

Mythological Legends

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Abstract:

The article deals with the features of mythological legends, compositional images, motifs and composition of motifs. The world of mythological legends embodies the oldest traditions of our ancestors as one of the artistic systems. Legends that preserve the centuries-old folklore traditions of our people, as one of the oldest, unique and independent genres of oral folk art and national art, give the younger generation real information about the lifestyle, history and worldview of the Uzbek people.

Keywords: *mythological legends, folklore traditions, oral folk art, fairy tales, legends, folk prose, genres, fables, epics, anecdotes, ethnographer, scientific truths, fantasy, lyrical songs, parables.*

INTRODUCTION

Oral prose differs in its structure from samples of folk lyrics and oral drama. This difference is mainly determined by how reality is expressed. Because in folk prose, events are told on the basis of a clear and perfect plot, detail prevails. They do not have emotionality, metric measurement, weight, reality is conveyed by an epic speech.

The plot plays an important role in folk oral prose works. They will never be left without a plot. The plot of a prose work consists of an introduction (exposition), a node, an epic adventure or course of events, a climax (culmination of the work), a solution, etc. Prose works based on folk oral creativity are called folk prose. They reflect the spirit and aspirations of people in terms of ideological content.

Folk oral prose includes folklore works in such genres as myth, legend, narrative, narrative, anecdote, fairy tale, and epic. They attract attention, first of all, by their antiquity. Because the prose appears before the lyrics. Myths and legends are the first examples of this. This was followed by the genres of fairy tales, fables, epics, and later anecdotes. Initially, the myth was understood as a set of absolute (sacred) value-worldview truths, as opposed to everyday empirical truths expressed by the usual "word", - says professor A.V. Semushkin. Since the fifth century B.C., writes Jean-Pierre Vernand, "myth", which was originally opposed to "logos" in philosophy and history, they were initially identical in meaning.

MAIN PART

English ethnographer B. Malinovsky calls the legend, first of all, one of the practical functions of preserving the traditions and continuity of the corresponding culture. In the XVII century, the

English philosopher Francis Bacon, in his article "On Ancient Wisdom", said that myths in poetic form preserve the most ancient philosophy: scientific truths, their content hidden behind a veil of symbols, and allegories. The free fantasy expressed in myths is, in the opinion of the German philosopher Herder, not nonsense, but an expression of the childhood of humanity, "The philosophical experience of the human soul, which was dreamed of before awakening. "Pavel Florensky also called the legend" a semi-senseless philosophy of primitive thinking."

The legend is one example of a magical, imaginary, oral history passed down from ancestors to generations. Legend is one of the oldest genres of Uzbek folklore, which tells about events and incidents based on a literary text, which is a combination of concepts and ideas aimed at understanding the world and the surrounding reality. Therefore, the legend contains brief information about public life, people's worldview, customs and historical events.

Information about the legends is expressed in the work of the famous thinker of the East Mahmud Koshgari "Devonu lug'otitturk" with the word "sav" is described as a story.

In a number of genres of folklore, in particular social and everyday fairy tales, historical lyrical songs, characters and events are expressed in reality, or taken from real life. This naturally proves that subconsciously the people gradually get rid of the mythical and magical, gradually move to the awareness of social and family life, of course, this process takes place much later. Therefore, the heroes of folklore works are exaggerated as, Alpomish, Gurugli, Rustam, Ravshan, Avaz, Khoja Nasriddin (Nasriddin Afandi), Kal, Aldar Kose (Aldar Kusa), Kachal Polvon – in the person of each of them, folk wisdom and folk power are united, reflecting its essence. Therefore, these heroes always come out victorious from any situation, which gives hope for the future, that is, optimism for a bright future. Pessimism in folk folklore is alien. The heroes of folk art works in the popular consciousness are primarily static heroes (Greek. statos - not changeable, permanent), and the individual inner world (that is, the psychological) state was considered a secondary plan. Negative characters were created in the same way as positive characters, so in folk works there were combined positive characters and negative characters. In the person of such heroes, there was always a struggle between good and evil, and each time the good won. M. Gorky said: "I want to draw your attention to the bright types of heroes that were created by oral folk art, having a bright and deep artistic meaning" - as; Hercules, Prometheus, Mikula Selyaninovich, Svyatogor, later Dr. Faust, Vasilisa the Wise, the eternally unsuccessful Ivanushka the Fool, and at the end of the doctor, priest, policeman, demon or demon, even the winner of death Petrushka became perfected due to the fact that they combined the perfect features of people "rationo" (mind-O. S.) and "intuitio" (consciousness - O. S.)"

