



NATIONAL CULTURAL SYSTEM AND THE SOCIOLOGICAL DIFFERENTIATION OF FOLKLORE AND POST-FOLKLORE FACTORS

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Abstract

This scientific article analyzes the structural correlation, social functions, and dynamic transformation processes of traditional folklore and post-folklore phenomena within the national cultural system from a sociological perspective. The research explores the syncretic nature of folk creativity, its collectivity, and anonymity features, as well as the patterns of its adaptation to new social environments resulting from modern technological advancements. Furthermore, the paper provides a comprehensive academic justification for the dichotomy between folklore and professional art, along with the foundational factors driving the emergence of post-folklore under the conditions of intensive urbanization and digital culture expansion.

Keywords: folklore, post-folklore, national culture, sociological analysis, collectivity, sinkretizm, cultural transformation, ritual folklore, professional art.

1. Introduction

In the contemporary era of globalization and the rapid advancement of the information-driven society, the preservation of national identity and cultural heritage has moved to the absolute forefront of sociological and cultuological discourses. Folk creativity, widely conceptualized as folklore, serves as the bedrock of national culture. It encompasses the vast horizon of traditional material and intangible assets inherently intertwined with the artistic, creative-practical, and amateur activities of the general populace.

Within Uzbek folkloristics and cultural sociology, numerous scientific perspectives have historically attempted to define the essence of folk art. However, the specific sociodynamic laws governing its transformation into the modern post-folklore space have not yet been subjected to comprehensive, data-driven socio-empirical analysis. Syncretic expressions such as oral folk literature, traditional music, folk theater, and spectacular arts do not merely serve to satisfy the aesthetic needs of a community. Instead, they function as vital socio-cultural institutions that safeguard social stability, foster community cohesion, and guarantee intergenerational cultural continuity.

As societies transition from agrarian frameworks to industrial and digital realities, the structural core of communication shifts. The primary face-to-face transmission of cultural knowledge is heavily supplemented or entirely replaced by mediated forms. This structural shift necessitates a systematic sociological breakdown of how traditional folklore evolves, how it retains its societal functions, and how it gives birth to subcultural and virtual variations known as post-folklore.

2. Methodology

To systematically evaluate the evolution of folklore within the national cultural paradigm, this study utilizes a combination of structural-functionalism, historical-comparative analysis, and sociodynamic modeling. The developmental stages of folk creativity are examined through the lens of cultural sociology's structural-functional approach, which treats culture as an integrated, self-regulating system where every element serves a specific societal need.

The methodological foundation for identifying how traditional folklore elements transform into post-folklore phenomena under the heavy influence of urban environments (urbanization) and modern media spaces is anchored in the concepts of cultural differentiation and socio-cultural dynamics. By applying these frameworks, we can trace the shift from the rigid, master-apprentice structures of rural folklore to the fluid, decentralized networks of digital communication. The study relies on both historical texts in Uzbek folkloristics and contemporary theoretical frameworks regarding post-folklore developments in post-industrial spaces.

3. Results and analysis

Folk creativity, with its deeply rooted ancient archetypes and axiological (value-based) matrix, mirrors the intricate social, economic, and domestic realities of historical eras. The empirical and theoretical findings of this research indicate that as human society progresses and the social division of labor intensifies, specialization regarding specific genres of folk art naturally increases. Talented individuals gradually specialized as professional storytellers, epic bards (*bakhshis*), and comedians (*qiziqchis*), which laid the historical foundation for the rise of institutionalized professional art.

The socio-functional roles and distribution environments of the primary genres within traditional oral folk literature are systematically categorized in the single-lined table below:

Folklore Group	Socio-Domestic Function (Role)	Performance Form and Environment
Seasonal-Ritual Folklore	Regulating labor processes, weddings, funerals, and environmental/natural phenomena.	Collective and communal execution (e.g., <i>Khop-maydali</i> , <i>Yor-yor</i> , <i>Sust khotin</i>).
Children's Folklore	Early childhood socialization, pedagogical guidance, and psychological development.	Family and immediate domestic environment (e.g., <i>Alla</i> (lullaby), chants, counting rhymes).
Epic and Lyrical Genres	Promotion of historical memory, patriotism, and ideals of social justice.	Professional and amateur settings (e.g., <i>Doston</i> (epics), <i>Terma</i> , <i>Lapar</i>).
Paremiological Genres	Systematizing centuries of practical life experiences and moral-ethical advice.	Mass public communication, everyday informal speech.

Today, state-level institutional mechanisms, such as the active operation of open-air museums, historical preserves, and state-sponsored folklore-ethnographic ensembles, play a decisive role in conserving traditional folklore at an institutionalized, structural level.

4. Discussion

Sociological observations reveal that traditional folklore flourished for centuries within a highly rigid, localized "master-apprentice" (*ustoz-shogird*) transmission shell, surviving primarily due to live, unmediated performance settings. However, as human society undergoes

radical shifts into industrial and post-industrial phases, a brand new manifestation of folk expression arrives: post-folklore.

While traditional folklore organically developed on the foundations of tight-knit rural communities and kinship relations where authorship remained strictly anonymous, post-folklore is explicitly shaped by urban cultures, the internet, and mass communication systems.

The sociological distinction between these two layers can be summarized through several key indicators:

- Anonymity vs. Decentralization: In post-folklore, authorship may still remain fundamentally anonymous or unverified, but its dissemination environment turns highly virtual or subcultural (e.g., urban jokes, internet memes, modern tall tales).

- Cognitive Shifts: As human speech patterns and artistic cognitive processing adapt to rapid information flows, ancient myths and deep-rooted superstitions transform into modern urban legends (urban legends).

- Intertextuality: Just as written literature and professional art historically adopted aesthetic concepts and motifs from folklore during their formative stages, modern post-folklore seamlessly integrates transformed variants of traditional lyrical songs and proverbs directly into modern pop culture.

Consequently, the archetypal motives of folk art—such as the eternal struggle between good and evil, justice and oppression—gain entirely new social contexts when embedded within digital content and multimedia texts. Post-folklore serves as a functional coping mechanism for the urban individual, translating traditional anxieties and values into a contemporary vocabulary.

5. Conclusion

Based on the comprehensive sociological analysis conducted in this study, the following overarching conclusions can be drawn:

1. Socio-Economic Interconnectedness: Folklore is inextricably linked to the socio-economic evolution of society, presenting a multi-layered, adaptive structure where every historical epoch leaves its distinct socio-cultural footprint.

2. Natural Cultural Evolution: The structural transformation of traditional folklore into post-folklore is a highly regular, lawful social process that demonstrates the inherently living, dynamic, and resilient nature of national culture.

3. Dual Strategic Management: To maintain long-term national cultural stability, state institutions must not merely rely on passive conservation (such as archiving and museumification). It is equally crucial to implement systematic sociological monitoring to understand how ongoing post-folklore processes affect the socialization, values, and cultural identities of the modern youth.

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