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ISSUES OF SCREENWRITING GENESIS IN ORAL FOLK ART

Abstract: The article examines the screenwriting genesis issues on the example of "Alpomish", the rare folk epic of Uzbek folklore. The poetic text of the folk epic was scientifically analyzed, based on the method of intermediality. Also in the context of folklore and film studies it was appealed to the meaning of epic poetry which was skillfully created by an unknown author some centuries ago. So, it was tried to prove that the features of screenwriting genesis can be studied from the oral folk art.

Key words: Intermediality, genesis, screenwriting, folk epic (doston), script, cinema, semiosphere, art, literature, folklore, myth, producer, screenwriter, actor, bakhshi.

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Introduction

Nowadays the attitude to the eternal heritage of traditions in the territory of the Republic of Uzbekistan has expanded the field of folklore research. Although oral folklore had been widely studied and is being studied on a wide range of literary works: mythological, biographical, comparative-historical, psychological, sociological, comparative, theological methodology, but the issue of synthesis process, interacting or mixing of verbal texts have not been studied in Uzbek literary and art criticism.

In the course of our time there exists an environment in which the scientific laws formed over the centuries have been regained and intellectual changes are inevitable. In this sense, searching for screenwriting stereotypes from the folklore, and checking the closeness between folklore and contemporary art is not just a demanding approach to the object.

Materials and Methods

In present time the method of intertextuality and intermediality, which serves as an important methodology in the field of interest and new research

of humanitarian sphere, shows that the ancient roots of audiovisual art can be searched in folklore.

The scientists M. M. Bakhtin, Yu. Kristeva, J. Derrida and R. Bart have proved that some kinds of art have intermediality features when compared with literature, painting and musical works which are included in one type of arts. According to Russian researchers, the origins of various synthetic genres or forms on the basis of world literature and their syncretism (literature-music, literature-fine arts, literature-architecture, etc.) have always been of interest to the people of antiquity. In the twentieth century, the problem of synthesis of art from ancient times has led to the category of coevolution in the research - the method of intermediality [1,2].

It is a legitimate necessity for man to understand, express, and strive to reflect the image of others in imagination. And in the stages of civilizations history, the most complex and strongest need was to express an action, and its actual result has created the ancient art. The art of speech has become the easiest and the most complex tool to create an image of the movement.

When studying the state of development of artistic creativity in different periods Veselovsky said,

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“... It turned out, finally, that the drama existed long before the epic and, moreover, with a completely epic content: an example of this is the medieval mysteries and folk games that accompanied the annual festivities and were distinguished by a completely dramatic character”[2].

The Russian folklorist V.Propp studied the preservation of drama laws in the initial motives in the context of mythological poems even before the antiquity despite the historical changes. The conclusion of this scientist from the study of fairy tales genesis is: there are unchangeable motives, plots, similarity of images, in some places there is repetition, and even development of drama is the same in the content of different peoples' fairy tales [3].

Having considered the findings of folklorists' studies (on folklore) and their conclusions, we have decided to study myths, people's games, fairy-tales, folk epics, folklore and written literature in general which are the resources of screenwriting on the example of the folk epic “Alpomish”.

The main criterion for screenwriting/cinematography is the textual expression of reality. In the scenario consisting of plot puzzles, the idea of an author can be justified by the fact that it is adapted to screen. In fact, the writer, the dramatist, still expresses their world outlook and thoughts only by means of the word both in antiquity and today. And it is known that screenwriting is closest to literature than any other art. According to researcher B.Albertacci, who studied the ancient roots of the scenario structure “The main feature of the script is ‘watching’, ‘the main characteristic of which is the word ‘moving’. B. Albertacci continues: “That is exactly how Italo Calvino writes about his ‘imaginative cinematographer’ in his “American Studies”. “This imaginative cinematographer” always lives within us. It was before the movie appeared and never ceases projecting the images of our inner world”[4].

The folklorist Propp emphasizes that scientific studies of folklore should not be related to geographical location, nationality or race. In his opinion, “Folklore is an international phenomenon. There are no artificial borders for us”[5]. Taking into consideration this idea of the scholar we take into account the idea of structuralism scholars that “the world is textual”. According to modern scientist “As any kind or form of knowledge, art and literature having their specificity consisting mainly in reflecting the personality of the artist through the means of art, with the help of its peculiarities. In this way, the phenomenon of the art creation is regarded as just as the work itself, as utterance (part of utterance) or, in other words, act of communication. Considering that there are various expressions at the disposal of different art, the issue focuses on coding or re-coding of various semiotic systems, which are the works of literature, art and culture in general”[2].

