



Transportation Genre: Genesis and Evolution

Bekchanova Sayyora Bazarbaevna

Associate Professor of Uzbek Literature, Nukus DPI Doctor of Philosophy in Philology (PhD)

Abstract: The genesis of the narrative genre and the sources that played a role in its occurrence are discussed. Narratives, myths and legends from literary, historical and religious sources created in the past play an important role in the study of the formation and historical development of the genres of Uzbek folk prose. However, it has been highlighted in this article that these materials will be the basis for a comprehensive study of the genetic roots and sources of the narrative plot system in the written literature.

Keywords: genre, term, genesis, evolution, source, classification, plot, folklore.

Samples of oral art created by different peoples during their works are an integral part of this folk culture. Just as every nation has oral creations that reflect its lofty ideals, these nations are also among the nations with rich and colorful oral literature masterpieces of ancient history.

Turkic-speaking peoples have made a significant contribution to the development of this ancient rich literature. In addition to the commonalities in their oral art, there are genres that have their own characteristics in the folklore of these peoples. Folklore, which is a mirror of the people's life, way of life, spiritual world, is one of the artistic and aesthetic values, consisting of creative experiences accumulated over thousands of years.

Through the study and arrangement of folklore, information about the life, dreams, spiritual world of the people, as well as the origin of artistic thought and the laws of its development, stages of development, aesthetic factors of the tradition of perceiving life events as objects of artistic expression, artistic-aesthetic principles, valuable scientific observations can be made on the description of popular poetic thought.

The genre of narration in the oral poetic work, which is functionally similar to the so-called parable genre in Western and Russian folklore, is also unique in the folklore of the Turkic peoples. Narratives are found in the oral creations of all the peoples of the world. Based on this situation, the narrations in the folklore are compared. Their comparative study, firstly, to discover commonalities and peculiarities in the customs, traditions and values of these peoples, and secondly, to find versions and variants of narrations that are not found in the folklore of one people, to compare them, to analyze the structure of the text allows you to advance certain scientific and theoretical views and draw conclusions.

According to the Russian scholar V.Ya. Propp: "One of the main tasks of folklore is the classification of genres and the study of each genre ..." [9.20]. it is important to identify, define, and study the classification of genres on this basis. Therefore, first of all, epic genres are variously called "folk prose" [4.223], "folk prose" [1,272], "folk prose" [9.38], "neskazochnaya prose" [7.50], and include epic genres. This requires a study of the classifications available in folklore and clarification.

Genres that also have a prose form in the folklore of different peoples are called "folk prose", "folk prose", "neskazochnaya prose". This means that the patterns of oral creation that have a prose form are

the same in all nations, and the genres in which they are created vary depending on the material of the sample of creation. This is natural.

Most folklorists, while classifying the epic genres of oral poetic work, also include the genre of narration. Some, however, ignore the issue. Observations show that the names of this genre of different peoples are different in terms of terminology. In particular, in Russia, parables are used in Uzbeks, in Karakalpaks, for example, in proverbs and folk tales, in oral legends, in Kazakh, for example, and in Kyrgyz myths and legends. In addition, in the folklore, scientific literature and dictionaries of some peoples, narration is combined with other genres of oral art, especially in the form of fairy tales, proverbs, legends.

There is no special performer of the narration, anyone who wants to can recite it for the purpose of admonition, and it does not require a special audience. Thus, the narrative is a moving genre, a tool of education, which has a didactic effect on people through vivid images.

The study of the history of folklore is not limited to the observation of its approach to science for scientific purposes, but also requires the consideration of the literary interests of scientists and cultural figures who have different attitudes to it in the development of human thought. In this sense, the foundations of folklore are rooted in the aesthetic thinking of the ancient world.

The territory of Central Asia is one of the oldest centers of secular and religious sciences. In addition, the term "proverb" [13.243] can be found in many suras in this Bible. "Allah is not ashamed to tell proverbs about flies, but even higher things. The believers know that it is the truth from their Lord. And those who disbelieve say, "What does Allah mean by this parable?" they say. With it, Allah misleads many, and with Him He guides many. But He misleads only the wicked with it. "[13.5] In the Qur'an, every verse, even every word and letter, has a wisdom and a secret. These wisdoms are often hidden in a story. Sometimes these stories are told in relation to other realities.

Those who do not know the style of the Qur'an well consider it a repetition. This, in turn, is a process that requires separate research in folklore.

Early experiments in the recording of folklore samples date back to the 11th century. Mahmud Kashgari's "Devonu lugotit turk" is a vivid example of this. Regarding the Turkic peoples, he said: "Allah Almighty raised the sun of glory to the tower of the Turks. He also made the heavens their possessions. He called them Turks, made them property, and made them the kings of our time. The free will of the people of the time was entrusted to them, he led the people, he was able to guide them to the right path. He defeated those who looked at them. The most important way to get closer to them is to speak in their language, because they listen well to those who speak it, they are close to them and do not harm them"[6.21]. Mahmud Kashgari also used examples of folklore, such as songs, proverbs, and legends, to explain the lexical meaning of Turkish words.

"I have traveled for many years in the cities, villages and pastures of the Turks, Turkmens, Oguzs, Chigils, Yagmals, Kyrgyz, and collected their most beautiful words and wisdom. I studied various dictionary features and found out. I did this not because I did not know the language, but to identify every small difference in these languages. Otherwise, I would have been one of the most advanced in the language, one of the greatest experts, one of the most understandings, one of the oldest tribes, one of the master spears in battle. I paid so much attention to them that the languages of the Turks, Turkmens, Uighurs, Chigils, Yaghmas, and Kyrgyz tribes disappeared completely. I have arranged them on a thorough basis. "[6.22] It contains many folk proverbs, colorful songs, legends and stories that were created in the most ancient times, even in prehistoric times, with examples of oral literature of the XI century.

