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Post-Folklore Processes and "Urban Legends"

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ANNOTATION

Nowadays, in the world of folklore, attention is paid to the study of the state of folklore genres in post-folklore processes, in various modifications. Determining the place of the legend genre in the post-folklore cultural context, the origin of "modern/urban legends" as a result of its evolution, the study of development factors is one of the urgent tasks facing our folklorist.

This article is devoted to the study of American "urban legends", the processes of their formation, their place in post-folk culture, the emergence of various modifications. Also in the article, when studying American "urban legends" based on the study of Russian folk "modern / urban legends", Moscow "urban legends", it proceeds from the fact that this genre lives in Uzbek folklore and various modifications are formed in post-folklore processes.

KEYWORDS: post-folk culture, genre of traditional myth, transformation, evolution, modern myth, urban legends, urban legends from the Internet, mythological narration, mobility, electronic information, modifications.

INTRODUCTION. Changes in the traditional legend genre, the formation of "modern / urban legends" are in the study of issues in American folklore. In this sphere, Deg L., Christiansen R., Srane B., Butler G.R., Branvand Ya.G., Brayse H.J., Brednich L.V., Bennet G., Buchan D., Dorson R.M., Fine G.A., Fiery A., Duhl L.J., Halpert H. George R.A., Genge N., Fleming R.L., Boyd R.F, Jansen V.H, Jason H., MsSonnell B., Wolff-Knats U, Tangherlini R.T., Virtanen L. scholarly views have been advanced in the work of scholars such as the formation of American "urban legends", its distinctive features, its role in the system of other folklore genres. Then the collection urban legends, the publication of which, the compilation of their indexes and catalogs was carried out [5]. American scientist Ya.G.Brandwand's work on collecting "new / urban legends", creating an index indicator, was one of the notable works done in this regard. Ya.G.Brandwand's "America" new "urban legends and their meanings" (NY: Norton, 1981), Chuking Doberman and other "new" urban legends (NY: Norton, 1984), "Mexico Pet: more" new "urban legends and some old favorite legends" (NY: Norton, 1986), "Curses! Broiled again! The hottest urban legends going. - (NY: Norton, 1989), The baby train and other lusty urban legends. (NY: Norton,1993),"Too good to be true: the colossal book of urban legends. (NY: Norton, 1999) were given with valuable references to "Urban Legends" [2]. In Russia

were also formed the theoretical views on "urban/ modern legends" , and issues such as their collection, arrangement, classification were developed [3;5;6;7;11].

In Uzbek folklore, when the genre of legend is called, only traditional legends are meant, and in this regard, K.Imamov [8], U.Zhumanazarov [9], M.Juraev[10], Sh.Turdimov [15], M.Rakhmonova [12], M. Rizoeva [14], and A.M. Bakimbetov [1] have considerable research in this area. However, in Uzbek folklore, such terms as "urban", "new", "modern" legends were not used, and were not objects of study. Nevertheless, the state and functional features of the epic genres of Uzbek folklore in post-folklore processes were studied by B. Rakhmonov. In this study, among other epic genres, such as fairy tale, epic, narrative, opinions are given about the state of the genre of legend in post-folklore conditions. In this study, among other epic genres, such as fairy tale, epic, narrative, opinions are given about the state of the genre of legend in post-folklore conditions. Folklore scholar B.Rakhmonov noted in his research that "the absence of a stable poetic form, the power of a plot statement, the absence of offensive epithets are characteristic of the genre of legend. Real reality, on the other hand, does not meet any of the criteria inherent in the legends mentioned above. This is what shows that now the genre of legend cannot be created on the basis of a new reality. Because today's man, his actions and spiritual experiences do not fit into the circle of exaggerated fiction inherent in the legend. Consequently, the current situation with the genre of legend is not limited to a new creation, but to the performance of works created earlier in the times" [13, 179]. The scientist also refer the genre of legends to the mystery of genres that disappeared in post-folklore processes, that is, ceased to be created. However, the study of "new", "urban", "modern" legends caused by the transformation and evolution of the traditional genre of legends in American and Russian post-folklore processes suggests that such legends exist in the Uzbek post-folklore. Based on the theoretical and methodological work on American and Russian folklore cited above, we can say that even if the genre of traditional legend has ceased to be created, there are "modern" legends based on modern reality, modern space and time (chronop), as well as mythological thinking and fiction based on modern conditions. Our task, on the other hand, is to substantiate the fact that the "modern legends" formed in the post-folklore conditions of the genre of legends have already been formed, but its "Internet legends", "parody" form and various modifications are in the process of formation.

