

## ON THE PROBLEM OF INTERACTION OF FOLKLORE AND LITERATURE IN MODERN LITERARY DISCOURSE

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**Abstract.** *The article examines the problem of the interaction of folklore and literature from the point of view of the continuity of the traditions of oral literature and their transformation in the artistic work of national authors, defines the main approaches to understanding the processes of interconnection between these aesthetic systems in modern literary criticism. The oral-poetic source is considered as a catalyst for the evolution of professional literature.*

**Keywords:** *folklore, literature, national origins, aesthetics, evolution, tradition.*

## К ПРОБЛЕМЕ ВЗАИМОДЕЙСТВИЯ ФОЛЬКЛОРА И ЛИТЕРАТУРЫ В СОВРЕМЕННОМ ЛИТЕРАТУРНОМ ДИСКУРСЕ

**Аннотация.** *В статье рассматривается проблема взаимодействия фольклора и литературы с точки зрения преемственности традиций устного творчества и их трансформации в художественном творчестве национальных авторов, определяются основные подходы к пониманию процессов взаимосвязи этих эстетических системы в современном литературоведении. Устно-поэтический источник рассматривается как катализатор эволюции профессиональной литературы.*

**Ключевые слова:** *фольклор, литература, национальные истоки, эстетика, эволюция, традиция.*

### INTRODUCTION

The study of the problems of the formation of professional literature of the North Caucasian peoples and others that make up the multi-ethnic space of the Russian Federation as a whole indicates the undeniable importance of the folklore heritage in the evolutionary development of literary traditions.

The study of the role of folklore in shaping the aesthetic attitude of writers to reality, its influence on the artistic system (language, plot, imagery, genre) is one of the priority areas of Russian literary criticism. Oral folk art is characterized as the basis of the poetics of creativity of the masters of art literature, as an inexhaustible source of national identity, folk worldview.

The declared topic is important both for folklore and literary criticism. According to scientific thought, the study of literary-folklore (folklore-literary) interaction, the identification of forms and stages of mastering the tradition of oral literature by literature determine its relevance in the system-typological plan for the noted scientific areas.

### MATERIALS AND METHODS

Folklore and literature are two autonomous artistic systems that have distinctive properties and at the same time closely interact with each other, forming "a certain community - literature, verbal art."

Studies devoted to the process of the origin and formation of the artistic literature of the North Caucasian peoples testify to the influence of folklore traditions on newly written literature. "The mutual enrichment of literature and folklore is one of the fruitful laws of their common development, the preservation and enhancement of the basic principles developed by the people

over the centuries and fertilized in the modern era by humanistic ideas,” notes G. Gamzatov. – The study of this interaction, of course, is of fundamental importance for both folklore and literature” [4, p. 25]. The relationship between the indicated aesthetic systems is characterized as a kind of synthesis of two types of artistic consciousness, dating back to different historical eras. The initial stage of literature is characterized by a direct adaptation of the plots of oral folk art and the usual narrative and poetic forms, which gave the works simplicity and accessibility. In the process of evolution of artistic thinking, democratic ideas are borrowed. Folklore context, interpreted as "aesthetically complicated folklorism" [Ibid., p. 27], is noted in modern literature.

## RESULTS

As experience shows, written literature has achieved significant success in artistic understanding of the realities of reality, comprehension of the inner world of the individual. However, she continues to focus on the traditions of folklore, which embody national aesthetics and express stylistic diversity. The oral-poetic source is defined as a catalyst for the evolutionary growth of literature. For example, the appeal of the Adyghe novel to the primary sources, according to Yu. Tkhangazitov, is defined as one of the “components” of its rise to a new round of the development spiral [18, p. 182]. The complex aesthetic system of folk-poetic values, concentrated in folklore, plays the role of a “peculiar genetic code” of national literature and manifests itself at all stages of its development.