Mahmud Kashgari states about the information collected in the work: "I compiled this book in a special alphabetical order, adorned it with words of wisdom, sajas, proverbs, songs, rajaz and prose" [6.22]. He goes on to say: "... I have taken a separate approach to explain briefly the features of the formation of words belonging to each tribe and how they are used. In this case, as an example, I have quoted from the poems used in the Turkish language, wise sayings and proverbs spoken in the days of

joy and mourning, so that those who use them speak to the narrators, and the narrators, in turn, speak in this language. That is why I have collected all this in this work. This book has come to an end in terms of giving news, and in terms of value and importance "[6.25]. It is clear from this note that the author of the work was not only a linguist, but also a literary critic, ethnographer and folklorist of his time, and most importantly, an encyclopedic scholar.

Narratives have come down to us through collections of folklore, folk books, historical sources, as well as works of the Indian people "Panchatantra", "Kalila and Dimna", as well as ancient sources. Abu Bakr ibn Jafar Narshahi's "History of Bukhara", Mahmud Kashgari's "Devonu lugotit turk", Rabguzi's "Qisasi Rabguzi", Alisher Navoi's "Tarihi anbiyo va Hukamabo", "History of the Prophet and Judge", There are a number of stories in the works of Abu Tahirhuja "Samaria", Khoja "Miftah ul-adl", "Gulzor", Gulkhani "Zarbulmasal", which should be recognized as an example of the narrative genre. Because, Khoja's stories "Miftah ul-adl", "Ayoz" and "Chumchuk" in his works "Gulzor". Examples of the genre of narration in the broadest sense of the word can be seen in the stories and parables of Gulkhani's "Zarbulmasal" such as "The Turtle and the Scorpion", "The Monkey and the Najjar", "The Camel and the Buttock".

It is known that in the past, just and wise kings, or, conversely, betaine, kaltabins, who were hated by the people, were described in figurative images. The great poet Alisher Navoi, in his works, called on the kings to rule justly, telling the story of life and the past, telling them, that is, admonishing them. That is why Alisher Navoi's works are full of stories. The story "Those Fish Stories" is a symbolic expression of that. Along with historical information, Navoi's works contain a wide range of folk tales, legends and stories, which testify to the prevalence of a wide range of stories in the oral and written literature of the past.

Thus, the narrations, myths and legends cited in the literary, historical and religious sources of the past play an important role in the formation of the genre of Uzbek folk prose and the study of its historical development. At the same time, these materials provide the basis for a large-scale study of the genetic roots and sources of the plot system in the written literature. The story of "Barley sows barley, wheat sows wheat" [11.21] is based on the story of Nosiriddin Burhaniddin's son Rabguzi's "The Story of Rabguzi" and in the 16th century "Abdulvahobhoja's son Pashahoj" by Abdulwahabrat Khoja, king of the 16th century. .

In Miftah ul-Adl, the narration of this story is as follows: One day his master said: O Luqman, go to such and such land, sow barley, go to such and such land, sow wheat. Luqman went and planted wheat in a field called barley ekkil. He planted barley on a field called wheat ekkil. When the harvest was over, Lukman's master came and saw that the barley was planted with wheat and the wheat was planted with barley. His master said, "Why did you do that? Luqman says, "I thought that barley grows in the land of wheat and barley grows in the land of wheat." Taqi Luqman said: "O my lord! You will be wronged day and night, and you will hope for good on the Day of Resurrection. When his master heard this, he sighed, repented and asked forgiveness for his sins and released Luqman. Now I want to know that everyone in the world will reap what they sow. " It is clear from the text that the genre of the oral tradition of the Khoja people was also effectively used in the narrative.

Folklorist K. Imomov explains that two sources played a decisive role in the genesis and emergence of the genre of narration:) translations, Uzbek folk tales, proverbs "[4.214].

It is clear from K. Imamov's thoughts that in some cases we can see the term "Zarbulmasal" instead of a narrative. "Narration is an independent genre of oral prose among the Turkic peoples." The scientist also emphasizes, "This term has a relatively broad meaning. Ancient Turkic memoirs, folk books, and manuscripts use the term narrative in reference to myths, fairy tales, legends, stories, proverbs, sayings, and even riddles. This is probably why in Azerbaijan today it is called a fairy tale, in Turkmen it is called a proverb, in Kyrgyz it is called a proverb, and in Uyghur it is called an oral story. In Persian, the narration is an oral story. Literally, a proverb is a word or phrase that moves from mouth to mouth." [4.12]

Narratives have been studied to some extent in Turkish folklore. F. Nazershina Bashkir "[8.133], S. Kaskabasov Kozak" [5.159], and the Turkmen folklorist A. Baimiradovs "Turkmen peoples" [2.157] also studied prose. Kyrgyz researcher T. Tanaev conducted research on folk prose "[10.80].

In short, the masterpieces of artistic thought that emerged as a result of the common life, customs, traditions and beliefs of the Turkic peoples living at the crossroads of ancient civilizations, revealed the common Turkish heritage. For this reason, the antiquity of the literary and cultural ties of the Turkic peoples is reflected in their joint literary and artistic works, folklore, especially in the narratives.

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