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Annotation: *this article discusses such issues as genre features, specific nature, system of images, composition of Uzbek folk legends. Also, theoretical views on the genre of myth were summarized by world and Uzbek scientists.*

Keywords: *epic type, myth, composition, plot, image system, mythological images, fantastic fiction, mythological school theory, typology, differentiation.*

Introduction: The term myth was derived from the Persian word for spell, meaning a prose story built on the basis of magic, the use of Mahmoud Qashqari in the "Devonu dictionary-Turkish" style of "sav" [Imomov K,15], while the myth was used synonymously with the word *legenda* conquest in Latin – what is recommended to read is that it is derived from the word, based on narratives, one of its main characteristics is its close relationship with other folklore genres [Hotamov N and B., 159], phenomena mixed with enchantment, magic, miracle, the fact that "strange objects" are brought side by side with the reality of life is one of the main characters characteristic of the plot of Legends [Rahmonova M, 159], not having a stable poetic form, the strength of the fabulatic narrative, the lack of tashbehu epithets, the inability to reflect the reality of the new, therefore, now in Uzbek folklore there are theoretical views on the non-creation of modern myths, legends and sayings [Rahmonov B, 179]. In this article, we aimed to reflect on such issues as genre features, specific nature of folk legends, the system of images and chronotope, composition.

Discussion and results: Folk legends are an independent genre of the epic type, formed at the stage of mifo-poetic thinking and are characterized by fulfilling the task of providing information, partly aesthetic impact. Folk legends are an independent genre of folklore, therefore, it contains such features characteristic of folklore as mouthiness, anonymity, variativeness, traditionalism and community. The genre of the myth contained various attributes characteristic of the myth, such as magicality, holiness and ritualism, that is, the meaning of the myth, various mythological views were a transformation into a myth Composite.

The leadership of the method of convincingly articulating a certain historical or mythological reality in folk legends on the basis of imaginary fiction is one of its main genre properties. For example, in the legend "basil and the breeze" the transformation of mythological views on the wind leads. From the statement of reality in the legend, we become aware that the wind, the Sun-Like ruler of the breeze, is the eldest son of grandfather, fell in love with a girl tormented by stepmother's tyranny, the girl could not reach each other, and the breeze was absorbed between the flowers. The legend reliably tells the plot of the myth based on the belief in totemism, based on the fact that the phenomena in nature are considered alive, and the girl is evicted to the plant. The life reality that the breeze does not harm flowers and plants, that the wind is harmful to plants, while the Sons of the grandfather, who called the storm, the ball, the sheep, the Ganges [8, 216], are figuratively described through fabrications based on mythological views. It is natural that the breeze blows between the flower and the basil, and this situation is explained by the fact that he is in love with the girl. And the motivation for lovers who did not reach their goal to marry something served as a reliable statement of this life reality.

The plot, acting on the basis of fictional fictions, in which the genre of the legend has become the object of the image, is told through a certain chronotope, the events in the legends take place in places in the world of executive fiction, in the sky, underground or above, in mythological spaces. That is, Legends give a description of the reality of an indefinite time and an indefinite tense. Therefore, in

the plot of the myth, the chronotope of reality of the distant past is used with such words as "one times", "in ancient times", "in ancient times", "without creating anything on Earth", "in the distant past tense" and "as long as it happened", "as long as it lived", "(as long as something happened)"... when the invasion occurs through compounds based on the adjective past tense, such as". For example, in the legend, where the etiology of fish Stallions is explained, "in a long past tense" (K.Imomov wrote in 1974 in Khiva) the introduction served to bring to the surface the realities of ancient times and times, the chronotope of myth.

The myth has a compact composite construction in which one or two episodic realities are described based on a combination of different mythological motives. For example, The Legend of the "father vassal of polvon" from historical legends [Snesarev, 173] was formed on the basis of such motives as the request of people in a difficult situation for help from divine forces, the help of a savior patron, the performance of a miracle with a hassa (the release of water). In legend, the polvon father is interpreted as a person who patronizes the villagers, has supernatural power, miraculous power inherent in Saints. The legend says that the people of the village near Khiva polvon ask the father that they were tormented by dehydration, that they help with the release of water. Father Polvon, on the other hand, goes to the height of Jayhun and blows with his scepter, producing water and promoting the prosperity of the people of the village to the water. The compact episodic image given in the legend polvon served to convince the father of his divine power.

The absence of special performers of Legends, the fact that it can be performed by anyone, ensures the variativeness of Legends. And the abundance of legend options is the reason why it does not have a stable plot and composition. Therefore, while some legends have a strict composite construction, some do not have such a feature.

