

STUDY OF FOLKTALE IN LITERATURE AND ITS RELATION TO THE EPIC GENRE

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Abstract. This article consistently analyses the similarities and differences between folk tales and byliny, which are part of folk books. Attention is also paid to the opinions of scholars such as Natan Mallaev, Safo Zufarov, and Kabiljon Tahirov about some folk tales and bylinae. The reasons for creation of folk tales are given and the specific features of the genre are highlighted.

Key words: folk books, short story, epic, term, genre symbols, comparative analysis, theme, composition, plot.

Introduction

The oral and written literature created by our ancestors over the centuries, embodying all changes in social life, is a source of important information about the history, language, customs and ethnic features of our people. The spiritual image, wisdom and ingenuity of our people is reflected in our literary monuments, which are transmitted from language to language, from generation to generation, orally and through written sources. The creators of these spiritual masterpieces are artists from around the world, weaving legends and myths that express the moral, philosophical, religious, cultural and spiritual worldview of our people. Later these narratives and legends became the basis for the formation of written literary genres.

Main body

In the course of historical development, some of the oral examples have become popular among our people, and some have been forgotten and lost. There are a number of socio-political reasons for this, the most important of which is that the printing press had not yet appeared and developed at that time. (Book publishing emerged in China in the 11th century, in Europe in the 15th century, and in Middle Eastern countries much later, depending on the spread of Arabic script. The first editions in Uzbek appeared in the 19th century.) Only a few calligraphers were able to transcribe these literary examples. The writing was done largely on the basis of enthusiasm, sometimes at the behest of high-ranking officials. In addition, there were storytellers, narrators, storytellers among the people, who also contributed to a certain extent to the preservation of examples of oral literature. P. Dzhumaniyozov said that officials and khans, who preferred to listen to reading, preferred to teach well-known works to a bakhshi or storyteller in their presence [1]. Works created by order of the khan and high-ranking officials depicted themes reflecting their interests and outlook, while others depicted the lives, desires and visions of the oppressed people. Consequently, the examples of folk literature differed in the scope of their ideological theme. Written literature in the course of historical development has also evolved in relation to the life of the people, and accordingly, the genre of works created has increased.

If we look at the history of Eastern classical literature, works written in verse form a large part of it. Because poetry was more popular than prose. During the heyday of spirituality and culture, there was a great need for silent poetic imagery created by the beautiful visual colours of the art of the word. Because of this, the works of poets were highly valued and the number of listeners

was considerable. Poetry is also the subject of most special studies of artistic creation. In particular, our ancestors wrote a number of treatises about measurements of weight, formal attributes of genres and the fine arts, which have not lost their significance to this day. The works of Abu Nasr Farabi, Abu Rayhan Beruni, Abu 'Ali Ibn Sina, Mahmud Koshgari (on poetry and poetics), *"Hanz ul-Garaib"* by Manshur Samarqandi, *"Zinatnama"* by Rashid Samarqandi, *"Khada'iq us-ser"* by Rashiddin Watvot, and others. Rashiddin Watvot's *"Ghayat al-Arzayn"*, *"Ganzul Kafiya"* by Abulkasim Ali Bahrami, *"Tarjaman ul-Baloga"* by Umar Roduyani, and *"Chahor Karkalan"* by Nizami Aruzi (XII), *"Alkafi"* by Shamsiddin Muhammad bin Qais Razi (XII) fi- 1- Aruzain and Kawafi, works *"Al-mujam"* (about aruz weights and rhyme), works of Alisher Navoi *"Mezon ul-Awzon"*, works of Babur *"Mukhtasar"* [2] .

