

## Etymology of Folk Books

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### Abstract:

This article analyzes the term folk book, the etymology of the term, literary dictionaries, as well as the definitions given by scientists to this term. The use of the term “folk books” as a scientific term in folklore and literary studies, studies of this term and their classification are described.

**Keywords:** folk books, folklore, epic genre, oral literature, written literature, myth, fairy tales, historical narrative, chronicles, heroism, romantic epic.

The oral and written epic creation of the Uzbek people has a rich history of many centuries. This history covers the processes of the primitive society people, up to the myths, magic-fantasy tales, historical narratives and chronicles, heroic and amazing romantic epics, folk books, which were created as a result of the conflicts between the people of the primitive society and the elements of nature.

Such an ancient, rich oral and written epic heritage of the Uzbek people existed even in the 16th-19th centuries, when its fate was extremely difficult. In these centuries, there are dozens of war novels from the "Goroqli" series, historical novels and heroic epics, "Tahir and Zuhra", "Ashiq Gharib and Shahsanam", "Sayod and Hamro", "Asli and Karam", "Sanobar", "Yusufbek and Ahmadbek", "Alibek and Bolibek", "Khurshid and Malikai Dilorom", their folklore and folk book variants spread. Especially since the 17th century, a number of Uzbek bakhshi-poets had their own characteristics based on rich folklore materials, and in some cases, written literary sources. created samples of work.

These works are a special type of epic creation and occupy an important place in the history of our folklore and written literature. wrote: "Uzbeks have countless such novels, in them you can find many scenes that reflect the national feeling and pride, bravery and heroism of the Uzbeks."

These books "relieve, open up, and encourage the farmer who returns home in the evening tired after hard work, makes him forget his hard work, and the Garden of Eram, where the sweet scents permeate his stone field to pretend; He tried to transform the craftsman's workshop and the shack of an exhausted half-life into a world of beauty, a golden palace, to show his ugly wife as a beautiful

princess, to clarify his spiritual feelings, to make him It served to force him to realize his freedom, to awaken in him feelings of courage and love for the country.

The term "people's book" in German literary studies of the 18th century to examples of romanticism in literature at the end - beginning of the 19th century it is used as a relatively scientific term in studies is emphasized. This term is the first in Uzbek folklore studies In the style of "narodnaya kniga" by V. M. Zhirmunsky and H. T. Zarifov used. This term is also widely used in Uzbek literary studies is being done. In some of the existing studies, the folk book "epic", in others it is called "short story".

The plot of the folk book was based on folklore or some written source. This plot was reworked by the narrator or the storyteller, and the poet gave it a more correct polish, turned it into a literary monument, and made it into a book. Because the authors of the folk book told the story they wrote, mainly in a narrative method, in a novelistic way, they called these works more short stories, and this term was considered as a term that can express the characteristics of folk books.

The authors of the folk book wanted to emphasize the characteristics of the folk book they created by using the words "short story" and "narrative" and using these words as qualifiers at the beginning of the title of the work. Consequently, "people's book" and "people's novel" which are widely used in scientific literature and accepted as one of the terms of literary studies, are actually well-known and famous stories in the history of Uzbek literature. Its current, new term is borrowed from the outside, similar to some other literary terms (poem, novella, satire, humor, narrative, etc.).

These folk books are similar to each other not only in terms of formal features, but also in terms of plot, compositional construction, narrative, development, finale, portrayal of characters, language, and artistic features. But at the same time, these common characteristics of style and poetics make us different from epic works of other genres.

Nevertheless, in the scientific literature, there are cases of mixing folk books with other types of epic works or not being able to come to clear conclusions in determining the genre characteristics of works close to folk books. For example, in the book "Uzbek folk heroic epic" the terms "romantic epic" and "romantic epic" are also used in the form of "folk novels". Maybe the authors did not conditionally distinguish between romantic epics and folk books because epics and folk books are similar to each other according to their characteristics. But the stories, which are considered the product of individual creativity, cannot be confused with the novelistic works, which are the products and examples of folklore. Folk books are somewhat different from oral romance epics with their poetics, prose and poetic layers, language, lexical content. Of course, the influence of written literature is not absent in Romanic epics. In some folklore works, the epic reality is expressed in a romantic-romantic plan, the poetic forms of written literature ("Alpomish", "Kuntug`mish", "Zevarkhan", etc.) are replaced by the text, the use of book sentences and metaphors in the prose part of the work in the form of annotations. Our folklorist scientists record the facts and show that the visits of folk saviors to feudal palaces and cities, the performance of classical lyrical examples by professional hafiz and composers, and the activities of special storytellers in cities and suburbs created the conditions for the birth of such an effect. That is why it is better to use the term "Romanic epics" for oral versions of folk books, and the term "folk book" or "folk novel" for written versions.

