



RELATIONSHIP BETWEEN MYTHS AND LEGENDS

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Annotation

The author's article examines the influence of myths and legends on the emergence of science. The truth of the myths in the article is proved by epic forms. The genre features of myths have been proved by examples. In the author's article N.Davkarayev, K.Maksetov, etc. quotes scientists' views on myth.

Keywords: folklore, myth, legend, narration

АННОТАЦИЯ

В статье автор исследовал научное значение мифов и преданий. В этой статье мифический реализм подтверждается эпическими формами. Жанровые особенности мифов приведены на примерах. В статье автора Н.Давкараев, К. Максетов и др. цитирует взгляды на мнения ученых.

Ключевые слова: фольклор, миф, предания, легенда

Myths serve as the first, primary form of folk education for the emergence of almost all genres of folklore. It is especially important to study from a scientific point of view the influence of myths and legends on the emergence and formation of this issue. This is because myths, when seen in their purest form, serve to explain the causes of the phenomena that take place in our minds, while legends confirm the forgiveness of life that has taken place in history and that we have accepted as true to our consciousness. In other words, in myths and legends, their functions are enriched with events that are close to each other in terms of function, explaining and confirming each other. True, the truth in the myths is its object and they are proved by epic methods. And the reality of the legends reflects the epic views of this person on a particular object, if not on his own experience. For example, in myths about the celestial world, the most visible objects are the sun, moon, stars, and so on. views of the real celestial world. And the peoples of the world are not tired of understanding how they came to be, of their curiosity about their secrets. At the same time, there are logical and epic solutions, called myths, in the direction of thinking, thinking and interpretation in the light of reality. They have been passed down from father to son as a spiritual heritage to meet the educational needs of our ancestors and their descendants. However, not all researchers who comment on myths have the same understanding. In their opinion, there is a strong closeness to the myths, but it is clear that each of them comes to a different conclusion. N. Davkarayev, one of the pioneers of Karakalpak literature from a historical point of view, says: At the same time, he said: "Stories about God, prophet, angel, dragon, giant, demon, giant, natural phenomena, imaginary myths are included in these myths. Alangasar Alip says that it is possible to include stories about Baba Tukli Aziz [2. 171]. This opinion of N. Davkarayev is important as a guide to the study of myths and can serve as a guide for recent researchers.



Professor K. Maksetov suggests calling myths "legends". "We must always remember that myths (IA) speak of gods, prophets, angels, piers, and miracles," he said. [8.90] strongly warns that the genres of Karakalpak folklore should not be confused on the issues of terminology. Understandably, the concepts of these two bloodthirsty scholars about myth are not far from each other. However, N. Davkarayev tried to avoid the factual approach to the definition of mythical concepts, while K. Maksetov evaluated the myths from a terminological point of view and drew attention to the possibility of calling it a "myth". In fact, the facts presented are dominated by mythical elements.

In the "Glossary of Folklore Terms" myths are defined as follows: "Myth means Greek myth. Each myth is a person's own idea of the center, nature, earth, sky, water, and the origin of the animals around him. Therefore, although there is something in life behind it, its content is imaginary" [1.61]. This opinion is somewhat closer to the truth. The concept of myth refers to the story of the creation of the world.

The authors of the Russian-Karakalpak Glossary of Literary Terms elaborate a little on this idea: , imaginary stories about the earth, water, sky and their creation are myths" [3.].

When we define any term, we should use the name of that genre. If we talk about a myth and call it a legend or a myth, then why call it a myth?! It is true that here we understand that lexicographers do not have a wide range of possibilities. However, we must not forget that the interpretation of a myth as a legend or myth also leads to the confusion of genres. However, if we pay attention to the fact that the word "myth" literally means "legend", "myth" in the European cultural center, then we can take them only in the form of closely related genres. This is because myths, legends and legends are genres that are mutually compatible in terms of compositional structure. Moreover, all of them are focused on the development of human cognitive abilities and are manifested in their corrupt activities, such as interpretation (myth), proof (myth), confirmation (legend) of information about a particular object [6. 5]. However, they differ from each other under the influence of periodic factors, social factors, life factors.

We have already mentioned that in the research of Karakalpak folklore scholars there were opinions that the myth should be called a myth. We would like to express our views on this issue. Any terminological term is used in close connection with the individual characteristics of a particular function, object and protagonist, personal content of life, features of image formation, artistic, ideological orientation. Almost all of these criteria are summarized in the data of the term myth. And the myth is not about supernatural forces (creators), but about the fact that the people honor their heroes, who "happened" and "did" among themselves, to celebrate their miraculous deeds with evidence, to set an example, to inspire confidence in the miraculous forces. , is characterized by differences in the improvement of living conditions [6. 7]. Therefore, it is a good idea to call each one by its own name. Of course, the opinions expressed in these studies are based on hundreds of scientific facts about the myth. Although not complete, most of them tried to justify their decisions with relevant materials as much as possible. This is because folklore is not limited to one center, but is widespread as a spiritual property of the artistic heritage of other peoples and nations [13. 9]. An example of this is the publication of the book "Myths of the peoples of the world."



The idea of myth began in the 6th century AD. The so-called New Platonists of that time compared the Hellenistic philosophy with the allegorical connection between the images of the gods created by Homer. One (the new Platonists) came to the 3rd and 4th centuries BC and came to the conclusion that both myths and philosophy taught the same truth. Shortly afterwards, Aristotle (384-322 BC) became a philosopher to some extent, interested in the creation of myths. This is because wisdom is shaped by the study of causes, and myths are formed by explaining the causes of natural phenomena [12. 15]. In fact, Karakalpak myths, like other national myths, are aimed at identifying the natural causes of man and nature. For example, 77 volumes of Karakalpak folklore include "Creation of the World", "Story of the Devil", "Story of Mankind", "Mother of Mankind", "Earthquake", "Flood" and others. Such myths have occurred. The results of all this were discussed in the context of the notion of myth, and summed up the notion of the emergence of a particular object or man. In this volume, the myths about the creation of the celestial world, natural phenomena, the origin of birds and animals also contain elements of philosophical thinking, that is, the pursuit of the truth about nature [6.13].

