

## The Problem of the Study and Classification of Ethnographic Folkloreisms

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### ABSTRACT

*Folklorism, introduced by French folklorist Paul Sébio (1846-1918), refers to the use of folklore elements – plots, motifs, and images – in literature and art. This term defines the interaction between oral folk traditions and artistic creativity. In literary studies, artistic folklorism examines the influence of oral-poetic traditions on writers and their adaptation of folklore into literary works.*

*During the 20th century, the concept of folklorism evolved. Scholars such as V. M. Zhirmunsky and A. Gorelov classified folklorism into categories like poetic folklorism, mythological folklorism, and genre folklorism. These classifications highlight the creative ways folklore materials are reimagined in literature. Folklorism encompasses both unconscious incorporation and conscious modernization of folklore elements, reflecting the ideological and artistic goals of creators.*

**Keywords:** Folklorism, artistic folklorism, typology of folklorisms, folklore and literature, new folklore, folklore in the works of writers, folklore and the people's worldview, representation of folklore, folklore stylistics, Uzbek literary folklorism.

### INTRODUCTION

Folklorism learning history to the 19th century go is worn of society diary in his life and culture and in art to folklore has been

interest the first times french by folklorist Paul Sebio (1846-1918). scientific problem as defined and formed. Thus, the term "folklorism" proposed by P. Sebiyo and brought into use is a term used to describe the interest of writers, critics, publicists in folklore, to refer to the plots, motives and images of their oral folk art. left

In literary studies, more attention is paid to the problem of "artistic folklorism". Artistic folklorism is related to the problem of the relationship between literature and folklore, which, in turn, is considered mainly from two aspects: on the one hand, the influence of oral-poetic traditions on the artistic creation of individual writers impact is studied; on the other hand, it seems that the fate of the literary work is related to folklore.

Studying the relationship between literature and folklore requires understanding the work of many writers based on their activities as collectors and researchers of Uzbek folklore.

During the 20th century, the term "folklorism" was revised several times by scientists, and its content was not only defined, but also significantly changed.

In the science of world literature, specific traditions of interpretation of folklorism as a phenomenon of artistic culture have been formed. "Folklorism" means direct borrowing of folklore texts, plots and images, style elements.

Folklorism is considered as a literary-aesthetic category. In this, attention is paid to the fact that the artist's choice of material, and secondly, the nature of its use, originates from its specific characteristics, understanding the direction of his work. It is necessary to determine which material and why this author takes this particular material from folklore. It should be clarified how he will deal with this material.

The concept of "folklorism" is the same as the concept of "kinship" of the work. This concept is reflected in the definitions proposed by V. M. Zhirmunsky.

For a long time, the study of folklorism means, first of all, the study of the issues of "interaction of oral poetry on literature and fiction on oral poetry." This is completely consistent with the scope of accepting folklore as a part of oral art or literature. And folklore is considered as a part of literary studies.

The folklore language has become an experimental field for creating a new language of literature as the language of the people.

Currently, the boundaries of studying folklore have expanded significantly. In the literary studies of the peoples of the world, interest in the role, role, basis of formation, social-spiritual, artistic-aesthetic factors, classification of internal types, characteristics of gradual improvement, importance in determining the creativity of the artist has always been a priority. The result of this great interest is the fact that the number of researches dedicated to the historical-comparative, historical-cultural, comparative-typological and biographical aspects of the folklorism of a particular creator in the literature of each nation is increasing year by year.

The typology of folklorisms in world folklore and literature, the impact of folklore on the development of written literature, the issues of continuing folklore traditions in written literature are one of the urgent scientific problems, and its study has its own history. In Uzbek literary studies, interest in this issue was realized directly in Russian literary studies and folklore studies M. K. Azadovsky, V. S. Gusev, It appeared under the influence of the researches of such researchers as L. I. Yemelyanov, G. A. Levinton, P. S. Vikhodsev, A. A. Gorelov, U. B. Dalgat. In this respect, the researches of B. Sarimsakov and I. Yormatov were first published.

The phenomenon known as "folklorism" was noted by researchers long ago, and the French folklorist of the 19th century, Paul Sébio, understood various forms of interest in folklore by the term "folklorism." N. P. Andreyev's article 'Folklore and Literature' published in 1936 for the first time theoretically illuminated the problem of folklorism of writers.

In fact, folklorism is a literary phenomenon. Its emergence is related to the artistic skill of each creator. Currently, folklorism is defined as various types of actualization of folklore in non-specific, that is, non-real contexts. Folklorism refers to the specific issues of the use of folklore by one or another writer.

