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The Genres Of Myth, Legend And Narration's Historical Destiny

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ABSTRACT

The article analyzes the current state and functional features of the genres of myth, legend and narrative in post folklore. Small genres of folk oral epic creation, such as myths, legends, and narratives, serve the function of providing artistic information to the listener. They do not have a special artistic form. In addition, these genres have a broad mass performance character and do not have special performers. Because myths, legends, and narratives are dominated by exaggerated fiction, exaggerated interpretation, real reality does not fit their imaginative capabilities.

KEYWORDS

Myth, legend, narration, epic genre, sage.

INTRODUCTION

It is known that the genre is a historical-aesthetic category, and the passage of time, historical development causes significant changes in the life of each genre, its ideological and aesthetic function. From this point of view, social life has made significant changes even in the case of small epic genres in Uzbek folklore. While some genres have become completely incapable of reflecting the new reality, some genres have always been reluctant to reflect the realities of the new era as well. Although Uzbek folk legends and

legends claim to be unique in their unique depiction of the events of the past, they show that they are absolutely incapable of artistic depiction of the events of the present and their social relations. What is the reason for this? In order to answer this question, we express our views on the structure of myths and legends, their aesthetic functions, the level of coverage of life and their specificity in the artistic representation of reality.

METHODS

Such stories, which refer to past events in the ancient Turkic language with *sav-term* [1] are later used in relation to stories that describe events in the Persian language that are of a magical, fictional nature [2, p.3]. The legend consists of fictional stories that explain various place names, natural phenomena, buildings, historical figures and events. Consequently, the myth is dominated by imaginary fiction, in which the causes of reality are not consistently substantiated. Because, in the legend the creation of the object of the image is interpreted only in an imaginary way. Furthermore, the legend does not have a plot based on a comprehensive image. Its compact plot serves only an etiological function.

RESULTS AND DISCUSSIONS

Legend does not differ from other genres in terms of artistic form either. It does not have the traditional beginning, stable stylistic formulas and finishes, as in fairy tales. In myth, the most important task is to convey a message to others. Therefore, anyone who is aware of the information in the legend can pass it on to others as he wishes. The absence of creators who tell special legends is also explained by the reasons mentioned above. The lofty ideals of the hero in the legend are depicted on the basis of exaggerated fiction. The above-mentioned myth-specific features can be illustrated by an analysis of the following legend. The meaning of the legend is as follows: A king had a beautiful daughter named Shirin. A king named Khisrav and a young man named Farhod fell in love with her. Shirin's father puts a heavy condition in front of them, which is to dig a mountain and get water out. Farhod starts work fast. Fearful of

his move, Khisrav takes the path of cunning. He orders the weavers to weave hundreds of mats. He orders the mats to be laid down from the mountain slope downwards. In the moonlight of the night, the mats look like flowing water. Khisrav informs Farhod that I have fulfilled the condition and Shirin is now mine. When Farhad looks down, he really sees the scene as if the river is flowing downwards and throws a stone upwards, unable to bear the pain of separation. He dies holding his chest to a falling rock. Aware of this tragedy, Shirin stabbed Farhod in the body and died. This legend is just a variant of the tragic legends about Farhod and Shirin. But it fully reflects the leading idea of all the legends of this category, the exaggerated fiction and the pathos of heroism. As mentioned above, this legend lacks the elements of a stable traditional beginning, end, and stable plot. Anyone familiar with epic material can tell a legend in any shape and size they want. The reality of the new era does not fit into such a mythical image and interpretation. Because listeners can't digest the exaggerated mythical interpretation of events. The failure to create modern myths about the reality of the new era is also explained by these reasons. Among the Uzbek folk legends, toponymic legends are widely associated with the names of historical places. They are led by a unique artistic interpretation of the name of this or that city or village. Proof of this is the "Legend of Osh": "Father Zangi was a pious and caring man of horses and cows. Zangi's wealth increased so much that he could not fit anywhere. At such times, his cows were managed by a brown bull. In time, the brown bull grew old and could not manage the whole herd. The herd grazed on its own and scattered far and wide. At one point, the herd

