

TRANSFORMATION PROVERB

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Abstract:	Keywords:
This article talks about the interaction of folk art genres in the historical and folklore process, their influence and transformation on each other. In particular, the merging of folk proverbs with other genres and the peculiar effect of transformation in the evolution of proverbs are analyzed.	Historical and folklore process, inter-genre relationships, genre diffusion, evolution, transformation, proverb, folklorism, improvement.

Introduction

The historical-literary process includes such phenomena as the emergence or disappearance of certain genres, the narrowing or expansion of the content of some genres as a result of historical development, a change in their socio-aesthetic function, the emergence of new genres on the basis of one or several genres. Such changes also occur in a unique way among folklore genres. That is, the development and improvement of genres of folk oral creativity occurs as a result of their mutual syncretization and enrichment in content and formal expansion. The mutual fusion of folklore genres and the emergence of a new genre is a constant and unchanging phenomenon for folklore genres. Uzbek and world folklore scholars have conducted a number of scientific studies on this and called this phenomenon a historical-folkloric process. In this regard, folklorist B. Sarimsakov expresses the following opinion: "The issue of the interaction and influence of folklore genres is an extremely broad and complex issue, which allows us to shed more light on the historical and developmental issues of the creative process in folklore. Because the issue of the interaction and influence of folklore genres, on the one hand, is explained by the fact that it is an objective dynamic process, on the other hand, it is determined by some subjective aspects, namely, the individual skill of folk artists in reflecting reality: a) evolutionary situations; b) within the framework of stable traditionalism"[4.98. Sarimsakov B.]. True, the role of their evolution in the emergence of intergenre relations in folklore is incomparable, because an important aspect of folk oral creativity is its orality and artistic expressiveness.

Main Part

As a particular work is passed down from mouth to mouth over time, it is natural for it to adapt to time and space. Its territorial spread and adaptation to the worldview of society and people over time also cause the work to become syncretized, to expand in form and enrich in content. Usually, the works existing in folk oral art cannot be considered inviolable from each other. Because any genre of oral art has a mass character and there is syncretism in it. In this regard, the views of folklorist S.Alimov also support our opinion: "In the historical-folkloric process, the stratification of various oral art samples that have come down to us and their formation into a certain genre is due to mutual relationships" [1.7. Alimov S.]. It is natural that "individual skill in the bosom of stable traditionalism" is also an important tool in the interaction of genres. Because the worldview, knowledge, and artistic skills of the narrator of folk art have a great influence on the work he performs, of course. The performance process of a bakhshi or storyteller, depending on the audience, tries to increase the artistic value of the tale or epic he is telling in order to make it interesting.

As a result, other subgenres in the repertoire, related to the performer's skill, are transformed into the composition of the work within the framework of this tale or epic. Sometimes the narrative turns into a tale, and the tale into an epic. This situation shows the issue of the relationship and influence of folklore genres, which are relatively stable and mobile, relatively hidden and spontaneous laws of the historical-folkloric process. This law applies equally to all folklore genres. Folklorist B.Sarimsakov calls one of the laws that set the historical-folkloric process in motion "genre diffusion": "The law of diffusion operates only on the basis of objective life requirements. Because it operates in connection with the development of forms of social consciousness, on the basis of the needs of socio-artistic thinking. Therefore, when dealing with the issue of genre diffusion, one should not lose sight of the following two important aspects. These are: a) the diffusion of genres occurs in the nature of the genre, in its semantic basis and social function. The diffusion situation that occurs is always accepted by the public; b) the diffusion of genres occurs not as a product of a single creative act or a short period, but as a product of very long historical periods"[4.99. Sarimsakov B.].

It seems that the intergenre relationship and diffusion law are common to all folklore genres and require a separate study of each genre based on these laws. In particular, the issue of the interaction and transformation of folk proverbs with other genres in the historical-folkloric process also requires serious study. Because the inextricable connection of proverbs with other genres in folk oral creativity arises from their didactic nature, theme and form. Covering the issue of the influence of genres on each other, the scientist L.Sharipova classifies the fact that the folklore genre can be found in the structure of folklore and written literature, the written literature genre in the structure of folklore and written literature and that two genres can be synthesized and a third new genre can appear and substantiates her opinion with examples [5.78. Sharipova L.]. Based on this classification:

1. The proverb is part of the folklore genres. For example, it is found in the genres of fairy tales, epics, legends and narratives.

