



Criteria and Principles for Determining the Genre Boundaries Among Subgenres of Folklore Prose

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Article History	Abstract
Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 18 Nov 2023	<i>In the article, is scientifically analysed the principles and criteria to determine the genre boundary between the sub-genres of folklore prose such as myth, legend, story, fairy tale. In this, special attention is paid to defining the genre boundary of the legend genre of Karakalpak folk prose. In determining the boundaries between the genres of folklore prose, the relation of the events narrated in the work to the truth, the methods of description used in the description of the truth (the role of magic), the functional tasks performed in life, the features of the application of the actions of the spatial space and time categories, the artistic-structural construction, also, the genre characteristics of Karakalpak legends are revealed based on principles and criteria such as the method of performance (manner). The article, in our opinion, is of great scientific importance, both in theoretical and practical directions.</i>
CC License CC-BY-NC-SA 4.0	Keywords: Folklore, Prose, Genre, Criteria, Principle, Myth, Fairy Tale, Legend, Traditions.

1. Introduction

Genre characteristics of any folkloric and written literary work must be clearly defined, and the principles and criteria of defining the boundaries of the genre should be clearly defined. Such well-chosen criteria lead to correct decisions regarding myths, fairy tales, poems, poems in folk prose as genres.

In addition to the number, we singled out the principle and criteria, such as the definition of the genre features of Karakalpak folk legends, the genre boundaries among other genres of non-fairytale prose: the truthfulness of the events described in the work, the descriptive techniques used in the work. the veracity of the statement (in it the functional role of magic), differences in the use of actions of transverse space-time categories, beautiful structural structure, manner of performance (manner). .

2. Materials And Methods

In the article were used methods such as: comparative-historical, comparative-typological methods, as well as artistic-aesthetic analysis.

3. Results and Discussion

Based on criteria above, we believe we can clearly define the nature of the legend's genre changes.

1. The legend changes according to the history and truth of the events mentioned. Because of this change, the legends drew closer to stories. The events mentioned in them are of historical significance and tell us about the past life of our people. However, it does not mean that these legends give generation to generation fact-based events. The historical truth in these works is interpreted as “the true beauty of the people”, which has been processed for centuries by special people who love the “truth of the people” and talented performers. The root of historical events is stored in legends about historical events and historical figures.

In legends, imaginary weaves are more beautiful than real events.

Semantic content and meaning are associated with mental fantasy, telling stories that do not correspond to the mind, and the strengthening of the impact of the story and the event in question in this context is guided by the concept of raising the status of the hero to heaven. These characteristics are like myths. However, in the case of myths, the relationship between man and nature is the most important, and

objects and objects are revealed in the image of a master who directs all the elements of nature. And the purpose of depicting legends is to create a moral and ethical image of a person based on his behavior and actions. Although the events are depicted in the shell of fiction, traces of real history are visible to a certain extent. For example, the plot of the legend “Nuh paygambar hám topan suwı (Prophet Noah and the Flood)” is based on the core of old historical stories about the flood that swept a certain part of the world in early times.. In fact, in the distant past, a certain part of the world was flooded. It builds the main idea of the epic, interpreting such natural disasters and spontaneity as “God's punishment for sinful creatures.”

There are several reasons for accepting the events described in fairy tales as true, firstly, in fairy tales it is impossible to prove that a person turns into stone, and in fairy tales, a place associated with a stone (rock stone) like a human limb is confirmed by the existence of a place in our real life. In other words, the rock itself, similar to the human body, is reflected in our real life as a witness (guagueri) of the event. Secondly, the story of the legend is that a person turns into stone and remains in this stone form. And one of the reasons is that the most accurate concepts and beliefs that are associated with them are still preserved in the memory, customs and traditions of the people. In fairy tales, stories are built on the principle of the victory of good over evil, and the resurrection of the hero, or his return to his former position, and his return to the struggle are mentioned.

The main characteristic of the legends is that they tell the story of marriage with the help of not very picturesque depiction techniques. Legends differ from stories in their closeness to reality. The thematic coverage of the legends is wide, and the ideological content is very colorful. They tell about historical events, events related to the names of famous and famous people, about the origin of the names of lands, waters, places, about the construction or destruction of cities and palaces, moral virtues such as wisdom, science and civility are praised, while such vices are sharply condemned as cruelty, injustice and robbery.