In the middle of the twentieth century, the adherents of this idea claimed that the text is a concentration of culture composed of all types of art and events close to it. Particularly, the text is a musical, visual arts, architecture, sculpture, fashion and overall life. Based on this direction, Yu.M. Lotman proposed the concept of semiosphere. In his opinion, the semiosphere is a special environment, including culture and all sorts of art.

Historically, the term intermediality is used in the scientific study of literature, philosophy, art, and many other areas, is not a novelty. If the study of screenwriting specific reserves in the folklore can be explored in the context of intertextuality and intermediality, hypothesis-based thinking can be easier. Though these terms seem to be a modern approach today, at the beginning of the 19th century, the term “intermediality” has been widely accepted. Today, intermediality is a specific structure of the text and it is understood as intermediary in the mixing of various arts. There are several types of intermediality in this regard.

The issue of the existence of sources (elements) of screenwriting in folklore is very close to the “normative intermediality” direction. This is because the initial state of a plot in regulatory media is examined in different media [1]. Accordingly, the relationship between the folk epic “Alpomish” and literature is a form of intermediality. The historical roots of national folklore and the folk works of one people can have similar motives in other peoples folklore, including the history and genesis of the folk epic “Alpomish”, a number of versions or verses of the epic, and the origins of this phenomenon were described by Uzbek and foreign scholars [7,8,9,10]. Particularly the professor V.M. Jirmunsky wrote in his article “The epic poem “Alpomish” and Homer's “Odyssey” epic poem” [11] about stages of Odyssey and Alpomish adventures, considered the comparative-historical and genetic traits of similar motifs. However, this study of the folk epic “Alpomish” on the basis of national and world literature is not enough to determine the synthetic factors of a poem.

We have the right to say that, when people have overcome the stages of expression from the primitive age to the present day, and to the fact that the artistic thoughts are reflected in different arts, they are always evolutionary, and that screenwriting is a manifestation of the highest step of folklore staircase. The point of view of scientific hypothesis is that it is neither studied nor dealt with as a concrete scientific thought. However, it has been studied that the folklore motifs, plot, image, composition, and ideology hidden in the oral folklore are reflected in various aspects of screenwriting. For example, scientists Zorkaya N.M., Fedorov V.M., Nefyorodov E.A. based on the World School of Folklore have attempted to prove that the fairy tales motifs are reflected in contemporary

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interpretations of film plots. According to V.M. Fedorov, every great film has fairy tale motifs [14]. It is possible to see the oral folklore system in the screenwriting and that such naturally formed laws exist in the folklore of the world, and that this infinite desire to visualize the imagination has given the ability to visualize images of humanity in the verbal text.

It is well known that the film-script is a literary work that forms the basis of the mass arts. During the creation the author, besides taking into account the stages of the verbal textual version, should take into account the fact that the product is presented to the public and hundreds of people will see the work at one time. At the same time, it is based on the laws of screenwriting based on the audience perception psychology. During the creation of folklore, it was important for verbal text singing or reciting, for what it was dedicated and where the most important audience was involved in the creation of folklore and improvisation. Thus, in the samples of works created on the basis of ancient traditions, the drama system began to form spontaneously. At first glance, the use of dramatic art for oral folklore can seem somewhat unbelievable. But when remember the meaning of the Greek word drama as movement, it is understood that in every folklore example, man's movement and his activity have been reflected, and that it serves the purpose to entertain and amuse the public, wherever it is created.

On the other hand, various forms of folklore such as folksy humor, puppet shows, folk tales, singing, bakhshi art, and so on remind the genre of synthetic manifestations of today's screenwriting.