passed through Ferghana and over Andizhan. At the same time, Zangi ota, who lived on the outskirts of Tashkent, shouted: “Well, well” he shouted. When Zangi heard the sound of the old pir, the grazing cows turned their backs, saying, “We must not return, we will remain under the curse of our pir”. When Zangi heard his father’s screams, the place where the cows returned was called “Osh” [3, p.11]. In this legend there is an international interpretation of the name of the city of Osh. In fact, in oral speech, the “h” sound at the beginning of a word is often dropped in pronunciation. Based on this phonetic phenomenon, the origin of the term “Osh” is explained. The following legend about the name of Andizhan is based on the following international etymology: According to the ancestors, Andizhan was not Andizhan in ancient times, but actually meant “Anda jon”, “Anda jonim”. Once “Anda jon” was a very large region with a population of thousands. Uzbeks, Kyrgyz, Chinese, Uyghurs, Tajiks as long as they live. Andizhan has a young, strong, just and patriotic king. One day, as the king was walking around the city, he saw a beautiful girl singing under a willow tree on the bank of the big Shahrikhan river and fell in love with her. She is not married yet. He married for seven days and seven nights. The day after the wedding, word came that a savage was invading. The king thought, “We can’t wait for the beast to stand in the city. The people will suffer. It would be better if we left the city and met the invaders in a farther place”. A wild horse galloped in the direction of the enemy. On the way, far from the city, the invader collided with the enemy and won a fierce battle. However, a bullet struck him and severely wounded him. His death was approaching and he was beginning to

experience his last minutes. Pointing out the day before his death:

“Take me this way”. Even if I die on the way, take me there and bury me. People: - Why do you say that? The king said: He died in his sleep. At that moment, my life was left in the city my soul was left, bury me there. The young man died. As he said, he took his wife to the rest of the day and buried her with honor. At that moment, Andizhan became Andizhan” [3, p.12-13]. In this legend, the morphological structure of the term Andizhan is implied. According to the international interpretation, the addition of the word “soul” in the form “anda” gave rise to the term Andijan. Of course, such comments cannot claim the truth. Nevertheless, they are of great interest as a mythical interpretation. Another small epic genre of Uzbek folklore is narration. The term narration is derived from the Arabic word “rivo” meaning leading, leading, and is based on myths about the origin of historical figures, places, or structures. The main difference between legends and myths is that in myths, reality is described through fantastic fiction, while in legends, reality is expressed on the basis of certain historical interpretations. In other words, while fable dominates in legend, architecture dominates in legend. At the beginning of many narrations, there are phrases such as “The narrators have already said” and “Who narrates?” This indicates that at one time there were special individuals who were only engaged in narrating, but later such narrators lost their place as a result of vacating their positions to public narrators. The subject matter of the legends is extremely broad, and includes works on historical figures, ethnonyms, hydronyms, historical structures, and events. Numerous scientific

observations have been made about all aspects of the narrations. Narrative, like myth, is a genre of artistic information, and it also lacks a particularly stable poetic form. Furthermore, in the narration, the plot is based on a fabulative statement and the volume is not so large. The subject of legends is wide, and many of them are about historical figures. Such narrations emphasize the wisdom, ingenuity and entrepreneurship, diligence, and justice of these people. Many legends about the great thinker and poet Alisher Navoi have been created among our people. The following narration reflects Alisher Navoi's unparalleled contribution to the development of the country and the creation of gardens: "When Alisher Navoi was governor of Astrobod region, there was an old poplar tree kissing the sky on a high hill outside the city. Alisher Navoi used to come under this tree in the evenings with his close officials". The great poet loved to listen to the poplar whispering in the gentle breeze. It was as if Terak was whispering in a rhythm like a musician singing a sad song. One spring day, Alisher Navoi, as usual, went out of the city with his officials, longing for a gazelle. It turned out that someone had "killed" the gazelle. Alisher Navoi sighed heavily and ordered his officials to find the "killer" as soon as possible.

The officers quickly drove a cold-skinned man to the horse. Alisher Navoi was furious: "Killer, why did you kill such a huge tree?" Or did you want to take revenge on me with this? he said. He then ordered his officers to strike the villain with forty lashes, and to repeat the wisdom of "ten to one" with each whip. The man who cut the poplar as a barrier was the imam of the mahalla. After eating forty lashes, the mullah became as calm as a donkey on a

donkey and relied on his repentance. Then he also understood the meaning of Alisher Navoi's wisdom of "ten to one". The killer-imam then planted ten poplars on that hill and began to take care of them. -In a year or two, the poplars grew taller and taller. When Alisher Navoi and his officials returned to the same hill, the young poplars were singing quietly in the light breeze of the spring breeze. This was an excuse, and in Astrobod the number of orchards began to increase. Grace has entered the land [5, p.72-73]. It is known from historical sources that Alisher Navoi was famous for his justice as a statesman.

