genre of songs, proverbs, sayings, riddles and other small genres gradually emerged in the process of the formation of oral creation as an artistic creation. When we give information about the genre of proverbs and riddles, it is not in vain to cite excerpts from fairy tales and epos. Although today each work has the quality of an independent genre sample, in general, as we get acquainted with the text of our oral creation, we become convinced of how integral the connections between genres are.

Z. Khusainova, stopping to talk about the similarity between proverbs and riddles, says: “A riddle can be a proverb in terms of meaning and pronunciation. Such proverbs initially arose in the form of riddles, and later turned into proverbs”<sup>147</sup>.

The close connection between genres can be seen from the fact that one poem has a dostan and a fairy tale version. In particular, the dostan and fairy tale version of “Tohir and Zuhra” is famous.

The genres of folk oral creativity, their composition, first of all, confirm that they are a whole heritage, regardless of their division into genres, types, genres. The intergenre affinity of oral creativity can be assessed as a result of the talent of creators who are close in worldview over the centuries. Regardless of the genre to which the oral work belongs, it has served the people in implementing the goal of ensuring the harmonious upbringing of the younger generation.

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<sup>146</sup> Sarimsokov B. Diffusion of Epic Genres / Epic genres of Uzbek folklore. - T.: Fan, 1981.-P. 99.

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