MATERIALS AND METHODS. Based on the interpretations of the text of "modern/urban legends" found in folklore materials of countries such as America, Russia, Great Britain, Germany, Finland, Sweden, as well as theoretical and methodological works, one can also think about the existence of "modern legends" in Uzbek folklore - about their state in a post-folklore context. And to realize this urgent task, English and Uzbek (K.Abdurashidov) need to conduct a comparative analysis of "modern legends" found in folk oral art, to identify typological and differential characteristics. To substantiate our opinion, the text of English and Uzbek folk "modern legends" was analyzed. The methods of comparative typological, comparative historical, ethnofolcloristic, hermeneutic, structural analysis were used to cover the topic.

RESULTS AND DISCUSSIONS. In American folklore, since the second half of the last century, the term "Urban legend" has been used, and various scholars have used such legends as new, "modern legends". "Urban legend" is a folklore term, a genre of folklore that arose during the time of traditional legends, based on modern reality, modern space and time (chronotop), as well as mythological thought and fiction based on modern terms, oral fairy tale narration. "Modern legends", although it is called differently in different literature, we found it necessary to call such legends "modern legends", which are based on fictional, fiction based on modern reality. The reason is so named because in the "Urban Legend" in America, Great Britain and Russia, events based on fiction are associated with urban life in modern reality. It is also called a "new",

"modern" legend because of its connection with modern space and time, since such legends are based on the assertion of a new reality. However, such legends, formed in the processes of Uzbek post-folklore, are associated not only with urban life, but also with the description of events in modern realities related to the countryside and various spaces. Therefore, the word "modern", rather than new urban attributes, more fully reflects the essence of such legends.

Levskaya Yu.S in his PhD thesis "American Urban Legend in the context of post-folklore culture", the term "urban legends" was introduced by the American folklorist Ya.G. Brandwand. He mentions that in the "Legends of the City" the description is given of the history of reality that happened to a certain person in certain specific conditions, the theme of the history of such reality is determined by the events that took place around the modern city. She explains the emergence and creation of urban legends by the following factors: "From prehistoric times until recently, folklore material, preserved mainly in rural areas, was used to study traditional folk oral art. But as a result of the cessation and extinction of the creation of traditional folklore genres, texts that were not characteristic of traditional rural folklore began to be accepted as objects for the study of folklore works. Texts in oral and written forms in cities as a result of the development of cultural processes – "urban legends" began to spread thanks to mobility and electronic information, which began to grow in modern society." [7, 3-4] Also in her research, she mentions that such modified genres that have not completely severed their ties with traditional folk oral creativity, but are in the formative stages takes as part of the post-folklore culture, the genre that attracts the attention of many researchers, called "urban legends", is found in folklore materials of countries such as Russia, America, Great Britain, Germany, Finland,

M.V. Nikitin, studying the implementation of the concept of "fear" in the scenarios of urban legends, is trying to study the specific features of urban legends, the role of the city in the formation of urban legends. This dissertation is devoted to the study of the linguistic features of urban legends, in which the researcher emphasizes that "modern / urban" legends arose as a result of the transformation of traditional legends and the formation of mythological thinking based on modern conditions, as well as both the evolution of the genre of legends and the development of urban legends led to the emergence of "urban Internet legends" [6, 3].