The courage and heroism of the children of the country, who tirelessly fought for the freedom of the country (Tumaris, Shirak, Amir Temir, Aidos biy, Ernazar biy, Erejeb biy, Amanbay batir), their work for the good of the people, was shown as an example to young people. If stories are told that could not be in legends, then the stories often tell about well-known events that occurred in the life of historical figures, famous figures, statesmen. When we hear about some events, we fully believe that this happened clearly, and we may not believe in some stories, even if they are far from fantastic descriptions. That is why it is difficult to single out a sharp point between legends and stories. Based on many years of experience, as well as the opinions expressed by scientists, we can say that a story whose historical roots have been preserved to a certain extent and which is reliable to a certain extent has signs of testimonies, and a legend is an event that has moved away from its historical roots and has become into a fictional phenomenon. The story may have roots in historical evidence. This is due to the fact that events in legends are often recorded by participants, witnesses, or passed from mouth to mouth and are preserved from generation to generation as a cultural heritage. According to G. A. Levinton, “the legends are connected with religious themes, and in their context all the wonderful stories are told, and the myth tells the typical domestic marital events of the people.” According to A.P. Lipatova, “if the legends mention events that could happen, then the stories also mention real events.”

2. The functional tasks performed by legends in public life and the goals of narration differ from the genres of myths, legends, and fairy tales. The social and vital tasks of the legend are very broad. Some of them, the patriotic and heroic ideals of the people, are passed on to the grown-up youth, and some of them awaken the spiritual consciousness of the people and inspire them to fight against oppression, persecution, aggression, injustice, the third type is distinguished by the emission of pedagogical, educational ideas and attitudes.

The purpose of story is to report a time or historical event and convey the information to the listener. Telling about a miraculous event that happened a long time ago in legends, moral and ethical education, religious discipline and exhortations based on informing listeners, the reporting and cognitive task will intensify. The task of the myth is causality, i.e. the creation of the world, heaven and earth, the appearance of man, the origin of birds and the causes of differences in behavior. Creation legends carry more weight and significance than myths. Legends, along with an explanation (message) of the reason for the appearance of something, impose an additional duty on him. For example, in the legend “Tasqirman”:

A rich man does not pay his workers who plant crops at his doorstep. Once a man with a gray beard, holding a stick and a pious face, approached a rich man and said: “If you didn't have these farmers, would you have collected so much threshing floor?” Don't forget that you get rich thanks to them! When

the old man asked the rich man to pay for the work, but the rich man says that they are cursed by God and did not pay. Then the old man got angry and said: - Do you know God?! The old man hit the stick on the ground and said: Look at this power, let all your crops turn to stone. The crops standing in a row, at this moment turned to stone.

The purpose of this legend is to give moral and religious education, based on the fact that not appreciating a person's life and not giving him what he has earned is a grave sin. The person who performs the task of telling a tale, regardless of the topic and direction of his story, wants the reader to fully believe in the events being told. If the difference in the message is clear information, it confirms, it is not necessary to require evidence and description. One of the main characteristics of the genre legend is the criteria of genre creation. It should be said in legend:

Hakim ata and his son Ubbi-Sultan quarreled and his son disappeared overnight. When he was looking for his son in mourning, a bird's rumor reached him: - you will find your son among the forty missing. It says that if you look for him with iron spikes on his feet and an iron rod in his hand, you will find him among them. Ata Hakim makes spikes and a rod from iron. "I will look for my child until my spikes become a penny and the rod becomes a needle," he vowed.. A few years later, he approached the mountainside and saw that a yurt had been built. Entering the yurt his son together with forty spirits were having a party. Úbbi to his grandfather: - Who are you, he says. - "It's me, my son", - he says, Hákim ata.- "Ata you are still proud, now I'm not with you. Sultan Ubbi had eighty-two children, but you will not have eighty-two children" - said the son turning into a bird and flying away¹.

The episode of Hakim Ata removed from the reality of his life, made iron spikes, iron rod, walking with Ubbi's forty spirits, and flying away as a bird makes it possible to consider this story as a myth.

The ideological content of the legend is that pride is the quality of life, and humanity and openness are the best qualities that ensure the spiritual beauty of a person.

