



FOLKLORE DISCOURSE AS A COLLECTIVE SPEECH ACTIVITY IN CULTURAL PRESERVATION.

Islamova Sevara Pozilovna

Lecturer, Department of Languages and Humanities,
Andijan State Technical Institute,
Andijan, Uzbekistan

islamovasevara@gmail.com

<https://doi.org/10.5281/zenodo.15623849>

Abstract.

This article explores folklore discourse as a dynamic form of collective speech activity rooted in cultural and historical contexts. Folklore serves as a repository of national identity, transmitting shared knowledge and stabilizing societal norms. The study examines the roles of participants in folklore discourse, emphasizing the interplay between speaker and listener, the adaptation of traditional texts, and the genre-determined nature of communicative roles. Additionally, it highlights the migration of folklore into digital spaces, reflecting its evolving forms in contemporary society. The analysis further delves into folklore concepts as cognitive constructs that shape collective worldviews, distinguishing between discourse-forming and non-discourse-forming concepts. By framing folklore discourse as both a cultural practice and a means of social cohesion, the article underscores its significance in preserving heritage while adapting to modern realities.

Keywords: folklore, discourse, collective memory, cultural heritage, speech activity, tradition, digital folklore, communicative roles, folklore concepts, sociocultural identity.

From an early age, individuals engage with diverse cultural forms, including those of foreign ethnic origins. This interaction leads to the emergence of new cultural and ethnic formations, fostering an interethnic culture. While there is a growing interest in mastering other cultures, there is also a parallel effort to preserve national identity and revive traditional cultural expressions. Contemporary society increasingly views folklore as a vital source of national ideology, recognizing it as an essential component of cultural heritage that must be safeguarded and promoted [7, pp. 382–404].

The concept of folklore discourse remains inadequately defined in modern scholarship, despite its frequent use. While pragmatic aspects of discourse have been explored, a comprehensive description is still lacking. This article defines discourse as a speech practice shaped by cultural and historical conditions. Folklore discourse is understood as a distinct form of collective speech activity influenced by sociocultural and historical contexts. It involves aesthetically refined traditional texts that meet societal needs, transmit collective knowledge, and contribute to social stability [4].

In today's digital era, discussions abound regarding how online communication is replacing face-to-face interactions, leading to folklore's migration into digital spaces, where it adopts new forms and meanings [4]. Folklore discourse manifests in stable communicative settings tied to various spheres of human activity. By disseminating shared knowledge, it reinforces social cohesion and provides behavioral models for recurring situations. Participants in folklore discourse represent a unified social community, though within it, subgroups based on gender, status, and profession fulfill distinct roles dictated by the

communicative context. These roles are often genre-dependent, with participants assuming specific positions based on the genre being performed. For instance, ritual genres like spells involve unequal statuses—the spellcaster holds sacred knowledge and mediates between higher powers and the recipient, while the recipient remains passive. Conversely, in song performances, participants share equal footing, collectively engaging in the act [1, p. 56].

Modern society's deliberate turn to folklore as a repository of national identity highlights its role in shaping contemporary cultural frameworks. Typically existing on the periphery of cultural systems, folklore gains prominence during transitional periods when societies adapt to new historical realities. The resurgence of folklore studies and its integration into educational programs reflect a broader societal recognition of the need for self-identification in a globalized world.

An activity-based approach to folklore as communication necessitates an examination of its participants. Insights into folklore discourse can be gleaned through interviews, textual analysis, and psycholinguistic experiments, all of which require consideration of the participant's role. A defining trait of the folklore participant is their emphasis on conveying collective—rather than personal—values and worldviews. Whether in traditional or modern contexts, the folklore persona expresses a "I-for-others" identity, aligning with communal norms and traditions [5].

Status and role dynamics among participants vary based on the addressee's position. Any social group bound by shared customs and norms possesses collective folklore knowledge. However, the collective is not monolithic; subgroups with differing social standings and levels of folklore knowledge coexist. Participants assume different roles in each communicative scenario, dictated by their social position and the extent of their folklore expertise [3, pp. 85–101].

Folklore discourse blends personal and institutional elements, with participants fulfilling both status-based and personal roles. The addresser in folklore discourse embodies a complex interplay of roles: author, speaker, and subject. The speaker, while not the original creator, acts as a co-author by adapting traditional texts to fit specific contexts, subtly modifying meanings to align with collective values [1, p. 56]. The subject of folklore discourse is a collective entity, a "person-status" that transcends individual identity.

The addressee, comprising members of the community, plays an active role in evaluating the speaker's performance. Listeners assess the truthfulness, correctness, and aesthetic quality of the text, ensuring its adherence to tradition [2, pp. 369–383]. This dynamic underscores the collective nature of folklore discourse, where both speaker and listener operate within a shared cultural framework.

Folklore discourse encapsulates collective consciousness and societal values. Its core values—traditionality, communal identity, idealized world models, normative contexts, and aesthetic-ethical conventions—shape textual construction and linguistic expression.

The Folklore Concept.

A complete understanding of folklore discourse requires an exploration of folklore concepts, which underpin the collective worldview. Folklore concepts, as cognitive units, encapsulate culturally significant knowledge about extralinguistic phenomena. They reflect the priorities of the folklore community and shape the content of discourse [6, pp. 184–190].

Folklore concepts can be categorized as discourse-forming or non-discourse-forming. Discourse-forming concepts, such as LOVE, LABOR, and FAMILY, are central to discourse,

serving as themes around which texts are constructed. Non-discourse-forming concepts, like natural or artifactual elements (e.g., sea, house), gain symbolic meaning through their interaction with core concepts.

In summary, folklore discourse is a dynamic speech activity rooted in historical cultural experience, unfolding within the realm of folk art. It is realized through a corpus of folklore texts and involves a distributed network of participants rather than a simple addresser-addressee dichotomy. Folklore discourse exists in both oral and written forms, adapting to contemporary contexts while preserving traditional essence.

References:

1. Adonyeva, S. B. (2004). *The Pragmatics of Folklore*. St. Petersburg: St. Petersburg University Press.
2. Bogatyrev, P. G., & Jakobson, R. O. (1971). Folklore as a Special Form of Creativity. In *Questions on the Theory of Folk Art* (pp. 369–383). Moscow: Iskusstvo.
3. Borisova, I. N. (1999). The Category of Purpose and Aspects of Textual Analysis. *Speech Genres* 3, 85–101.
4. Alekseevsky, M. D. (2019). Internet in Folklore or Folklore in the Internet? Retrieved from <http://www.mdalekseevsky.narod.ru/>
5. Nikitina, S. E. (1993). *Oral Folk Culture and Linguistic Consciousness*. Moscow.
6. Ossovetsky, I. A. (1958). The Language of Folklore and Dialect. *Main Problems of the Epic of the Eastern Slavs*, 184–190.
7. Pelipenko, A. A. (2006). Problems of Studying Cultural Heritage in the Context of Globalization, 382–404.
8. Putilov, B. N. (1994). *Folklore and Folk Culture*. St. Petersburg.