Since "modern legends" have emerged from the transformation of traditional legends, the question arises whether we can accept them as a genre of folklore in their own right, like traditional legends. Of course, "modern legend" arose as a result of post-folklore processes of traditional legend, and we can approach them as a type, a manifestation of legend in post-folklore processes. Also, according to the ratio of "modern legends" to reality, the system of images, the category of space and time, the structure of the plot [7, 8], we can say that this is a folklore genre. Since "modern legends" have emerged from the transformation of traditional legends, the question arises whether we can accept them as a genre of folklore in their own right, like traditional legends. Of course, "modern myths" arose as a result of post-folklore processes of traditional myths, and we can approach them as a type, a manifestation of myths in post-folklore processes. Also, according to the ratio of "modern legends" to reality, the system of images, the category of space and time, the structure of the plot [7, 8], we can say that this is a folklore genre. In "Modern Tales" the narrative is built on such factors as the exact time and place known to the audience in the story, people who witnessed the events of recent history (for example, parents, friends, sisters, relatives, acquaintances), and other factors such as confirmation by informants outside the scope of the plot, the events described in the legend are believed. In a number of cases, as a result of providing information about the hero of the legend, biography in the plot of "modern legends", confidence in the individuality and reliability of the reality described in the legend is strengthened. Also, the plot of such legends, rather than fantastic elements, takes into account such factors as

providing an evidence-based description of the terrible events that took place in a person's life, the fact that he lived in places with a modern location with the listener, and also serve to increase confidence in what is happening in him events. The characters of "Modern Legends" are ordinary people (various ordinary citizens, people living in the recent past or in the present) and extraordinary forces. Supernatural forces are extraordinary characters that can change the ordinary life of the hero of the legend, can make him fall into a different "I" (for example, spirits, khizr aleihisalam, devil, fairy, demon, etc.). Modern legends consist of two or three characters, and they can be divided into different groups depending on age, gender, social status, and professional affiliation.

The text of the "modern legend" given in *The Disappearing Hitchhiker* describes the extraordinary events taking place in the modern world, and its characters are ordinary people in our modern society. The text of the modern legend is as follows: "THIS IS THE STORY just as we heard it several months ago, from a levelheaded, conscientious business man. "I've never been able to understand this," he began hesitatingly. "It happened to a friend of mine, Sam Kerns, a fellow who went to Cal with me. He can't explain it either. "Kerns and another man were driving home from a party in San Francisco. It was a wretched night, biting cold and raining with such violence that driving was difficult. As they drew near a stop sign on Mission Street they made out the indistinct form of a woman standing on the corner, quite alone, as if she were waiting for someone. Since it was after two o'clock in the morning and they knew that the street cars no longer were running, they stared at her curiously as they drew up to the corner. Then Kerns brought the car to a sharp halt, for standing in the pouring rain without a coat or an umbrella was a lovely girl, dressed in a thin white evening gown. She was evidently in some embarrassment or trouble so without hesitation they offered to take her home. She accepted and got into the back seat of their two-door sedan. Realizing that she must be chilled, they wrapped her in the car blanket. She gave them an address near Twin Peaks and added that she lived there with her mother. However, she made no attempt to explain her presence on Mission Street in the pouring rain, without coat or umbrella. The men started toward Twin Peaks making some efforts at conversation, to which the girl responded politely but in a manner which showed plainly that she did not care to talk. When they reached Fifth Street, Kern's friend looked round to see if she were comfortable. There was no one in the back seat. Startled, he leaned over to see if she might have fallen to the floor, but, except for the crumpled blanket, there was nothing to be seen." [17, 303-304] The events of the legend are told by a conscientious and enterprising man who says that the incident happened to his friend Sam Cairns. Both the narrator and his characters are suburbanites. The plot of the legend tells about the events taking place in the modern world, in the city, in particular, about an unusual and frightening incident that happened to Kerns and another man who were returning home from San Francisco. The characters of the legend cannot explain the events in the plot of the modern myth. On a cold, rainy night, they lead a woman in a puffy white evening dress to her car at the corner of First and Mission Streets. After two hours of a cold and rainy night, without a coat or umbrella, this woman, who is waiting for someone, wrapped in a warm blanket in the back seat of the car, tells them that she lives with her mother in Twin. Peaks and gives them the address. When they got to Fifth Street, Kern looked at the woman in the back seat, and there was no one there. It was impossible to get out of a fast moving car. Frightened and worried, Kern and his partner go to the address given by the woman. There they are met by an old woman. From the stories of passers-by it is clear that the old woman's daughter died two years ago in a car accident on Pervaya and Missionerskaya streets. The heroes of the legend are Cairns, a passenger, a woman in a white silk dress, and her mother. The chronotope of the legend is also the streets of the city. An unusual reality in it is the communication of the spirit of the deceased woman with the passengers, which shows that the plot of the legend is built on the basis of an imaginary fiction that arose as a result of animistic views. This

book reportedly contains about ten versions of the same legend, based on events that took place in cities such as Chicago, Salt Lake City, San Francisco and California. For example, versions A are based on events in Berkeley, California, 1934, B are based on events in Ringsted, Iowa, S are based on events in Salt Lake City, Utah, 1939, D are on the story of events in Hawaii, both have a passenger and a car and suddenly disappear. The events associated with the stay of a companion, a companion are told with various changes.