2. The proverb is cited as a sample of written literature. At this point, it can be said that simple folklorism, the art of the proverbial proverb, arises.

First of all, if the proverb constitutes a separate genre in folk oral creativity as an expression of wisdom, then from the point of view of linguistics it is a language unit, stored in the mind as a lexeme, like a word. Since the proverb embodies the content of a large epic genre, it is considered the most dynamic, transformative genre of inter-genre relations. The interaction of proverbs with folklore genres is a long-standing and constantly moving process. Because proverbs, as speech units, are useful as ready-made material for almost all genres. When a performer uses proverbs to prove his point or to confirm a real-life reality that requires proof in a particular work, sometimes he performs a new work as a result of interpreting the didactic idea contained in the proverb.

According to the folklorist N.I.Kravtsov: "The general history of folklore cannot be studied outside the general folklore genre system without studying the relationships of the genre system" [2.43. Rvartsov N.], therefore, in studying the history and development of proverbs, it is very important to study the relationship between proverbs and other genres of folklore. Studying the relationship between proverbs and genres helps to draw clear conclusions about the formation, development, change and variation of proverbs. For this purpose, this chapter focuses on the issue of the relationship between proverbs and genres. Folk proverbs, with their deep content, can enrich the content of other genres and with their concise form and wisdom, they serve to enhance the artistry of the work. According to their inclusion in folklore genres, proverbs fulfill a certain purpose. In this process, the proverb may undergo both formal and substantive changes. Taking this into account, it is appropriate to study the issue of inter-genre relations from two aspects:

1. Lyrical genres and the relationship of proverbs.
2. Dramatic genres and the relationship of proverbs.
3. Epic genres and the relationship of proverbs.

Russian scientist V.Y.Propp in his study "Transformation of Magical Tales" notes the phenomenon of transformation as an important factor in the historical-folkloric process [3.153. Propp B.].

B.Sarimsakov, agreeing with V.Ya.Propp, puts forward the idea that the concept of "transformation" is a very broad phenomenon and needs to be concretized. That is, he clarifies the phenomenon of inter-genre fusion as a diffusion law for transformation. In his opinion, "binary is necessary for the occurrence of transformation forms. Only then does interaction, influence, and finally, change, shift occur. Binary, at best, consists of the interaction of two sides. The interaction of two sides and the change that occurs as a result of this is directly the law of diffusion" [4.100. Sarimsakov B.]. The interaction of proverbs with folklore genres also occurs on the basis of the law of diffusion. The forms of transformation that occur in folk proverbs as a result of the action of the law of diffusion occur in two forms.

1. A proverb that has emerged at a certain stage of social development adapts to the demands and needs of subsequent stages of social development. In this case, it is enriched with the vital

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facts of a new space and time, enters into relations with other genres, changes in form and content and becomes a service for a new era.

2. Sometimes proverbs, as a result of a relationship with another genre, are absorbed into the structure of that genre and completely dominate that genre. In such cases, the goal is to better instill in the listener the inner meaning of the proverb or the deep didactics of the proverb, to interpret the underlying meaning of the proverb with wisdom and the genres of riddles, proverbs, tales, narratives and legends are formed from proverbs. B. Sarimsakov expresses this opinion: "In some cases, as a result of a relationship between two different genres, one of them is absorbed into the structure of the other. For example, a legend, narrative + fairy tale = fairy tale or fairy tale + epic = epic. Our idea is that many epic cells in the form of legends, narratives and fairy tales can serve as evidence for the formation of the epic form. However, it should be emphasized that since each genre arises at a certain stage of social development, it also has its own limits of covering reality, possibilities and proportions of description, in short, the principles of historicity" [4.101. Sarimsakov B.].

Indeed, the emergence of some proverbs was also greatly influenced by the development of society, religious and religious developments, and other genres were formed as a result of the need for the content of the proverbs.

Conclusion

The development and improvement of the epic and lyrical genres of folklore occurs directly on the basis of historical and folkloric laws. In this process, examples of oral creativity enter into interaction, become syncretic, and as a result of transformation, a fusion of genres is formed. As a result of the mixing of folklore genres, the influence of folklore genres on each other increases and the semantic deformation of genres occurs. The logical combination of small genres creates large works. At the same time, the compression of the content in works belonging to large genres causes the emergence of new small genres.

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