3. Another genre characteristic of the legend, which distinguishes it from other genres of non-fairytale prose, is the combination of real people and other worldly characters in action (or their characteristics are transferred to real people). Legends differ from other genres of folk prose by the originality of the system of images, the variety of tasks that they solve in their work. In them, realistic images included heroes of different styles, in other words, fictional mythical images created by the people, historical figures. It is said in the legend about King Sulayman:

Before the demons and fairies were covered the earth. They invaded the earth, rebelled against God, deceived the people and did a lot of evil for two thousand years. After that, God sent Azazul to them. He went to that place and destroyed the realm of the jinn. Finally, the magnificent shield of Azazul was handed over to King Suleiman. They said that Suleiman have defeated demons with this magical shield.

Otherworldly characters (demon, fairy, Azazul) were involved in this legend, but their power was transferred to a real person (Suleiman). Despite the fact that the heroes of the legends are real people, they are not ordinary people, but are depicted as noble kings and saints who ruled the earth.

They act to solve the problem in difficult situations, help those who fight for a just life and defeat the enemy, protect from all kinds of troubles, teach science, religion, serve religious purposes and educate people in the right spirit, fight against sin, cruelty in the human heart. Their actions are interpreted as separate magic, given above. Through the idealization of the described heroes, calls to be an example, convinces them of the truth of their deeds and heroism.

4. The legends also differ in the use of magical elements. In the above legends, events develop and the plot is built through the magical and theurgy deeds of the hero, and the work serves to reveal the poetic content of the work. So, in legends, magic and theurgy are one of the main elements that have plot-forming and genre-forming qualities. About this M.C. Malzurova confirmed: « In the legends, the plot was built around such magical, theurgy events, therefore, in such cases, magic and theurgy serve to create a genre². In stories, magical, theurgy, miraculous phenomena are not the main focus of work, they are used in character details, for example, in describing the character, behavior, appearance of the hero, as well as in explaining the origin of tribes and the origin of settlement terms, enhances the pictorial content of the work, enriches the past truth and increases the power of emotional impact. However, in the stories, elements of magic and theurgy act not as a plot point, but as an auxiliary element.

5. The legends are divided according to the features of the execution of the categories of space and time. It is somewhat close to the genres of myths and fairy tales. The events described in the stories take place together with the hero, the actions that occur as a result of his actions: he competes with other

heroes and goes in search, bows down to many places with his zeal and puts up, makes friends with the city dweller. a certain place, fights with him and wins, goes out and establishes friendly relations with him, and continues on his way in search of a worthy opponent.

Legends often use fairy-tale, mythical-sacred time indicators such as “many times ago”, “before”, “in the old days” “in the old time”. According to prof. K. Imomova, she says: “Time in myths and legends flows in the form of “when the world appeared”, “in the distant past”, “when God first created the earth and sky”, in narratives time flows in a specific time, in fairy tales, anecdotes, stories, praises, in troubled times, in epic space. So, genres of folklore prose change one by one from the point of view of identifying time and space categories. The time of action in the stories is clearly indicated in most cases. Especially in the stories about historical figures, the time and location of the events told in the stories about heroes, snipers, commanders, and military leaders are clearly indicated, or it is estimated by the context.

The storyteller pays special attention to the actions of a specific character in the work, during his reign, or real events are emphasized in such stories, often the name of the moving person and the time of the events are the same. connected with each other, it is described in accordance with historical events.

Legends are distinguished from stories by features of the antiquity of time, its continuity, connection with the present time, definition of a broad (space, place) concept through the context. In the legends, the event, the time at which the events took place, is presented as if it happened in the past, but it seems to continue in the future, in the present. For example, At the end of the legend about “the prophet Noah and the flood water”, he makes an agreement with Noah (as well as with future mankind): “From now on, I will not punish my servants with the flood, whenever a rainbow appears in the clouds, I will remember the agreement I made when I see it.

Today, the rainbow that appears in the sky after rain is a sign of God's agreement with mankind at this time. As we can see, the time of the events of the legend is not clear, it was considered in the past history. And again, we can see that this past event is projected into the future, continuing in our present day, as evidenced by the rainbow that appears after every rain.

Even in the above-analyzed legend about “Prophet Noah and the Flood”, the space of action is not clearly named, but religious historians believe that the places where Prophet Noah lived were ancient Egypt, Mesopotamia, and Palestine.