In all the myths, "Why? How?" answers the following questions: Myth is the first reflection of their views on the phenomena around the human mind "[7.23]. However, these questions can be asked to any non-mythical phenomena. We must pay attention to the fact that the opinion of the researcher belongs only to the creators and the phenomena of the emerging world. Contrary to this view, the scientist came to the conclusion that "Myth speaks of supernatural forces and forces that affect nature and society" [7.23]. Some scholars have argued about the origin of myths, saying, "People think in a mythological way. More precisely, he did not think about it, but accepted it from the mythological stage" [9.400], we understand that the interest in knowing the world was adapted to the requirements of that time.

Well-known researcher OM Freidenberg does not recognize myths as a genre. Direct view of the stages of its knowledge [13. 28]. According to Alym, the myth did not reach the level of a genre in itself. It consisted only of information that could be learned. Among the Central Asian scholars, one of the supporters of this idea is the folklorist scholar B. Sarimsakov. He said: "Myth cannot be a genre of folklore. Because it does not reflect reality in an artistic way. In it, real things move through unnatural fiction. Mythology embodies the scientific, religious, and at the same time artistic views of primitive man. [10. 140] Therefore, it summarizes the synthesis of requirements (criteria) for the genre of myth. It conveys all the information in a scientific, religious and artistic way. Myths focus on images of supernatural beings when talking about the image of the god who created the world, the reasons for the formation of celestial bodies, and ideas about natural phenomena.

If we consider mythical notions as methods used to express ideas, then they should be recognized as a genre in their own right. This is because myths contain information about having their own heroes, having social functions to perform, and having known objects [6. 13-42] we have to evaluate them in terms of genre. Even those who define myth as a non-genre bring to the scientific center the above-mentioned views that relate to its genre characteristics. Many researchers of myths have paid close attention to this issue and managed to study them in several ways. The role of Uzbek scientists in the work of Central Asian scientists is particularly significant in this regard. Starting from the famous



folklorist HT Zaripov, T. Mirzaev, K. Imomov, B. Sarimsakov, M. Zhuraev, M. Saidov, G. Zhalalov, M. Muradov, T. Khaidarov, NK Sabirova, M. Narzikulova, It is known that Sh. Shomuradov and others shared their scientific views on the study of myths.

Especially in this direction M. Zhurayev has a special place. It is the first method used in Uzbek mythology to compare the various myths of the peoples of Central Asia, the myths of the peoples of the Middle East and, where appropriate, the peoples of the world, and to achieve practical results. He describes the comparative methods of research as follows: "Studies in the field of comparative literature have opened up the possibility of examining the question of literary influence and creative assimilation on the basis of folklore materials" [4. 7]. "The emergence of real wealth in the world, the reasons for the realization of certain historical gifts, the issues of nature and human relations were discussed in the ancient human mind in a mythical way, and these earliest beliefs about the world were based on systematic beliefs [4. 9]. This means that the fabric of stories about the creation of the world forms a unit of content of myths. This opinion is supported by the foreword to the multi-volume volume of Karakalpak folklore, and the criteria of myths are defined. "In the process of shaping and developing one's thinking and reasoning abilities, one seeks to think about people who are full of mysteries and incomprehensible worldviews and worldviews, and to understand their causes, which satisfies the curiosity of the people in myths.

The protagonists of myths and mythical myths can be creators, gods of creation, mythical prophets, and only supernatural forces of nature. (trees, lakes, rivers, seas, mountains, fire, air, etc.). The task of myths in our spiritual center is to explain the causes of the creation of the whole being" [6.5-6]. The three criteria mentioned here, namely, the fact that the protagonists are creators, the fact that their objects are real, natural phenomena in front of our eyes, and the methods of description of how they came into being, fully confirm and develop the above idea. In fact, we can say that myths are an epic genre, formed under the influence of the most obscure thoughts, which provides the formation of the most obscure consciousness, which is incomprehensible, but aimed at revealing the mysteries of nature of the world before us. Also, when T. Mirzayev and M. Juraev spoke about myths, they said that "part of the mythological plots of" Avesto "served as an epic basis for the formation of the traditional motifs of Uzbek folk tales, fairy tales and legends" [10.30-38]. clearly shows the effect. The researcher was able to substantiate this claim scientifically. He explains the place of the origin of myths as follows: "Mythology is one of the genres of folklore, which is based on fictional representations of real life, fantastic descriptions, and its ancient roots go directly to mythology. When the dynasty of mythological imagery was rejected and the tradition of artistic interpretation of reality was formed instead of the mythical expression of the world, the main part of the archaic myth plots and images continued to live in the artistic form of the fairy tale genre. 118]. The researcher pays close attention to the principles of transition from one genre to another. This is because it is natural for mythical notions and arguments to take on a different color as a result of social needs, or for the protagonists to change, and for the functions they perform to be focused on everyday life. For example, the creative characters in myths become caring forces in myths. They are no longer creators, but radiant people who are spiritual helpers for the peaceful, full and pleasant life of the people. Of course, the principles of "transition" from one



genre to another are realized not by artificial means, but by natural needs. More precisely, people are not interested in how the world and life came into being, but in how they live in the left world. However, this does not mean that the mythical images are completely turned into myths.

In myths, the images of creative heroes are preserved and have a strong influence on the emergence of mythical characters. Their functions will change completely.

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