The problem of relations between artistic creation and oral folk art is one of the most urgent and interesting issues. Scientific study of such connections has a long tradition.

Folklore plots, images, poetics, lexicon, organic stylization, literary fairy tale genre, pseudostylization, lyrical emotional potential of folklore song, melodiousness of folklore saying, mythological plot, symbolism, mythological thinking are noteworthy as they serve to open the relationship between folklore and literature.

It is impossible not to take into account the existing differences between literature and oral art. Their main purpose is to perceive the world and reflect reality. However, they can not only replace each other, but on the contrary, they can live together.

In our opinion, the problem of the relationship between folklore and literature should be considered on the basis of the historical sequence (folklore preceded literature) and the principle ratio of the two methods of creation. Because the function of the folklore material used by different authors for their work depends, first of all, on their ideological position. So making the material in choosing, from him use there is also a difference in nature. Author, first of all, from folklore how the material to find out need Then it is necessary to determine how he reacts to this material.

Determining the level of influence of folklore on literature is an important problem in the topic "Literature and folklore." Because the interaction of folklore and literature is not a one-way process.

It can be said with full confidence that folklore has a great influence on literature, it will have more and more different forms of expression. This is a living, developing process that enriches literature, and determining the role of folklore in the history of literature, working out the problems of folklorism in it, in our opinion, is a positive phenomenon of the development of theoretical thought at the current stage.

"Folklore material processing groups" can be distinguished. These are:

1. Use of folklore elements in a literary work in "unconscious" reference to folklore;
2. Use of folklore elements in a conscious appeal to folklore and modernization of its material.

Researcher A. Gorelov classifies the general types of folklorism in more detail: "the first consists of a quote, and the second is divided into several groups:

1. Stylization is organic (in the literary fairy tale genre), inorganic (pseudostylization) and book (based on the Bible, chronicles);
2. Poetic folklorism (the use of all elements of folklore for poetic stylistic and other purposes);
3. Song folklorism (using the special lyrical emotional potential of a folk song, folk tunes);
4. Genre folklorism (appeal to folklore genres);
5. Mythological folklorism (development of any genre of mythological plot literature, use of mythological symbolism, features of mythological thinking);
6. Folklorism of worldview (using features of people's worldview, their views on the world order, etc.

The process of assimilation, reproduction and modification of folklore in conditions different from those in which traditional folklore develops and exists, as well as the large-scale substitution and modification of traditional folklore in modern and mainly professional culture is reflected in folklorism.

"New folklore" (in the terminology of modern researchers) this layer of oral creativity - "pseudo-folklore", "faylore" - scientists could not resist the process of falsification of folklore.

Literary sources with at work they are old epic form new content with they filled.

The problem called "Folklore for everyday life" turned out to be very relevant. New works appeared that reimagined classical folklore traditions.

In the early 1960s, a wave of interest in national sources in literature began to return to true folklore. For many representatives of the urban intelligentsia, it became possible to turn to rural life by participating in folklore expeditions. Their task was to perform folklore works as close as possible to ethnographic reality, to accurately reproduce the features of their regional style. This can be clearly observed in the example of

Elbek's poetic novels such as "Tozagul" and "Anorgul." It is at this time that the term "folklorism" acquires a new, broader content. It was intended to reproduce "secondary", non-classical forms of traditional folklore, including folklore through written works. During this period, the study of folklore by local researchers approached the traditions of Western European ethnography.

The German scientist G. Moser also distinguished several forms of folklorism. First, by removing the elements of folklore culture from their natural existence and transferring them to an alien environment, secondly, by imitating folk motifs by representatives of other social classes and groups, and thirdly, by creating on the basis of folklore outside of folklore traditions, it proves the differentiation of folklorism. tried.

At the same time, it was noted that the need for folklorism appears in the life of society when there are objective reasons that prevent the development of traditional folklore in the folk environment. Under such conditions, folklore, perceived by the social consciousness as a lost value, becomes a source and material for the creation or restoration of national culture. In fact, folklorism becomes a form of saving lost folklore.

#### CONCLUSION

Thus, in the modern perception of science, folklorism gives impetus as multifaceted.

Today, folklore science approaches the definitions accepted in modern international ethnography in defining folklorism and uses this term as a common feature - the performance of traditional elements of folk art, folk rituals and folklore within modern non-traditional (modernized) household, ritual and aesthetic systems. It is not without reason that it is applied to an increasingly wide range of phenomena.

So, for creators, folklore has always been an inexhaustible source of knowledge of the spiritual life of the people, one of the most important means of enriching one's artistic creativity with elements of folk culture, plots, motifs and images of folk works, and genre-stylistic forms. was.

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