PRACTICAL POINTS

Following the trends of Uzbek classical literature in this way, it is possible to clarify many examples of riddles, proverbs, parables, legends, myths, fairy tales and other genres. In fact, this interest in folklore in the written literary sources of Uzbek literature "was not limited to the framework of its own national folklore, but was manifested as a legitimate result of the political, economic and cultural relations of one people with another. It is noted that the Uzbek people have learned some works, some plots, motifs and images, and even poetic means, orally and in writing, from the peoples, related to their formation and historical development. Such interaction and communication have enriched the unique independent national folklore and written literature of each interconnected nation. "This process was further deepened by the introduction of the Vedas, Mahabharata,

Panchatantra, Kalila and Dimna, Avesto, the teachings of Anushirvan and the Thousand and One Nights into the life of the Turkic peoples, including the Uzbek people. However, it is surprising that this process is studied only in the context of the relationship between pure folklore and written literature as a field of literary criticism. At the same time, the folklore side of the question is completely forgotten. More precisely, it is not customary to consider this process from the other side, in the folklore direction, on the basis of the historical foundations of folk art. As a result, the opportunity to determine the date of recording of a particular folklore work is missed, to clarify its genesis, evolution, plot, images and other features. This method of determining the history of the recording of folklore samples is a very complex method that requires careful observation, in-depth research and analysis. However, the effectiveness of this method in Uzbek folklore began with the study of Kh. Zarif "Studies on the historical basis of Uzbek folk epics".

This direction now opens a separate chain. "Historical foundations of Uzbek folk songs" by A. Musakulov (1994), "Mysticism of Numbers" by M. Juraev, "Uzbek Folk Calendar and Mythological Legends" (1994), "Uzbek Folk Celestial Legends (historical foundations, classification and poetics)" (1995) fall into this category. It should be noted that until the end of the first half of the XIX century, both methods of collecting folklore were not used in the same way: the first - a spontaneous approach to collecting folklore, the second - a more active interest in collecting folklore within the framework of a literary goal.

Mythological images are mythical characters that have a mythological basis in the works of folklore, written literature and art. Such images, based on mythical fantasies, are the fruit of the popular imagination and the tradition of fantastic understanding of reality. Mythological images - these are symbolic interpretations of a particular reality or event, animated by metaphorical speech, which embodies the essence of reality in a symbolic and allegorical form and is its formal embodiment. Mythological images are the product of primitive fiction, which served to explain the causes of various phenomena in the Universe, in nature and society, supernatural forces that existed in the imagination of ancient man. After the formation of artistic thinking, mythical images that were considered an integral part of ancient mythology, they moved into literature and art. These are works of Uzbek classical literature, epics from the series "Alpomish", "Kuntugmish", "Rustamkhan" and "Gurugli", mythological images in Uzbek folk legends and fairy tales. Mythological images in folklore and written literature serve to demonstrate the full expression of artistic interpretation and the comprehensiveness of poetic thinking.

