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## USAGE OF TERM "FOLKLORE BOOKS" IN FOLKLORE STUDIES AND DEVELOPMENT OF "TEMURNOMA" ("LIFE OF TIMUR")

**Abstract:** This article analyzes and defines the term of "folklore books" and the opinions of scholars on the works of this genre. The character of the "Temurnoma chronicles" will be explored in the light of folklore books.

**Key words:** folklore, epos, epic, essay, folklore studies, style, composition.

**Language:** English

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### Introduction.

The term "Folklore books" was used in the German literature as a scientific inquiry into the romanticism of German literature in the late 18th and beginning of the 19th century [16, p.152]. It is well-known that this term was first used in Uzbek folklore by V.M.Jirmunski and H.Zarifov in the form of "Narodnaya kniga" ("Folklore books") [4, p.132-136]. This term is widely used in the Uzbek literary criticism. This term has not come into folklore and literature out of a sudden. During the thorough study of the research, we can observe the concept of evolution of the folklore books and bookstores that have come in a variety of different studies.

It is no coincidence that in the introduction part of his novel "O'tkan kunlar" ("The days that are gone") Abdulla Qadyri, the great representative of the Uzbek literature, commented on some folklore of his time. The writer says: "Since we have set foot in the new era, we follow the news of this new era in every way, and enjoy the same kind of friendliness, modesty and novelty; we are committed to introducing our people to modern-day Tohir Zuhra, Chor Dervishes, Farhod-Shirin and Bahromgur" [21, p.5]. This proves that the Folklore books were called "epic" even until Abdulla Qodiriy.

From the ancient times to the twentieth century, the term "stories" and "epic" were used among the people. The term "storytelling" among the people and the description of A. Qadyri confirm this idea. The

authors of "The history of the Uzbek literature" R.Orzibekov, K. Tohirov mention in the third volume of the book that "The People's novel", which is widely used in scientific literature and accepted as one of the literary terms are known and popular stories in the history of the Uzbek literature. "[16, p.152], this conclusion serves to explicitly state the derivation of the term from ancient times. In this regard, it is worthwhile to consider the following views on Uzbek folklore and literature:

1. The literary critic V.Mahmud separates fiction literature into both written and verbal literature, emphasizing that their character is being written and verbal. Analyzing them, he points out two different perspectives:

"First: Suppose that a literary work that was once acknowledged as written has disappeared, and then its fragments move from mouth to mouth and say that no one can recognize neither the title nor the author of the work.

Secondly: Let's say, in some time of the past, some scholars decided to write down the epic poem and today we know it as a sample of a written literature.

Considering the two abovementioned cases how should these two types be separated and to which category should we know include them?" [10, p.24] The works of second type in the above mentioned by Vadud Mahmud include the Folklore books.

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2. H.Vamberi used "folk novel" to describe such works as "Yusufbek and Ahmadbek", "Tahir and Zuhra" [2, p.55].

3. V.M.Jirmunski and H.Zarifov use romanticism to describe the term "novelist" and it is preferable to use European style "folk novels" and "folklore books" to describe heroic adventures in this way and this term was adopted by the Uzbek folklore. [4, p.133].

4. The book "History of Uzbek Literature", published in 1959 under the revision of Vohid Zahidov, emphasizes the role and significance of folklore books in Uzbek literature, their creation and genre character, literary samples, and folk epics, influenced by classical literature, including Bahrom Gulandom, Tahir and Zuhra, Gulfarah, Leyla and Majnun. [17, p.8-9] does not use a specific term for works: "... it is one of the separate fields, genres and directions in the history of Uzbek literature, which has its own specificities" [17, p.8-9].

5. Academician V.A.Abdullayev, in his book "History of Uzbek Literature" [1, p.15], relies on the term "folk novels" in parallel with such works as "Yusufbek and Ahmadbek", "Tahir and Zuhra".

6. N. Malayev called the book "Folklore books" by using folklore and literary works as "Folklore books" [9, p.25-255].

7. In the third volume of the five-volume book entitled "History of Uzbek Literature" the authors point out that the term "Folklore books" were used in the past, towards the term "narrative" refers to their broader resignation and their epic as a separate species of creature [16, p.151].

8. Academician Tura Mirzayev mentions widely known manuscript and printed books - as literary "folklore books" [12, p.11-12]. The term "folklore books" means that the term "narrative" is narrow and should be named after the stories [19, p.547-555]. V.M.Jirmunsky and H.Zarifov also used the terms "folk novels" and "wonderful" stories to describe the most striking events, exciting love adventures, literary scandals, and each time they introduced the term. Therefore, these examples should be studied in their own name as "stories", as it has been said in the past, and should be specifically addressed to each one. In the same way, we eliminate a number of terminologies confused. "[12, p.12].

Tura Mirzayev further develops this idea in the books of "Essays on Uzbek Folklore" [18], and later in the "A talk with Hadi Zarif" as well [13], [197]. T. Mirzayev's views are also important because of the fact that they are trying to restore the original term.

9. Safo Zufarov studying the "Hotami Tay" comes to conclusion that "... Ancient epics among the Tatar people are one of the stories Hotami Tay's epic" [6, p.32], - equally using stories and epic terms.

10. Folklorist B. Sarimsokov emphasizes that folklore books are composed of genres such as stories and epics, and the term "folklore books" refers to them

as the sources and the aesthetic function of these two genres [7, p.5].

From the middle of the last century, he conducted special researches on folklore books. In particular, R.Majidov, H. Akbotaev, S.Erkinov, B.Mamedov, H.Hamidov, R. Jumaniyozov studied these books. They also mention the term "Folklore books" in different ways and do not pay special attention to the issue of the term.