Such a perfect classification of the compositional structure, plot, content, form and system of images of prose works is rarely found in our classical literature. Mahmud Koshgari's *"Devonu lug'ot it-turk"* has incomplete entries. That is, the author has given an explanation for the terms *"mature"*, *"otkunch"*, and *"sav"* in the work. Hence: *"Sav is a story. Noting that it means a report, an account of ancient events"* or *"a pamphlet, a letter, a book... word, speech"*, [3] he developed his view and said that *"stories should not tell only about the past"* . "Indeed, there is no doubt that oral narratives which tell of past events also tell of fictional events. It goes without saying that this form of storytelling has both magic and a fantastic element and real fiction. So, *"sav"* tells of a past event and an imaginary event. The word thus represents two different stories in form and content. The first includes stories interpreting the events of the ancient past without any imaginary fiction; and the second includes stories interpreting specific historical events or imaginary events in the form of magic and imaginary fiction. *"...Stories of the first type resemble novels in form and content, and stories of the second type resemble more legends"*, comments K.Imomov [4]: *"This review ... clearly indicates the time of the incident, ... The size of the work is indicated"*. On this basis, one gets the impression that the author has translated it as a story in the sense that the owls are bigger in size than the mature and off-kilter ones. By referring to pamphlets, letters and little books, are you not referring to examples of this in written literature when you say 'telling' about ancient events? But by adding "telling" at the end of his sentence *"a report of ancient events"*, *didn't he have something to do with the folk oral literature of the genre... If so, sav turns out to be one of the ancient names for the genre, which later became popular in the form of bylinas, and thus reinforces the position that prose is a literary work created in verse. Later, with the development of written literature, the genre expanded its range and may have been epics recounting past events in verse"*. [5]. In our opinion, as M.Koshgari notes, *"sav"* was indeed a source of information about ancient real events, i.e. if we are referring here to the genres of narration and legend, these literary forms were expanded and refined over time, and the first form of narrative was "pamphlet, small booklet". Later, as the art of the fiction was honed and the emphasis on poetry increased, it became a literary and artistic medium, reporting on "past events" in the form of an epic. Assuming that this is how the first forms of the epic and the short story developed, we can understand why ancient literary scholars did not study the two genres separately. Therefore, we think that in the history of literature there have been cases when the story was called epic and the epic was called short story. B. Valihodjaev in his book *"From the History of Uzbek Epic"* pays attention to the fact that representatives of classical literature use the terms "epic" and "narration" side by side: *"...True, the classics of our literature call epic works as epic, story, or narration"*. For instance, Alisher Navoi writes in *"Farhad and Shirin"*:

*Take a walk and talk freely.
He made a number because it's a friend*

*[Navoiy sayr etib so'z bo'stonin,
Raqamzad qildi chun bir dostonin].*

Or the 19th century poet Mulla Qurban Khiromi remembers it as a short story in his **"Chor Dervish"**:

*I want to tell a story,
That chest will remain forever as a monument*

*[Ki bir qissani aylagil ixtiyor,
Ki sandin qolur dahr aro yodgor].*

Folk books are a series of works that combine oral and written literature, combining different genres (epic, short story, anecdote, song, proverb, prose, poetry, lyric-epic works). In the following years many bylinae and short stories were published under the heading of folk books. When reading their contents one knows that folktales and byliny are a unique literary genre.

How are the stories included in the series of folk books created and what are their genre peculiarities? It is well known that no genre emerged on its own. A new genre of works was created in response to the demand of the time and the need for works that correspond to the spiritual understanding of the people, glorifying their interests and views. Myths, legends, tales, folktales, byliny and folk tales were transformed into folk books with the advent of written literature. The term "folk books" was first used by the German scholar Goerres in the late 18th or early 19th century [7]. The historian and orientalist Herman Wamberi called such works *"folk novels"*, common in Central Asia [8].

In Uzbek literary criticism, the interpretation of the term and the identification, study and publication of works written in the style of folk tales became widespread in the 1960s and 1970s. Academician V. Abdullaev defined "folk books" as: *"...a cycle of works combining oral literature and written literature..."* [9]. And N. Mallaev states the conclusion that: *"...it absorbs some trends and features of written literature, and also written literary works have features characteristic of folklore and acquire the colouring of a 'people's book'"* [10]. R. Mejidov conducted a special study on this issue and recognized folk books as a genre [11]. V. Zohidov characterized that *"such works constitute one of the special directions, genres and trends in the history of Uzbek literature that have their own specifics"*. T. Mirzaev believes that it is better to refer to such works with the term story [12]. *"However, this term does not fully express the genre features of the folk books that have come down to us,"* says R. Dzhumanioyozov. - In our opinion, it is closer to the truth to understand folk books as an intermediate form of verbal art - folklore and written literature, as a term for cyclical works... Folk literature is one type, and again it is divided into different genres. It is noted that these types of works have genre forms such as byliny, anecdotes, songs, proverbs, prose, poetry and lyric-epic types. On the one hand, folk books seem to be written forms of folklore genres. In fact, they are not. The historical origin of folk books is associated with folklore, and although ideologically and thematically they are not fundamentally different from