Uzbek folklore also contains various modern legend related to modern reality. According to a “modern legend” recorded in 2016 from the Kurgantepa district of the Andijan region, there lived a man named Haidarali Polvan. Around 1965 he worked on collective farm fields. At night he watered the field and guarded the crops. He had a thoroughbred horse, and he roamed the fields on this horse. Every morning he got up and rode his horse, but the horse lay down exhausted. The sisters of the Haiderali wrestler suggested that your horse be possessed by a demon or wrinkle, so ride it at night. The Haidarali wrestler slept for two nights, and on the third day he caught a wrinkle that rode his horse at night. The Haiderali wrestler knew that if he didn't catch the wrinkle by the hair, he might run away and cause harm, so he grabbed it by the hair and cut it off. Ajina declared that if the Haidarali wrestler returned her hair to her, it would not cause any harm to him or his descendants. However, the wrestler had to put his wrinkled hair under the galoshes, under the eraser, but he did not know this, so he put them on his wooden box. Ajina took the hair and ran away, intending to take the boys from the generation of wrestlers from Hydera. The sons of this Haidarali wrestler died at an early age (Speaker: Makhbubakhan Karaboeva. Registrar: K.Abdurashidova). If you pay attention to the plot (chronotope) of this myth, then the events in it take place in the modern world in 1965, not only in the city, but also in the countryside. His characters are also modern people: a wrestler from Haidera and his sister. The supernatural character of the legend is a wrinkle that negatively affects the life of a wrestler from Haydarabad. Since Ajina is a female mythological character, the mythological notion that she harms men more served to shape the plot of the legend. The injury of Ajina's horse and the motif of the Hyderali wrestler's escape for three nights served to justify the events of the legend's plot. The legend is told in the language of the Haidarali wrestler's sister. In it, the events surrounding the death of the sons of a Hyderabad wrestler are explained through fictitious fictions about wrinkles. In different versions, similar to the plot of the same legend recorded from Pakhtaabad, Jalalkuduk of Namangan region, Chortok and Uychi districts of Andijan region, a man and his meeting with supernatural characters (such as ajin, genie, giant, alvasti, fairy), surrender captivity or harm to the hero of the legend, a description of the rest of the events will be given. The typology of American "urban legends" and Uzbek "modern legends" can be seen in the plot of the story of reality, based on the fiction that took place in our time, in the characteristics of the genre, plot and composition, in the fact that the characters are people of the modern world, and events take place in real places of our time. The difference between American “urban legends” and Uzbek “modern legends” is that the reality of a place (topos) is different places in the city (restaurant, cafe, train station, street, etc.) and in any place today (city, village, field, barn, courtyard, suburb and hk) is noticeable when it occurs. If American “urban legends” feature people and spirits from our everyday life, then supernatural characters appear in Uzbek “modern legends”: spirits, ajina, genie, alvasti, giant, fairy, khizr. Also, the fact that "modern legends" reflect the nationalities and characteristics of the people who created them, as well as mythological beliefs, is one of its unique aspects.

CONCLUSION. As a result of the growth of the Internet and social networks, in post-folklore processes, identical copies and variants of "modern legends" are created with the help of modern computers. As a result of the departure of American "urban legends" from cultural life, they underwent various changes and continued their lives in a different form. can be found on popular sites such as Various sites have a corpus of

texts close to "Modern Urban Legends", with terms such as "Fake Warning", "Chain Letter", "E-mail Hoax" being close parodies of various genre modifications of "modern urban legends".

In Uzbek folklore, there are also “modern legends” formed in post-folklore processes, but they have not been the object of research so far. We believe that the study of "Modern legend" allows us to study the formation of its various genre modifications and parodies.

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