In some of the legends about Navoi, the people emphasize this unique feature of his. The following narration is an example of this: "After the great sage and statesman Alisher Navoi became the ruler of Astrobod, he removed tyrannical judges, unjust military leaders and officials who inappropriately taxed the people. Everyone respected him for leading the country to a peaceful life. One day the two brothers went to the great poet, not knowing how to evenly distribute the lone cow and calf he had inherited from his father. - Hazrati Amir bobo! We inherited one cow and calf from our father. My brother is going to take the cow and give me the calf, right? said his brother, complaining of his brother's misallocation of the inheritance, and asking for a fair trial. Then Navoi laughed and said: "Guys, that's the way to go," he called to the treasurer, and he ordered the cow and the calf to be valued and the money to be given equally to the brothers. The treasurer went out and fairly valued the cow and calf with twenty coins. He gave ten coins to each of the brothers, and both of them agreed and sent them away. They were forever grateful for

Alisher Navoi's justice"[5, p.71-72]. Observing the legends about historical figures shows that, although they are somewhat exaggerated, their content in general cannot be far from historical. In our view, such narratives are more or less based on life events. It is known that Ibn Sina, the founder of medical science, was a very delicate, sensitive person. According to one legend, his friends wanted to test his hypersensitivity. When Ibn Sina went out with a job, one of his friends put a sheet of paper under the bed where the scholar was sitting. When Ibn Sina returned and sat down, he looked at the ceiling of a house, at the bed under it. Then the sitters ask him the reason for his discomfort. Ibn Sina replied, "Before I came out, either the ceiling of the house had sunk down to the thickness of a sheet of paper, or my height must have grown that much." Everyone who sits down is amazed at his sensitivity. It turns out that even in the legends there is no broad epic image. They are also led by the interpretation of this or that, revealing the reasons for its occurrence. Importantly, the traditional beginning and ending are not used in the narrations either. This allows the mass execution of the narrations. Real reality is not given to the artistic interpretation inherent in the narrative. Some ethnonymic narrations are dominated by the interpretation of the naming of a particular tribe or clan. For example, in one of the legends about Oguzkhan, the name of the Qarluq tribe is explained as follows: At that time, all tribes and clans followed Oguzkhan. On one return trip, heavy snow falls and a tribe is left behind. Oguzkhan will be informed about it immediately. Oguzkhan says, "Let this tribe stay here, and let his horse be a snowman".

Since then, the tribe has been referred to as "snowballs".

Among the folk legends, toponymic legends also play an important role. In them, the characteristics of the place where the name is interpreted are based on a sign (tree, stream, river, hill, etc.). For example, the following legend about the appearance of the place "Seven girls" in Khazarasp district of Khorezm region is an example of this: "Once upon a time, there was a king in Khorezm. He had seven beautiful and charming daughters who were famous for their seven climates. Hearing the girls' descriptions, the king of the neighboring country sought to make one of them a wife, one a maid, and the other to the army chiefs and ministers. The king was stunned, not knowing whether to give his daughters away. While advising his daughters, the eldest daughter said: - We will not go to other countries, we will be with our country, our people until death. If worthy young men come out, we will succeed, but if they do not succeed, we will pass in such a way that we will not go to another country. When the king heard this, he thanked his daughters: - Bally, my daughter, I was upset and sad that I didn't have a son. You are better than any boy. I expected this from you. I agree with the system you have given me. The king sent the suitors back. When the neighboring king saw that the savages had returned dry, he became angry and gathered his troops: "If he does not give his daughters for good, I will invade and destroy his country, and I will slaughter his people from the age of seven to seventy," he said, and the army withdrew. The hand of the girls' father came down, and the hand of the invading king came up. Many were killed ... The king also died at the hands of the invaders. All were killed, leaving only seven

girls. The girls fought valiantly for several days without fear of the tyrant khan's soldiers. When there was no end, they prayed to God to go into the depths of the earth until they fell into the hands of the enemy. The girls' pleas were pleasing to God, and God took them to the depths of the earth. The cocoons of the girls, who had fallen one after the other to the cracked ground, were left outside, and seven bushes turned into willows. There are seven willows growing in this place, which has been reduced to ruins because of this cruel king. People started calling this place "Seven Girls" [3, p.112-113]. While this narration is based on the existence of seven willows in the place called "Seven Girls", the following narration about Koroskon focuses on the harmony of the sounds in the name of the place: "Between Namangan and Chartak there is a village called Koroskon. The name of this village is not Koroskon, it is Har. It happened. The road passed through the village and it has deep ravines on both sides. A number of willows and poplars growing in the ravines. One day a man tied his donkey to a branch of a poplar tree on the side of the road and began to pray. As the donkey was trying to cut off a leaf from a poplar branch, his foot fell into a ditch and hung on the poplar with his reins. When he came to his donkey, he was hanging from a tree. At that moment, allops crossed the street. When they went to a place called Uychi, people asked where they came from and where they were going, and what they saw on the way. "On the way, we saw a donkey hanging from a tree by the side of the road," said the head of the allops ... Then, whenever people saw someone, they said "Did you go through every donkey hanging?" they asked. Then gradually the harp hung - it was called Koroskon ... Koroskon was actually