oral literature samples, they are fundamentally different in language and style, in artistic method and pictorial means, in their character. [13] H. Okbotaev writes more succinctly: *"the bridge between written literature and folk oral literature, the artistic treasure that plays the role of folk is folk books or novels..."* [14]. This opinion is also liked by B. Sarimsakov [15].

Based on these understandings, folk books are a series of works that combine oral and written literature, and combine works of different genres (epic, short story, anecdote, song, proverb, prose, poetic, lyrical and epic works). While reading their contents one can easily notice that folk tales have attracted readers with their fluent language and simplified narration.

Kissa is an Arabic word as a term, and while it expresses meanings such as storytelling, the narration of a person, it expresses the content of a literary genre, which is a separate field of written and spoken literature. In the Dictionary of Literary Terms: *"A short story is a literary and historical legendary work created by the method of narration. For example, 'Kissay Sayfulmuluk'. The creators of such works are novelists, and those who read them to the people are called novelists"* [16]. Although the short story is considered a genre with an ancient history, it could not form as a separate genre with its own characteristics. Creators of the past understood the short story as a term in the sense of a narrative, an event, a situation. M. Kashgari, Qutb Khwarizmi, A. Navoi, Mukhamad Salikh, Babur, Nishoti, Ogahi, etc. meant popular stories in the East. Expansion and processing of popular myths, legends and stories; the work began to cover classic byliny in a simple and fluent style close to the folk language, and to freely translate samples of foreign popular literature to one's own taste and level. For instance, "travel" plots such as *"Yusuf and Zulaykho"*, *"Leyli and Majnun"* and *"Farhad and Shirin"* constituted the content of works of different genres. Depending on their creative form, they were also called stories, novels, and bylinas. If a work is written in the form of a masnavi, it is directly considered a masnavi. In Oriental literature, a short story is more commonly referred to as a tale of one man's adventures. The impetus for the creation of short stories in the literary sphere came from certain reasons:

- The prose works created in Persian-Tajik and Turkish literature before the 16th century were complex in language and ideas and created difficulties for the reader of the time;
- The authors of the past period created more in poetic genres, so there was a need to satisfy the reader's need for narrative works;
- The common people have limited opportunities to enjoy the classic prose works copied in several copies;
- There is a growing demand for works full of simple, interesting and instructive events rather than complicated philosophical reflections, corresponding to the demands of the time and the spiritual perception of the people, glorifying their interests and views
- Creation of many creative examples of famous historical figures in the people and the fact that they were widely disseminated among the public, required building them into a single storyline;
- The need arose to express and process popular stories in the East in simple and fluent language;
- As it was convenient to enter into the language of the people by means of literature to implement religious revolutions and beliefs, stories about the lives and activities of mystics known for their mystical doctrines and concepts required expression in a larger genre. In our view, the above factors led to the emergence of a genre expressing new ideas and content in the

literary sphere.

