

ON THE GENRES OF SMALL EPIC FOLKLORE

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Abstract. *This article examines gossip as a minor genre of folklore. Minor genres of folklore are small works that are associated with a person's childhood, help him grow and develop, and comprehend the world. Minor genres of oral folklore include lullabies, nursery rhymes, jokes, fables, counting rhymes, riddles, proverbs, sayings, tongue twisters.*

Keywords: *minor genre, gossip, oral folklore, folklore, variety.*

Folk oral poetic works are created orally by our people and are passed down from generation to generation, word of mouth. As a result of research on the nature, uniqueness and poetic features of folklore works, it was found that Uzbek folklore consists of a number of non-ceremonial and ceremonial folklore genres, such as legends, narratives, narratives, tales, epics, folk tales, anecdotes, praises, songs, oral dramas, askiya. Until now, the genres specified by our folklorists are recorded as genres specific to classical folklore²⁴.

It is known that the process of urbanization changes the ancient way of life. The popularization of new information-carrying telecommunication tools in the social life of our people is taking the lead in meeting people's informational needs. The spread of news in the Internet system through various sources causes the traditional folk performance to fade in a certain sense. But as long as the nation lives, its thinking and creative process do not stop. However, the Russian folklorist S.Yu. Neklyudov, in his article published in 1995, introduced the concept of "after folklore" - post-folklore process to science²⁵. Most of our scientists accepted this proposal willingly. Even in Uzbek folklore, studies dedicated to post-folklore have been published²⁶.

In fact, folklore is a creative process that lives together with the people. It is true that the performance of some genres of folklore may die out, but it will be revived at some point. For example, commercial songs performed by our grandfathers were almost forgotten in the last century. As a result of the introduction of the market economy in our social life and wide opportunities for commerce, we witnessed the re-performance of folk commercial

²⁴ See: Ўзбек фольклори очертклари. 3 томлик. 1-2 томлар, – Тошкент, 1987.

²⁵ See: Неклюдов С.Ю. После фольклора // Живая старина, 1995. – № 1.

²⁶ See: Рахмонов Б. “Постфольклор” истилоҳи истеъмолга киришининг ижтимоий-эстетик омиллари. Илмий хабарнома. Серия: Гуманитар тадқиқотлар, 2021, № 5 (57). – Б.86-95; Яна ўша. Ўзбек халқ оғзаки ижодиёти жанрларининг постфольклор шароитидаги ҳолати ва функционал хусусиятлари. Филол.фан докт.дисс. – Тошкент, 2022.

songs²⁷. In this respect, the term post-folklore process and the concept of post-folklore do not justify themselves. Even the Russian folklorist V.P. Anikin did not agree with the idea of "post-folklore process"²⁸. Russian folklorists of the next period follow the path of dividing folklore into two, such as classical folklore and post-folklore. At all stages of people's social life, there are certain changes in thinking based on their lifestyle. This leads to the fading of the performance of certain genres and the strengthening of the performance of other genres. S.Yu. Neklyudov used the term post-folklore in relation to the cases where some examples of folklore moved from the form of natural performance to stage interpretation. In fact, this is the attitude of the people to their values, spiritual heritage, and the appearance of bringing it back to life. Therefore, this process is also folklore in nature. Improvisations of performers are observed in folklore works created by the people, performed by the people and being performed again. This is a creative-folkloric process. The work improvised by the performer is turning towards variation, as a result of improvisation, a new version of the folklore work is created. Therefore, it should be considered as a full-fledged folklore process.

From the beginning of human history to the present, we observe the active performance of epic genres such as legends, narratives, fairy tales, tales, and anecdotes. However, there are also certain types of sayings performed by the people, such as "rumor" or "gossip", which indicate the need for special research in this regard in Uzbek folklore. The study of "Irim Aytimlari" as a folklore genre was proposed by us in 2001, by folklorist I.Yormatov in 2017, and later by folklorist N.Tursunova in 2022²⁹. In today's Uzbek folklore studies, examples of oral creativity that have been living in our people's thinking as a separate phenomenon such as gossip, gossip or "rumor" have not been researched. As we observe the samples of folk prose and analyze the theoretical views on their genre affiliation, we witness that another genre is neglected among the genres such as legend, narrative, and narration. Oral stories with a small plot, created orally, spread orally, with an unknown author, with several variants, have for some reason not been mentioned as a folklore genre until now. I believe that the reason for this is the leadership of the tendency to form Uzbek folklore based on the theoretical views of Russian folklore.

²⁷ See: Қаюмов О. Ўзбек халқ тижорат кўшиқлари ҳақида // Тил ва адабиёт таълими, 2005 № 3.– Б.68-71.

²⁸ See: Аникин В.П. Не постфольклор, а фольклор (к постановке вопроса о его современных традициях) // Славянская традиционная культура и современный мир: Сборник материалов научно-практической конференции. Вып. 2 – Москва: Государственный республиканский центр русского фольклора, 1997 –С. 224–240.