The leading points in research on genre characteristics of "folklore books" can be summarized as follows:

1. "Folklore books" are also used as folk novels, which form one of the genres and directions (V.Zohidov, V.Abdullayev, R.Majidov).

2. "Folklore books" is the genre of the Uzbek literature (T.Mirzayev, N.Mallayev, R.Orzibekov, Q.Tohirov).

3. "Folklore books" are considered as a genre of stories and poems (B.Sarimsakov, R.Makhmudova);

4. "Folklore books" can contain stories and poems (H. Akbotaev);

5. "Folklore books" - a genre of genres, such as epos, anecdotes, songs and prose (R.Jumaniyozov).

PhD S.Yuldosheva highlighted the differences and peculiarities of the stories and poems which are considered as "folklore books" in dissertation "The poetics of biographical literature": "... the thematic and structural construction of poems and stories are usually very close to one another mentioning in epic poems right after the introductory chapters such as praises, acknowledgement of teachers and the ruler to whom the work is devoted; but some of the stories do not follow this pattern. They usually have special opening and connecting words that are very well known to common folk." Vast epic poems usually have a complete summary chapters while in stories, the conclusions are simpler, and every chapter in the epic is presented with annotative explanations that describe the content of the chapter –and the headlines for sub-stories; some sayings can be in prose as well. Among other participants of the epic poem friends, the main heroine is drawn to the fact that the destiny of some of the main characters is interpreted by the artist, and in the story the other characters are interpreted as being subordinate to the protagonist. Stories usually lack these characteristics. The attention was also drawn to the fact that in epic poems there is a wide use of various literary vocabularies, and in the stories we can notice the usage of mainly proverbs [20, p.23-24]. One of the popular books of this kind is Amir Temur's "Temurnoma" episode, dedicated to the public image of his life, activity and character. This book is one of the national books in terms of its characteristic feature.

Certainly, most of the folklore books, in contrast to literary poems, are mostly written in prose. Some of the coherent fragments contained in them contain additional poetic values. That is why we fully agree with the viewpoint of researchers who call them

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"stories". At the same time, given the fact that the salient forms are referred to as poetry, the common denominator of the stories and poems can be used to describe the term "public book" in a broader sense.

It is no secret that there are many myths and legends about our ancestors who left a trace in history. Not only historical sources, but folklore samples can be learned from the great ancestor of Amir Temur and his people. The people honored heroes, creating songs, tales, poems and stories about them. The tales about Amir Temur's life was widespread in his lifetime. In this legend, narration and transcript, the people have described their hero. The famous historian Ibn Arabshah, who lived close to the time of Amir Temur, also notes that various myths and legends about the life time of Amir Temur were already created when he was still alive. After the death of the Sahibkiran, he became an epic hero for the common people.. Folklore books were created on the basis of examples of such folk tales. Amir Temur's legends and narratives, which have passed through the mouths of the people, have been collected within a specific system, from generation to generation, from language to language. One of these folklore books is the narration of "Temurnoma" by Mullo Salahuddin ibn Mullo Aloiddin khoja (Salahuddin Tashkandi) [22]. Only on the threshold of the independence this book became known to a large reader. Poyon Ravshanov, the author of "Temurnoma", tells us how difficult it was to publish the book as it has been kept by devoted people from former Soviet period till now. This situation led to the fact that the work was left out of sight of scientists for a certain period of time.

K.Tahirov, the scientist who classified the stories for the first time, wrote the story of "Temurnoma" for the first time on the subject of heroism, patriotism (just as the epic poems such as "Davlat-yor", "Yusuf and Ahmad", "Alibek and Bolibek", "Qissai Guroglu Sul-ton" Tulumbiy ", " His Amir Temur "). It is also the only study of Poyon Ravshanov's stories about the scientist who published the "Temurnoma" story. The author deals with the author of his work, his way of life and style, the origin of the story and the basis of its historical and artistic sources, the structure of the story, its artistic value, and the historical and artistic truths of the play. P. Ravshanov relied on the idea of

the author and wrote the story "Temurnoma". But, as Salohaddin Hoja states, "this is not like other war books, because it is full of wisdom" [22, p.30].

Research on "Temurnoma" in literature and folklore studies are not conducted. P. Ravshanov, the author of the work, is the only one to investigate the theme. It can also be traced to a general description of the work.

### Summary.

Based on the views expressed in the above-mentioned books of the folklore books, the characteristics of "Temurnoma" can be summarized as follows:

1. There is a historical background of the reality and heroes depicted in "Temurna", which is based on the name of our great ancestor Amir Temur.

2. In the essay Amir Temur's image is idealized, it is the product of epic thought.

3. The story describes Amir Temur's had to combat in a lot of wars. Nevertheless, he always won and sometimes came out of a difficult situation with the support of his wise advisors.

4. In "Temurnoma" the heroic life is evolved from the birth of the main hero to the end of his life.

5. The many other aspects of his life are subdued to the thematic of war. That is, most of the hero's life spans in the battlefield. Other relationships with heroic life are also described in this context;

6. The concept of "being chosen by destiny to rule" is the main criterion for "Temurnoma". It tells the story of the heroic birth, about the prophecies of the hero, the attempts of killing the child who is not born yet, the abnormal birth of a hero in a strange land, the malice of heroic folk, Amir Temur's creation and subjugation of the whole world and sky is the basis for the books of the Folklore books;

7. The "Temurnoma" contains the description of the main events and the depictions of the heroes, in which the fighting scenes are expressed.

8. Events in the "Temurnoma" also begin with the traditional combinations of phrases like "Roviylar andog' rivoyat qilurlarkim", Roviy ayturkim", "Alqissa", "Ammo Roviy derkim", and using images, style of the epic poems.

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