the har khan ..." [3, p.51-52]. The editing of the narrations shows that even if there are more or less historical elements based on them, but if they are considered as a whole, the narration is dominated by fiction. And based on fiction, people can't be convinced now. Hence, the creation of a narrative about the present reality cannot justify itself. Therefore, narration is an epic genre that is as complete as a legend. Another small epic genre of Uzbek folklore is called naql. The narrative consists of small exemplary stories from a fairy tale, in which people talk about their exemplary relationships with parents, relatives and close friends. Although the narrations also begin with "in ancient times ..." they do not have a traditional artistic form. The main function of narratives is to convey exemplary teachings to people through small-volume stories. In Eastern peoples, many stories have been written about the role of the father in the family, the duty of children to their parents. For example, one of them mentions the following incident:

One day it will snow heavily. An elderly person is at risk of being overwhelmed by the roof. But the man's children are not in a hurry to remove the snow from the roof. Then one of the old men came and called the children of the old man and urged them to quickly remove the snow. Then the old man's children replied that we could not go up to the roof as long as our father was sitting in the house. The old man, who encourages Tom to fight, marvels at the children's respect for their fathers and takes the old man out of the house. After that, the children look at the snow on the roof. In this narrative, the children's respect for their fathers is extremely artistic, in a uniquely artistic way. In folklore, the wisdom, entrepreneurship and

ingenuity of some people are glorified. The protagonists of the parable, with these very qualities, easily get out of difficult situations and achieve happiness. We can see this in the following wise saying: “Once upon a time there was a king. The king used to judge the guilty and the innocent by passing judgment.

The king summoned the guilty and showed him a box as long as the words are written. He will take one of these papers, regardless of the degree of sin, and the judgment written on it will be executed. One day some of the jealous ones gathered and showed a wise young man to the king as a sinner. The young man’s enemies had written the word “death” on both pieces of paper in the box. The friends of the wise young man became aware of this mystery and warned the young man. According to custom, the king summoned the sinner and ordered him to take one of the papers from the box. The wise man took one of the papers and swallowed it. The king, on the other hand, was curious to know the verdict through the rest of the paper in the box, and when he opened the box, he found a sentence of death called “death”. The king released the innocent sage, claiming that the young man’s winning paper must contain a sentence of “freedom”. The wise man thus escaped death with intelligence” [6, p.159-160]. In the parable, the ingenuity of the young man is glorified. If one of the two papers labeled “death” is lost in the box, then the second paper labeled "death" must remain. The king looks at the paper in that box and thinks that the young man has swallowed a piece of paper that says “freedom” and gives the young man freedom. If the young man was not resourceful, he would not have been able to escape such a difficult situation. The purpose of the parable is to encourage

people to acquire such qualities by showing the wisdom of the young man. In the following parable, The Fox with the Rooster, the victory of reason and action is expressed through figurative images: “The fox couldn’t find food until late in the evening. When it got dark, the rooster was perched on a tree. The fox said to him: “Rooster, I’m so hungry, give me a feast,” he said. The rooster came down from the tree to feast on him. The fox immediately hit him. Then the rooster crowed. “Why are you shouting?” asked the Fox. “My father said when I was young that a hungry fox would eat you.” Then my father told the Fox to bless my ghost instead of you. That’s why I shouted, ’said the Rooster to the Fox. Then, as the fox was about to lift his legs and recite the Fatiha, the Rooster flew “pirr” and landed on a tree. The fox ate sadly and went on his way” [7, p.14]. In this parable, too, wisdom and ingenuity are glorified and ridicule is ridiculed. So narration is one of the smaller genres that tell the story of exemplary, and so far this genre has not been studied independently. One more thing should be noted here. All narrations are given in collections of fairy tales in mass editions. The conciseness of the plot, the exemplary content of the work and, in most cases, the fact that the protagonists of the work consist of two or three people, require that such works be considered as a fairy tale, not a fairy tale. Based on this view, we have taken the next two narrations we have analyzed from the collections of fairy tales. We think that in the future Uzbek folklorists will also express their attitude to the narrations. In any case, the reality of the present period does not meet the requirements of the genre of transport. That is why this genre is on the verge of extinction.

CONCLUSION

In conclusion, it can be said that among the epic genres of folklore there are also genres that serve the interpretation of various things and events. Genres such as myth, narration, and narration are genres that serve such an informative function. They are led by fantastic fiction and supernatural imagery, and all the components of the work serve only to inform. Therefore, there is no stable poetic form in such genres. Since the works do not have special performers, they are widely performed. In such small epic genres, the function of art is secondary. Genres such as myth and legend have ceased to exist altogether because the reality of the new era has not been given a distinctive image of myth and legend, and because people have no need for a mythical interpretation.

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