²⁹ See: Қаюмов О. Ирим ва мифологик талқин//Адабиёт гулшани. Илмий мақолалар тўплами. 2- китоб.– Навоий, 2001. – Б. 16-22; Ёрматов И. Ўзбек халқ ирим айтимларининг жанр хусусиятлари//Ўзбек фольклоршунослиги антологияси. – Тошкент, Ўзбекистон миллий энциклопедияси давлат нашриёти, 2017. – Б. 471- 482; Турсунова Н. Ирим фольклор жанри сифатида // Science and innovation. 2022. № 7.– P.81-86.

Rumors, which are widespread in the oral creativity of every nation, should be considered as a popular genre of folklore. "Rumour" texts are also examples of small oral prose that artistically describe a specific event. We can see all the characteristics of folklore in the texts of "Rumour". Rumors, like legends and narratives, are created by the people, the author is unknown, they are created orally, they are spread orally, and each time they are performed by a performer, they create new versions. Sometimes, depending on the popularity of the epic hero, versions of "rumors" can also be found. "mish-mish", like small epic genres of folklore, can be performed by any person and anywhere. The difference of "rumor" from other genres is that in such oral texts, the epic hero is a contemporary of the performer - a person in real life, and the events related to him are also interpreted as life events. In most cases, the events described in "rumors" are based on real-life fiction. The events described in the performed "rumors" are accepted as truth by the listeners. Rumors have an informative function. In such stories, the fact that the epic hero is a contemporary of the narrator and having a small plot are among the main features that define the nature of this genre.

In fact, the "rumors" take the form of a historical narrative after the death of the epic hero. According to folklorist Z. Jumaev, the events described in historical narratives are based on real-life fiction. The uniqueness of historical narratives is also seen in the fact that historical narratives serve to express events and events about historical figures who lived in the past³⁰. In the research of folklorist M. Rakhmonova, who has studied historical legends in Uzbek folklore, it is noted that the nature of historical legends also conveys information about historical figures and important historical events³¹. For example, stories about Alisher Navoi were once popular in the form of "rumors" about Navoi, but with the passage of time, the main epic hero of the "rumors" became history, and the stories passed down orally from generation to generation took the form of narrations. Or if the events described in the text are based on fiction, they are popularized as legends.

In folklore studies, it is emphasized that the narrations are performed by narrators. In particular, in the researches of folklorist U. Sattorov, it is noted that the executors of the narratives were narrators in ancient times. In the researches of K.Imomov, who conducted long-term research on the nature of folk prose examples in Uzbek folklore, the reasons for the appearance of narratives were neglected³². For some reason, there are no more serious observations about the genesis of the narratives.

We found it necessary to dwell on the origin of folk art, which prepared the ground for the emergence of small genres of folk prose, and which has not been recognized as an independent genre by folklorists. By the beginning of performance and creativity, we do not mean ancient times. Since folklore is a creative process, every time can be a time of

³⁰ See: Жумаев З. Ўзбек халқ тарихий ривоятлари. Филол.фан номз.дисс. автореф. – Тошкент, 2005.

³¹ See: Рахмонова М. Ўзбек халқ тарихий афсоналари. – Тошкент, Фан, 2001. – Б. 24.

³² See: Имомов К. Ўзбек халқ прозаси. – Тошкент, Фан. 1981; Яша ўша. Ўзбек халқ насри поэтикаси. – Тошкент, Фан, 2008.

performance and creativity. For example, at the moment, some of our children are playing it by creating new modern riddles.

Our observations show that any story first appeared in the language of the people of that time in the form of "rumor" or "gossip". It has its own variation when it is widely spoken in the language of the people of the time in which the event took place. As a result of the passage of time, the obsolescence of events, "rumors" turn into a narrative about a historical person. Therefore, the emergence of narratives first appears as a "rumor" of society members that carries new information about a person or an event, and as a result of the passage of time, it continues to be popularized in the minds of people as a narrative in the form of a real life fact that happened in the past. "Rumor" is different from gossip. The information conveyed in the essence of rumors can be pleasant - good news or unpleasant unpleasant news. A rumor tells a small story, the performer is impartial to the events described in the rumor text and its epic hero.

Gossip is a genre that in most cases serves to convey information about a person's behavior that is contrary to general moral norms. The fact that the performer of gossip expresses his hatred towards the epic hero of the depicted events is clearly visible in the image of the event. The acquisition of a negative essence of the orally performed text, the biased attitude of the performers towards the epic hero: the open expression of feelings of envy, jealousy, and hatred are among the main signs of gossip. Such symbols are hidden in "rumors", and in most cases, the performers of "rumors" take a neutral position in relation to the described events and events. It should be noted that both "rumor" and "gossip" describe a specific event, express information about a specific event. It is interesting that in the depicted events and events, life fiction leads. As we have already mentioned, the epic hero of both is a contemporary of the performer, the person who was alive at the time of performance. This aspect of the matter distinguishes "rumors" and gossip from legends and myths. It is emphasized that the events described in legends and narratives took place in ancient times. Therefore, the epic heroes of the myth and narrative genres are also considered to be people who lived in the past.

So, "rumor", examples of oral creativity expressing poetic reality, like gossip, are small epic genres of folklore. They are small epic genres: legends, narratives, tales, and have all the characteristics of folklore.