The epic work "Alpomish" was narrated by Fozil Yuldosh-ogli, and Makhmud Zaripov wrote it up. When we studied the short version of this epic work prepared for publication from the point of view of screenwriting rules we have concluded that it meets all the requirements of screenplay. The basics of screenwriting are:

- 1) moving sound image,
- 2) composition,
- 3) plot,
- 4) integrity of image,
- 5) idea,
- 6) conflict,
- 7) editing, (or montage),
- 8) frame,
- 9) mise en scene,
- 10) framing,
- 11) perspective (foreshortening),
- 12) plan (projection),
- 13) detail (image detail),
- 14) light and shadows, like an unknown author creates the image from these components by the rules of screenwriting.

In the work as the folklorist Propp noted the "unchangeable fairy tale motifs" have found their

proofs and have been reflected. In particular, in the first lines of the folk epic, the author wrote, "In the past, in the country of sixteen kungirat the man named Dobonbiy was born. Then a son of Dobonbiy named Alpinbiy was born. Alpinbiy had two sons: the elder one was Boybury, and his younger son was named Boysary. Boybury and Boysary grew older. Boybury was rich, and Boysary was a shakh, and these two were childless"[15]. It would be as if the speaker is ready to talk about some mysterious events, and his listener is in calm state and mood. According to Propp's systematized law, the motive of the first condition was mentioned, and in the development of subsequent events the bakhshi narrates that these two men were mocked for childlessness at the big wedding, but the consequence of this was good.

The mythological, religious, and realistic motifs of the plot versions of the epic poems that came to our epoch are combined. Many folklorists explain these reasons in different way. In particular, in his work T.Murzaev said "the intervention of Muslim saints in giving the name to Alpomish and the determination of the path of his might (a magic prayer), shows that the ancient motifs were later transformed according the dominant ideology" [7]. Although we do not deny the existence of truth in these statements, we note that the evolutionary development of society has transformed the traditional principles into a form of art, and that the fairy tale motifs become modern in order to increase the credibility of the listener. L.N. Nekhoroshev, a researcher who studied the film drama, wrote: "Folklore has appeared in the mythological images of the world, but over time, folklore works have lost their magic and legendary character. From the legendary ones the motifs of folklore are distinguished with triviality and commonplace of life character. This enhances their involvement in art more than legends" [12].

The miraculous expression of the folk epic heroes' power, especially that Alpomish won the ninety strong men and he is compared with "sword-fire", "burning fire", "bullet-proof" legendary body of the tale-like giants and dragons, but his mind, kindness, loved heart are expressed in the image of a cultured human being.

Here is the opinion of folklorist J. Eshankul: "The appearance of epic heroes Alpomish, Basat, Gurogli, Avaz, Nurali, Ravshan and so on reminds us the image of dragon, and it is not without a purpose. It is true, the giant is a symbol of great evil, and strong men basically are to carry out good deeds. However, this is not the diversity of functions, but it is the unity of these characters genesis" [13].

The epistle of the miraculous power of seven-year-old Hakimbek is as follows: "... At that moment, Hakimbek, a seven-year-old boy, threw fourteen boots in his hand and pulled it off. The arrow of the pale horizontally rolled up the cliffs of the Askar Mountain, and its voice went into the world" [15].

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This brief content of the reminder is the essence of the work. The important point is that bakhshi - narrator does not express his subjective opinion on both the events and the images. Different aspects of the various forms and characters are described in the monologue or dialogue in different ways. It is possible to imagine that the singer performed the part of each hero, and in front of the audience he used different words and sounds to act as Boyburi, Boysari, Barchin, Alpomish, Qorajon and Surkhayil.

Conclusion

Even though we did not find any information about bakhchis' (bards) entering into the image, we should pay attention to the opinion of Omonulla Madayev, who has been studying folklore for many years: "There is still now the performance of the folk epic – doston - to the accompaniment of dombra,

singing songs, poetry fragments. ... If the bards of Kashkadarya, Surkhandarya and other parts of the region are used to sing with dombra adding different modulations in their voices, the bards of Gurlan, Khiva, and Urgench perform the doston with a whole voice" [10]. The reason we pay attention to the performance of bakhchis is that the folk epic "Alpomish" is dramatic in its composition, in the development of the plot, in the collision of images, space and time interchange, in the completeness of dialogues and monologues. Only the talented bakhshi, who has the ability to play and improvise with the content of the folk epic masterpiece, can attract the attention of the spectator for a long time and create the essence of the poet's own imagination without giving any subjective judgment to the events. So, in the exaggerated manner, bakhshi has been the author, the director, and the actor.

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