Literary scholar K. Tokhirov, studying stories, notes that they can be divided into romantic-adventure stories, historical stories, artistic-biographical stories, heroic stories, patriotic stories, religious and didactic stories, and notes the belonging of stories to each group by name [17]. Speaking of the relationship between the epic and short stories genres, let us note the following opinions of our scholars: *"Working on Navoi's byliny in the style of folk tales"* - folk books, presenting them in an intelligible language and style, presenting them to readers brought the great poet and thinker to the public, popularised his works. Such works include *"Nasri Hamsai Benazir"* read and published by Mir Mahdum, *"Qisay Shahzoda Farkhad and Shirin"* by Mahzun, *"Farkhad and Shirin"* and *"Leili and Majnun"* by Umar Baki, N. Mullayev said. The scholar said: *"Umar Baqi was trying to maximally approximate to the original the ideological essence of Navoi's epos, the content and series of events, the nature and characters, and he achieved this"*. [18]. In the Near and Middle East, as well as in Central Asia, a number of works on Khotami Toyi have been created. One of them is *"...one of the ancient epic-tales widely disseminated among the Tatar people is the epic 'Hotami Toyi'"*, reports Safo Zufarov [19]. Works glorifying the love of Yusuf and Zuleykha are also significant, namely: Rabguzi (a story), Ali (a story), Hiravi (an epic), Jami (an epic), Andalib (a story), Mullah Yusuf Yorkandi (an epic), Durbek (epic), and Mullo Nafas (short story) are works rich in different forms and images. Examining the story *"Yusuf va Zulaykha"* by poet Nurmuhammad Andalib, who lived and worked in the 18th century and was famous among Uzbek and Turkmen peoples, he uses the terms *"novella"* and *"epic"* equally in relation to his work: *"Nurmuhammad Andalib used the title of his work everywhere. 'The story of Yusufu Zulaykho', 'Yusufi Siddiku Zulaykho', 'Yusuf birla Zulaykho' and respectively in other works is interpreted as woman who fell in love with her slave, the saga of Zulaikho Andalib has full artistic image – 'true love, loyalty, mercy - raised to the level of a woman, a symbol of kindness, grace and modesty'"*. [20]. As we can see, the terms *"epic"* and *"novella"* are used equally in the reviews of our literary critics. We can say that both genres are based on the same plot.

Based on the analysis by our literary critics of bylinas and short stories created on the basis of the above story, the following points can be made about the distinctive features of bylinas and short stories:

- The thematic scope of bylinas and novellas is similar: that is, about historical figures (folk heroes, figures of religion, prophets and saints, people serving in the ways of religion and mysticism), romance-adventures, miraculous heroism, works in the spirit of pandemonium;
- In the byliny, after chapters such as praise, teachers, words and description of the ruler, the main plot is carried forward; this introduction is present in some stories and absent in others. The stories begin with the traditional words typical of folk books: *"Ammo roviyoni axbor va noqiloni osori qissau dostoni kuhan va xo 'shachinoni xirmoni suxan andoq aytibdurlarkim..."*
- While the final chapters are given at the end of bylinas, in novels the final part is expressed in a somewhat simpler way;

- In byliny, each chapter is represented by a long title - an annotated explanation covering the entire content of the chapter, while in some stories such titles are expressed in short concise sentences; others do not have such titles;
- In bylinas, the account of events is presented in fiction form, in some stories the story is presented in prose-narrative style, and in some stories the account of events is presented in poetic form. In some bylinas, the descriptions of lyrical digressions and feelings are narrative in nature, while in the stories, on the contrary, lyrical digressions and feelings are expressed in poetic form (the genre of these poetic examples may vary);
- Byliny, in addition to the protagonist, several other characters are elevated to the rank of protagonists, and their fate is decided separately by the author. The stories narrate mainly the adventures of the protagonists, while other characters are subordinated to their fate and activities;
- In the bylina, events related to the main character are brought to the peak of the narrative development, and then the second character is mentioned; in the short story, on the contrary, the characters are often mentioned sequentially;
- In the epic, attention is paid to certain details, they are artistically framed, and significance is given to them if episodes are illuminated in detail; in the short story, voluminous compactness predominates;
- Byliny are finished in verse and polished with various artistic means of verbal expression. The stories are dominated by a style of expression with the art of sajas; folk expressions, proverbs, proverbs, etc. Are widely used.

Conclusion

It can be seen that epics and short stories were harmoniously polished in terms of genre and influenced each other. On the other hand, folk stories also have their own special characters. In the process of deeper research of this genre, new aspects of it can be discovered.

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