The myth composition is "made a myth", which serves as an introduction, traditional beginnings such as "according to legend", "in ancient times", the main part in which a description of the described and interpreted events is given based on imaginary reality, as well as "sucking so still now", "as long as it remains", "still serving to build trust in the reader ... suction", "... it consists of summary parts such as" as long as it is. For example, the image of mythological reality, formed on the basis of belief in the swallow cult in The Legend of "Swallow", served to interpret such qualities of this bird as the redness of its beak, the separation of its tail, its friendship with humans, to reveal its etiology. The legend begins by giving the information that Achriman stole the fire, which in turn indicates that the chronotope of the myth was a reality that occurred in the time of the gods. In The Legend, people tormented by fire are given the image of an episode based on the motive for the coming of salvation, based on the patronage of divine forces. According to him, the swallow enters Akhriman's Black Fire chimney and takes it out in its beak from the fire surrounded by a stately snake. The etiological information that the redness of the swallow's beak remained from the Ember, and the separation of its tail from the snake Ham, was the basis for its interpretation as an assistant, a supporter of man. The myth "that Swallow has become a favorite bird of the human breed" [Imomov K, 43] while the summary ending in the form strengthens confidence in the swallow cult.

And the composition of some legends begins directly with the statement of reality in the main part without an introduction, but the summary part is given. "Prophet island" (K.Imomov wrote) the toponymic legend began directly with the image of the main reality, saying that "the most great, as long as one of the anbias lived." The Legend gives an image of episodic reality, built on the basis of combinations of motives, such as the miraculous ability of the Saint, his will, the implementation of his will, the motive of the leak in the chest, the resurrection, getting a place at the heart of his mentor. Legend has it that after the death of ulugavliyo, he ordered his murids to put his body in a chest and throw it on the waves of Amu. And when the murids carried out the will, the chest swam against the stream, and when it reached opposite the Termez, the Saint raised his head from the chest and cried out to the people. In this oil, the Termez said that the father lay down, that he could not get a letter

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from him, that he intended to take a place at his stake, and the chest closed and an island appeared under the chest. This Island began to be called the "island of the Prophet" by people. Although the toponymy of the name of the place in this legend is formed on the basis of an imaginary fiction, the image of reality in it is convincingly expressed on the basis of such miracles as the resurrection of the Saints, swimming against the current, the appearance of the island.

In folk legends, the reality with the participation of such characters as mythological characters, extraordinary people, prophets and Saints, historical figures is stated in order to provide information and provide religious influence, persuasion. The main characters will have the power to be fair, fighting the forces of chaos, zealous. In his character system, the hero is also involved with supporting characters such as Humo, Wolf, swallow, fairy, as well as rival characters such as dev, Dragon, invaders. While rival characters bring the plot node of the legend, the conflict to the surface, auxiliary characters serve to form a solution and a reliable output of the information given in the legend. The legend named "Dragon Eye" features Ali (one of the chahorites) as the Savior hero, the dragon as the rival character, and the girl and the villagers as the force in need of help. The legend has a toponymic character, explaining the reasons why the lake and stones in the village of Bozgir near Zebak are called Dragon eyes. The motive of sucking the dragon in the legend every day and pulling a person (fairy tale) served as a solution to the work, when the conflict of the work, and thus, the knot, was brought to the surface, the motive of the girl's tears falling on Ali's face served as a solution to the work. In the legend, the motive for obtaining with the dragon was the basis for building faith in the Salvation and supernatural power of Ali, as well as giving the image of reality in the legend. Legend has it that when Ali comes to the lake, he sees a girl drawn to a dragon, fighting a dragon to save him. The legend reinforces the belief that dragons live even now, based on mythological motives such as the fact that they live under water, their head grows up to seven times.

The conflict that moves the plot of folk legends also carries a household meaning, the solution of which arises on the basis of a miraculous action and the blessing of sponsors. The Legend of "Abshir father" (B. The conflict in it has a domestic character, and the invasion of the inhuman army will give an impetus to the emergence of a conflict between the Prophet David and his daughters. This legend also explains the reasons why the waterfall, which appeared on the basis of the motive of the prophets to perform a miracle (hitting a mountain with a scepter), is called Obshire. Myth conflict David finds a solution through the miracle of the Prophet.

Conclusion: In conclusion, folk legends are an independent genre of folklore, the image of a certain historical reality is given on the basis of fabrications and fiction, which has educational significance, based on the narration of life reality on the basis of fictional fiction. Folk legends exist in the folklore of the peoples of the world and have commonalities according to the style and characteristics of creation. Comparative study of folk legends in the context of the folklore of the peoples of the world makes it possible to identify analogies, typological similarities in the folklore of different peoples.

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