Unrelenting interest in national origins in the era of rapid globalization with its ambiguous consequences (on the one hand, the unification and leveling of ethno-cultural models (values), on the other hand, “the noted processes cause a powerful cultural reaction, the significant stability of historical and cultural communities and the deep human need to acquire for one or another collective cultural identity” [21, p. 200]) is due to many factors, and in particular, it is "the deepening of historical thinking, which is manifested in close attention to the past, and a kind of repulsion from an overly sophisticated, overly intricate and multi-layered civilization with the aim of joining the solid, permanent, “simple” foundations of being.”

A worthy niche in folklore and literary criticism is occupied by works devoted to the consideration of “folklore and literature in an integral metasystem” [Ibid.], their relationship, identifying the forms and stages of assimilation by literature of the traditions of oral folk art, and characterizing various types of folklorism. Understanding the specifics of the birth and formation of young literatures, understanding the nature of the connection between the artistic and aesthetic system of the past and the emerging new one is the subject of study of many works of North Caucasian literary scholars.

At the present stage, it is of particular interest to study the relationship of the designated artistic systems, the continuity of folklore traditions in national literatures, their aesthetic significance in the artistic structure of various genres.

The monograph “Folklore as a source of Chechen prose of the 20th century” by T. B. Dzhambekova is devoted to the study of the process of the relationship between folklore and Chechen literature, in which, on a wide illustrative material, questions of the influence of folklore on the formation and development of the genres of Chechen prose (“the most significant and voluminous link in the national literature”) at all stages of development; the significance of the folklore epic tradition in the spiritual, moral and artistic and philosophical context of the work of Chechen writers. The study convinces that "the high moral principles developed by the people over the centuries and found expression in their artistic consciousness and spiritual

activity formed the basis of Chechen literature, defining the main directions of search and national prose."

## DISCUSSION

The Abkhazian researcher A.E. Ashuba defines two positions for the formation of the relationship of the designated aesthetic systems. The first, traditional one (which was adhered to by most of the early written literatures), develops along an ascending line, which begins with the assimilation of simple and clear folklore plots and ends with the creation of large epic works. In such a relationship, their external narrative features are manifested. The second is an implicit (manifested in the implied folklorism, mastering the deep philosophical, spiritual, humanistic deposits of national oral creativity in a written artistic test) line, which, depending on the level of writing skills, talent, is found in a work of art.

In the work of F. Kh. Guliyeva (Zanukoeva) "Karachay-Balkarian non-fairytale prose and its traditions in Balkar literature" the Balkar prose of the twentieth century is considered from the point of view of the evolution of folklore narrative traditions, their transformation in the works of national writers, the influence of historical prose on the formation of small genres of fiction.

Modern research proves that literary-folklore interactions are not determined by any generic, specific, genre or thematic boundaries. Creative "communication" of the two systems is due to the specifics of the aesthetic views of writers, their experience in fiction [2, p. 26]. A responsible approach to the spiritual and cultural origins of fiction, and in particular to folklore, in the depths of which the foundations of almost all genre forms of literature are laid, is motivated by a deepened national self-consciousness, an increased interest in the history of one's people [19, p. 7]. The attention of researchers is attracted primarily by linguistic, phraseological, morphological and syntactic features of genre forms of oral folk art, the heroic epos of various ethnic groups.

## CONCLUSIONS

Despite the noted research groundwork, the need to study folklore and literary traditions, the problems of interaction of the designated aesthetic systems from the point of view of the evolution of artistic consciousness (thinking) in the sociocultural space of the late 20th and early 21st centuries are obvious. As the Kalmyk researcher R. Dzhambinova rightly notes, "... in the future, there are ample opportunities to study the specifics of the manifestation of the author's principle in national literatures, namely in approaches to studying the role of folklore and epic traditions in literature, the spiritual heritage of the peoples of Russia."

Thus, the problem of the relationship between oral and written literature is defined as a priority area in the system of fundamental research in modern philological science. The unrelenting interest in folk origins, spiritual heritage focuses research attention on the study of the transformation of the foundations of folk aesthetics, national aesthetic resources in verbal art.

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