6. Legends differ from myths, fairy tales, and stories by their literary and structural structure.

The plot of legends and stories does not have a large-scale, structured narrative like fairy tales, and has few episodes, usually one or two episodes. Stable program beginning (zachin) and program conclusions do not meet. Conclusions of legends (koncovki-konstatatsiya) are not consistent, they do not have a stable quality, they differ from the conclusions that end with good, as in fairy tales. If a fairy tale is a genre with a specific structure in a stable form, then all other genres have a free form. However, in comparison with other genres, the free narrative form of legends and stories does not invalidate the regularity of their compositional structure: these works have an internal structure, and rely on the principles of ideological-artistic structure. In its structural structure, there are programming formulas, conclusions and plans, plot elements that give instructions.

The word formulas found in the legends, such as “so it is said...”, “The elders say...”, “according to the words of the elders...” have a special meaning in each concrete case. As usual, word formulas at the beginning of the story create a clear emotional, psychological, and aesthetic background. Statutory confirmation, these formulas at the very beginning of the story give the opportunity to build trust in the audience and establish a connection with them.

In the legend of “Seven robbers” such conclusions-constitutions are found: Seven young robbers commit a heist, wrongly accuse a blacksmith, and become a star due to the blacksmith's curse. At the end of the legend, constant conclusions are used that “the blacksmiths have a supporter spirit named Hazrat Dawit, and therefore they cannot be angry.”

Another legend begins with the formula: “the elders say...”, “According to the elders...” and tells about a person who brought something from the grave and was cursed, and at the end of the legend it ends with summary-constants “it is not enough to bring something back from the cemetery.”.

Legends don't feature many plot lines. Usually, one plot line is observed in it: the beginning of the story, the birth of the fact, its development, completion. The main feature of fairy tales and legends is that the hero's life path, work, and struggles are not described in a wide plan, in which a specific moment in the life of the hero is taken as a plot of the work and is distinguished by its brevity and accuracy. The plot

of the stories is retrospective, that is, looking at the events of the past, it evaluates them from the position of the present.

7. Legends differ from folktales and epic genres of folklore prose in terms of the method and manner of execution. Stories and legends, compared to other prose works (fairy tales, epics), are collective genres that are often subject to improvisation of action and performances. For their performance, it is not required special training and skill as in epics-tales. Anyone can do it. Therefore, their form usually depends on concrete circumstances, for example, the creative possibilities of the performer, the wishes and demands of the listeners can change. Sometimes plots are given in very short form. However, the storyteller (narrator) tries to give the listener the most significant part without changing the main content of the work, no matter what form it takes, whether it is short or long. That's why, S.Yu. Neklyudov: "to perform stories and legends, it is not necessary to be a master of performance art. Stories and legends do not have a strictly unchangeable form, as in fairy tales and epics. However, these qualities do not prevent them from revealing their unique literary level." – he said. As long as the storyteller fulfills all his improvisational possibilities, the compositional structure of the program of the fairytale does not change, he performs it while keeping the main motives, the core of the plot, but the performers of the legends freely participate in the material being told. If fairy tales have a changeless form, mandatory programs, norms, legends and stories have the qualities of shifting, compatibility as a result of a lively lifestyle. According to Professor K.Imomov, "The variety of listeners is the reason why it is said in different forms. If the audience is composed of children, it is told in the form of a legend or proverb, and if it is composed of adults, it is told as a story from the past. This event caused the appearance of fairy-tale genre characters in the formal structure of legends.[3] So, the age of the listener is taken into account in the presentation of legends, and this situation caused the legend to become a fairy tale. The level of narrating the artistic and meaningful of the plot of legends also depends on the speaker's (informant's) delivery of information. The attentive performers explained the fairy-tale elements flowing in the process of performing the legends. As a result, the text of the legend will be artistically rich, beautiful and figurative. Nevertheless, the power and function of legends is didactic, explanatory, informative, this genre is not an aesthetic genre, more precisely, there are no artistic goals in them.

4. Conclusion

In conclusion, legends are not fairy tales but a unique genre form of folk prose. It is distinguished by the truthfulness of the spoken events, the methods of representation, functional tasks, the features of the use of actions of wide space and time categories, the artistic-structural structure, the method of manifestation. Also, legends are a special type of folklore that differs to a certain extent from non-fairytale prose genres with some features of its emergence, formation and development.

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