If folk novels and Romanic epics, that is, Romanic epics in the repertoire of the Bakhshis, are considered to be the same, then the genre aspects and differences between them will artificially disappear. In this regard, folklorist M. Saidov expresses very specific thoughts. Uzbek folk epics

1. Heroism ("Alpomish", "Oysuluv");
2. Love ("Tahir and Zuhra");
3. Romanik ("Fairy of Gulnor", "Shirin and Sugar", "Ravshan");

4. Jangnoma ("Yusuf and Ahmad", "Bolibek and Alibek");
5. There are 5 types of historical ("Tulumbi", "Shaibani Khan") epics.

He notes that Romanic epics appear under the influence of folk novels, folk books, and are close to works of the type of folk books according to their characteristics, and therefore, they are called Romanic epics. "Romanic epics" are epics of the type of folk books, developed under the influence of folk novels. Epics of this type, which appeared in the XVII-XVIII centuries, adopted the most interesting aspects of all types of epics that existed in the Uzbek folk art.

In the Romanic epics, the features typical for heroic epics and the aspects typical for epics that sing of pure love are accepted. As a result, the plot of Romanic epics becomes unique. However, in each specific work, the fact that one of these directions is the leader and the other is the assistant determines the internal division of Romanic epics. The epic "Malikai Aiyar" belongs to the heroic era of the Romanic epics, and this epic should be called a heroic-romantic epic, and the epic "Ravshan" belongs to the romantic era of the Romanic epic, so it should be called a romantic-romantic epic.

It is known that the main features of folklore epics, including traditional epic epics, are the product of collective creativity, their oral nature, belonging to the people, the meeting of individual works in various versions, traditionality, anonymity, etc. In general, the creative process in folklore has a collective character. In folk epics, the text is a combination of prose and verse. Bakhshi narrates the prosaic part of it, and he sings the poetic part with a drum. Bakhshi also performs the role of a performer by infusing musical situations into the piece. Due to the fact that most of the Bakhshis were illiterate and were far away from the influence of the old literary style, the complexity of style and Arabic-Persian expressions are very rare in folk epics. Apart from these, there are many traditional places and methods in folklore epics, which are transferred from one work to another. Written works of literature are written in verse and they are mostly rhymed in masnavi form. In oral epic works, finger weight is the main poetic measure, and in written epic works, aruz weight is the main poetic measure.

Along with the aspects similar to both types of epic works in written and oral versions, folk books have their own special features that differ from them at the same time.

People's books are an example of a certain legendary or traditional plot written by a creative person, reworked, literary, and authored. It is a series of works that connects oral literature and written literature, and is the result of communication and interaction between these two areas in the art of verbal art, and also because it is an intermediate genre. It is considered an object of investigation of folkloristics and literary studies. In the folk books, the magic-fantasy elements, episodes, images and motifs characteristic of narratives, legends and fairy tales are very strong, and the fiction is mixed with real-life-historical events. In such works, the complexity of the plot line, several plots, the interdependence of plot branches, the complexity of the main plot line, the versatility of the composition are prominent. The adventures of the heroes are described in the narrative method typical of folk epics and fairy tales, in a romantic and romantic plan, in situations similar to each other. Uzbek folk tales are also distinguished by the uniqueness of language, poetics, image tools, interesting, simple and popular narration. The authors of folk books can be called not only creators who connect oral literature with written literature, but also people who tend to remove the bridge between the living language of the people and the literary language. In folk books, there are relatively few stylistic complications and archaisms that are not understood or are poorly understood by the general public.

Although the text in folk books is mainly in prose and verse, the poetic part in it is not in the form of finger-weight quatrains or terms, as in folk epics, but also in aruz weight in various forms of classical poetry (bayt, murabba, ghazal), mukhammas, mustazad, musaddas, etc.) can also be given.

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