

The Originality of the Genre Characteristics of Uzbek Folk Legends

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Abstract: This article discusses issues such as genre features, unique nature, system of images, and composition of Uzbek folk legends. Also, world and Uzbek scientists have summarized the theoretical views on the genre of myth.

Keywords: myth, composition, plot, mythological images, fantastic fiction, theory of mythological school, typology.

The term legend is derived from the Persian word *afsun*, meaning a prose story based on magic, fiction, it is used in the form of "sav" in Mahmud Kashgari's "Devonu lug'otit-turk" [4], and the term legend, which is used as a synonym for the word legend, is Latin - recommended reading It is derived from the word, it originates on the basis of narrations, one of its main features is its close relationship with other folklore genres [1], phenomena mixed with magic, magic, miracles, "strange objects" are brought together with real life, one of the main features of the plot of legends. [3], does not have a stable poetic form, the strength of the fabulatic style, the absence of allusive epithets, the inability to reflect the reality of the new era with all its intensity and complexity, and therefore, modern myths, narratives and narratives cannot be created in Uzbek folklore [2] is available. In this article, we aim to reflect on issues such as genre features, unique nature, image system and chronotope, and composition of folk legends.

Folk legends are an independent genre of the epic type, formed at the stage of mytho-poetic thinking and are distinguished by the fact that they fulfill the function of providing information and partly aesthetic impact. Folk legends are an independent genre of folklore; therefore, it has the characteristics of folklore, such as orality, anonymity, variability, traditionalism and collectivity. The genre of the myth contained various qualities of magic, sanctity and ritualism, that is, the content of the myth; various mythological views were transformed into the composition of the myth.

One of the main genre features of folk legends is the leadership of the method of persuasive interpretation of the known historical and mythological reality on the basis of artificial fiction. For example, in the legend "Rayhon and Shabada" the transformation of mythological views about the wind is leading. From the reality of the legend, we learn that Shabada is the eldest son of Grandfather Shamol, the ruler of Shabada. In the legend, the plot of the legend is based on belief in totemism, based on the fact that natural phenomena are alive, and the girl turns into a plant. The fact that the wind does not harm flowers and plants, and the sons of Grandfather Shamol, Boron, Topolon, Quyun, and Tos [6] are harmful to plants, is depicted figuratively through fictions based on mythological views. It is natural for the breeze to blow among the flowers and basil, and this situation is explained by his love for the girl. And the motive of lovers who did not reach their goal, turning into something, served as a reliable interpretation of this vital reality.

The plot, which is set in motion on the basis of real fictions that have become the object of the legend genre, is told through a certain chronotope, the events of the legends take place in the places of the performer's fantasy world, in the sky, on the underground, in mythological spaces. That is, in legends, an uncertain time and a reality in an uncertain time are given. Therefore, the chronotope of the reality of the distant past in the plot of the myth is represented by words such as "once upon a time", "in ancient times", "in ancient times", "before anything was created on earth", "in the long past" and "as long as there was", "as long as he lived", It appears through compounds based on the past participle, such as "as (an event) happened", "... when it happened". For example, in the legend explaining the etiology of the fish's jaws, the introduction "In the long past" (K.Imomov wrote in Khiva in 1974) served to reveal the uncertain time and reality of the past, the chronotope of the legend.

The legend has a compact composition structure, in which one or two episodic realities are described based on a combination of various mythological motifs. For example, the legend of "Polvon Ota Khassasi" [7], which is one of the historical legends, was formed based on motives such as people in difficult situations asking for help from divine forces, the help of a savior patron, performing a miracle with a staff (watering out). In the legend, Father Polvan is interpreted as a patron of the villagers, a person with supernatural power and miraculous powers typical of saints. According to the legend, the people of the village near Khiva asked Father Polvon that they were suffering from lack of water and that he would help them to get water. Polvon father goes to the Jayhun river, blows water with his cane and helps the villagers to drink water. The concise episodic image given in the legend served to convince of the divine power of father Polvon.

The lack of special performers of legends, the fact that it can be performed by anyone, ensures the versatility of legends. The large number of variants of the legend makes it not have a stable plot and composition. That is why some legends have a strictly composite construction, while others do not.