In Uzbek folklore, there are such amazing magical elements associated with the "Avesto" as, Kayumars, Anahita, Ahriman, dev (giant), pari (peri-magical beauties, angels, seductresses, witches, etc.), azhdar (dragon); associated with the cult of water – Hubbi, Sustkhotin, Suvkhotin, Chalakhotin; associated with the wind, Queen of the winds "shamol pir"- Haidar, Yallimomo. Yalangochota, Choimomo; associated with the national calendar-Ayamazhuz, Azizmomo, Ahman-Dahmang; lord of thunder and thunderstorms-Guldurmomo; described as mythological heroes-Odami Od, Humimadulik, Olangasar; personified as evil forces in popular views on events-alvasti (bream), jin (gin), ajina (kikimora), mortu, yalmogiz (witch) dev (div., evil giant); as well as considered as a symbol of good, and guardian angel-Khizr (Khizr – a kind of divine old man, dressed in white, good luck, messenger from God) and many other mythological images.

Uzbek mythological legends are included in the most ancient written sources, in particular, "The

Legend of Kayumars" in the work "O'tmish khalqlardan qolgan yodgorliklar"(The remaining monument of the people of the past), "The Legend of Siyavush" in the work "Bukhoro tarikhi" (The History of Bukhara) Narshakhi.

To date, information about Uzbek mythological legends and samples of legends are collected in such collections as, "Asotirlar va rivoyatlar" (Legends and objects), "Ipak yuli afsonalari" ("Legends of the Silk Road)", "Bobolardan qolgan naqlar" (Wisdom left by the ancestors), "Bukhoro afsonalari" (Bukhara fairy tales), (Bukhara legends).

Aristotle points to the legend as "False narratives that are aware of the truths of the present."

DISCUSSIONS

Legend is one of the traditional and widespread genres of Uzbek oral folk art. An oral prose works that conveying to the listener some vital information by means of imaginary, magical designs. The formation and development of the genre of legends served as the basis and core of the semantics of mythology. The sources and gradual development of Uzbek folk legends are the stages of "myth, legend of life reality".

The genetic basis of the legend genre is directly related to myths. During the collapse of the primitive social system, when mythology could not satisfy the emerging epic thinking and artistic and aesthetic needs of people, a new form of oral prose - the genre of myth-emerged. This genre entered the system of cultural values, denying the traditions of myth-making and performance, which at the same time embodied the plot structure, the way of performance and the life tasks of the myth genre already known to the people. The myth is formed as a complete structure in the tradition of live performance. «The genre of legend is not a direct repetition or copy of an old myth, but the product of a new epic creation.

In the mythical creativity and performing traditions of the last periods of the primitive collective system, there was a certain basis for the birth of the mythical genre. This is especially true in situations involving the fulfillment of a myth or the popularization of mythological images. It is known that ancient mythological information was transmitted to people by storytellers, priests, tribal elders who knew the myth well, through dances performed by shamans in ceremonies and rituals, as well as in symbolic games and objects created by artisans. The main means of determining the way of performing a myth - a sign of popularity through the word - remains the main semantic feature that determines the way of life of the mythical genre.

CONCLUSION

The legend also derives its function as a genre model directly from the myth, i.e. this genre is directly related to the myth. Since the myth is a collection of primitive ideas of ancient man about the universe, its main function was to convey certain information to people, to explain the reason for this or that event in reality. Legends are intended to convey information about a fact or information to the listener, since the narrative of an event in life is accepted as true by both the narrator and the listener.

Myth and legend have the following common features:

- 1) myth and legend are created to explain the essence of certain concepts related to nature and social life;
- 2) both of them are the product of fantastic interpretations formed in the ancient human mind,

the expression of which is expressed in myth in the form of various beliefs about natural phenomena, cults and gods, and in myth - in the form of imaginary inventions based on certain moral and ethical views;

3) in myths, as in legends, information about a certain state of an event is indicated, that is, an etiological conclusion is drawn;

4) the popularity and gradual development of mythological images created in the Middle Ages shows that myths lived only in the form of a myth, that is, in the performance of living folklore through aesthetic taste. A common feature of myths and legends is their narrative popularity.

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