The composition of the legend serves as an introduction to traditional beginnings such as "according to legend", "according to legend", "in ancient times", "according to legend", the main part of which is described and explained events based on actual reality, and "it is still the same" which serves to strengthen the reader's confidence. It consists of concluding parts such as "as long as it is", "still ... sucking", "as long as it is". For example, in the "Swallow" legend, the image of the mythological reality formed on the basis of belief in the swallow cult served to explain the qualities of this bird, such as the red beak, split tail, friendliness to people, and to reveal its etiology. The legend begins with the information that Ahriman stole the fire, which in turn indicates that the chronotope of the legend is a reality that took place during the time of the gods. The legend depicts an episode based on the motif of the salvation of people suffering without fire under the patronage of divine powers. According to him, the swallow enters through the black grass of Ahriman and takes out in its beak from the fire surrounded by a formidable snake. The etiological information that the swallow's beak is red from coal, and its tail is split from a snake attack, is the basis for interpreting it as a helper to man. The conclusion of the legend, "So-and-so swallow became the favorite bird of the human race" [8] strengthens the belief in the swallow cult.

The composition of some legends does not begin directly with the reality of the main part without an introduction, but a concluding part is given. The toponymic legend "Island of the Prophet" (read by K.Imomov) begins with the image of the main reality: "The greatest saint, one of the prophets lived." The legend depicts an episodic reality based on combinations of motifs such as the saint's miraculous ability, bequest, fulfillment of his will, the motive of leaking in the chest, resurrection, taking a place at the feet of his teacher. According to the legend, after the death of the great saint, he ordered his murids to put his body in a chest and throw it into the waves of Amu. When the murids fulfilled the will, the ark floated against the current, and when it reached Termiz, the saint raised his head from the ark and addressed the people. Then Termiz said that he was tired, that he could not avoid him, and that he intended to take a place at his feet, and the chest was opened, and an island appeared under the chest. People started calling this island "Prophet Island". Although the toponymy of the place name in this legend is formed on the basis of a real fiction, the image of

reality in it is convincingly based on miracles such as the resurrection of the saints, swimming against the current, and the appearance of the island.

Mythological characters, unusual people, prophets and saints, historical figures, etc., are depicted in folk legends for the purpose of providing information, religious influence, and persuasion. The main characters will be righteous, fighting against the forces of chaos, with supernatural powers. In his system of images, the hero is accompanied by supporting characters such as a wolf, a wolf, a swallow, and a fairy, as well as rival characters such as giants, dragons, and invaders. Rival characters reveal the knot of the plot of the myth, the conflict, while the supporting characters serve to form a solution and reliable output of the information given in the myth. The legend "Eye of the Dragon" features Ali (one of the chahorèrs) as the savior hero, the dragon as the rival character, and the girl and the villager as the power in need of help. The legend has a toponymic character and explains why the lake and stones in the village of Bozgir near Zebak are called Dragon's Eye. In the legend, the motive of sucking a dragon every day and dragging a person (fairy tale) revealed the conflict of the work, and therefore, the knot, while the motive of the girl's eyes falling on Ali's face served as the solution of the work. In the legend, the motif of the fight with the dragon was the basis for strengthening the belief in Ali's salvation and supernatural power, as well as for giving an image of reality in the legend. According to the legend, when Ali came to the lake, he saw a girl who was being dragged by a dragon, and he fought with the dragon to save her. In the legend, based on mythological motifs such as dragons living under water and their heads growing up to seven times, the belief that they are still alive is strengthened.

The conflict that drives the plot of folk legends also has a domestic meaning, and its solution is revealed on the basis of a miraculous action and the blessing of patrons. If we look at the example of the legend of "Obshir Ota" (written by B. Sarimsakov in 1977), the conflict in it is of a domestic nature, and the invasion of the foreign army provokes the emergence of the conflict between the prophet David and his daughters. In this myth, the reason why the waterfall is called obshir, which appeared on the basis of the motive of the prophets performing a miracle (he hits the mountain with his staff) is explained. The conflict of the legend is resolved through the miracle of Prophet David.

To sum up, folk legends are an independent genre of folklore that is based on telling real life on the basis of fiction, the image of a certain historical reality is given on the basis of fiction and fiction, and has educational value. Folk legends are present in the folklore of the peoples of the world and have commonalities according to the style of creation and features. Comparative research of folk legends in the context of folklore of the world's nations allows to identify analogies and typological similarities in the folklore of different nations.

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