

SPECIFIC PECULIARITIES OF UZBEK FOLK LEGENDS**Cultural Studies**

Keywords: Uzbek folklore, myth, poetic character, composition, motivation, image, narration, fairy tale, epic genre.

Rahmonova Mahbuba Ravshanovna

Associate professor of Andijan State University. City Andijan, Uzbekistan

Abstract

The article discusses the specific features of the Uzbek folk legends, the composition of poetic-compositional characters, motifs and motifs. The Uzbek national legends are the cultural heritage of our nation. The world of legends as one of art systems includes the most ancient traditions of our ancestors. Legends as the most ancient, unique and one of independent genres of oral national creativity, keeping in themselves centuries-old folklore traditions of our people, give to young generation authentic data on a way of life, history, sights outlook of ancestors of the Uzbek people. They become the source of rendering strong art-aesthetic and spiritually - social influence on modern young generation. The poetic peculiarities of the Uzbek legends are illuminated in this paper.

Studying the Uzbek national legends it is possible to receive all new data connected with spirituality of our people. Therefore, deep all-round studying features of legends is very useful. The word “Afsona” (legend) occurs from a word “afsun” that in the Persian language means “magic, miracle”, is used in relation to histories in the prose, created on the basis of a fantasy, fiction. The title says that in legends the special place is occupied by motives connected with magic. The leading place in legends occupies mystery and miracle. The leading place in plot of legends occupied by magic is considered one of the basic poetic features.

For the reason that the reality is transferred by means of fiction, in legends often meet the description of the mysterious events. Original feature of legends plot is that in them real events are combined with miracle, magic, “unusual subjects”, mysterious events. Therefore in legends images of real persons exist near to mythological, communicate and enter relations with them.

In legends events connected with a social life, place names, building or destruction the residing places of population are often described, thus the accent is done on a narration method, not artistry.

Legends are considered as epic genre because here the reality is represented as the story. In the book “Devonu lugotit Turk” to a genre of legends is applicable the name “story” and “narration”. If to be more precisely a legend is small oral story based on fiction. At Turk people there was a word meaning this genre, the popular scientist of XI century M.Koshgary informs that in ancient Turkic language a word “sav” made sense of word legend [7].

Legends possess all features inherent in oral national creativity, they are a product of public creativity, are transferred as oral story, it is peculiar to them: traditional character, anonymity, variability. Therefore they are recognised as independent genre of oral national creativity.

In folklore of all people the legend is considered as one of the most most ancient, traditional, mass art form of oral national creativity.

The legends has following particularities: they are product of public creativity, oral, have traditional character, anonymity. Therefore they are recognised as independent genre of oral national creativity.

Legends have appeared for satisfaction requirement of our ancestors in image of life reality. Therefore in them the historical memory of the people, the epic relation to events happened in the past is shown, given the estimation the activity of real historical persons, and legends are considered as the most important source in comprehension the importance of historical events and deeper analysis the relation of broad masses to the social validity.

The role of traditional epic image of the historical validity and vital reality in formation and development the historical legends as one of genres of the Uzbek folklore is very important.

General epic features of legends genre are image the real vital validity by means of fiction, execution on purpose to inform the listener the certain information, to tell the story only about events happened in the past, perception of a narration by the listener and the story-teller as histories about really happened event, presence in a plot the traditional motives and images connected with mythological representation and outlook of the people.

The themes of the Uzbek national legends are various, here are narrated about the major events which have happened in the past, about activity of real historic figures, origin of sorts and tribes, construction the important historical monuments, creation the cities, there are a lot of legends connected with honoring the sacred attributed ability to make miracles.

Legends are classified by several signs. At classification legends the art originality, content, system of images, interrelation of motives and a plot structure is taken into consideration.

Now nobody create legend, but there are the legend –tellers, execution of legends is kept, they live in the process of their execution.

Genesis of plots of legends is closely connected with mythology. Legends have appeared at later stage than myths, therefore in them irreality, magic play more important role, and in most cases unlike miracles in fantastic fairy tales which come true at will of the character, here are made by means of insuperable external force. In some legends they are told about miracles of the characters that have come true by means of magic force. This motive often meets in legends about the sacred. The mythological characters having the fantastic characteristic participate in some legends. In legends can speak and think animals and plants, are reflected endomorph images of animals. As an example can serve an image of man- bull in a legend “Gavmard”. In M.Juraeva's article “The roots of legend “Gavmard” in “Avesto” are resulted interesting scientific data on occurrence of this image, historical mythological roots, poetic analysis of this image.

E.M.Meletinsky considers, that «Myths were transformed to fairy tales». We consider, that in an interval between a myth and a fairy tale there is a legend. As there is very strong sorcery in all three epic genres myth, legend, fairy tale. In the second it is possible to meet many motives of legends in fairy tales. In the third small form of legends and that they frequently have informative character show, that they are close to myths [2].

The special place in legends occupies their adventure character and hyperbole description, these features are similar to fairy tales. However the form of the legend is less than fairy tales.

In the form and narration methods some legends (“Ajdahoga aylangan bolalar” (Children turned in Dragon), "Ajdaho kuzlari" (Dragon’s eyes), "Chupon bilan pari" (Shepherd and fairy) “Devkala” (Monster’s fortress)) are similar to fairy tales about animals and household fairy tales (“Oq tuyaning yuli” (Road of white camel), “Sufiturgay”, “Hazrati hujai Bulbul” (Mister khodja Nightingale) “Ochkuz boy" (Greedy rich man), “Guldursun”). It shows that legends were a basis of fairy tales. Fairy tales were generated and developed on their basis.

Legends on the art system differ from other epic genres. In legends there is no prologue and epilogue inherent in the fairy tales, besides not all legends come to the good end as in fairy tales.

In formation and development of legends especially significant place is occupied folk eposes, N.Hotamov and B.Sarimsokov say, that the majority of legends has appeared on the basis of folk eposes. They consider, that thus observed process when concrete historical elements of folk eposes disappear and their place occupies figurative fiction.

Really there are appear folk epos, during some years historical details and the facts are forgotten or change and it is natural, that in the real vital story fiction is added. According to U.Jumanazarov the folk epos can turn in legend, however the legend cannot become the folk epos. Folk eposes and legends are very similar in the content, form, telling story order. Therefore it is difficult to distinguish them under the form, features of telling. In both kinds it is a story about incidental events in the past, about occurrence of this or that name of district, or it is informed on events from a life of great persons. Folk eposes and legends differ by poetry expression. U.Jumanazarov writes: “Genres of legends and folk eposes do not differ unity of poetic system.” But if to study images, motives making a genre basis, it is naturally possible to object to the above-stated notion [4].

Legends is independent genre of national prose in which by means of figurative fiction real events are transferred, folk eposes narrate about real events. In Uzbek folklore studying at preparation for publication folk eposes and legends at classification, prepared for review of the broad masses, some errors are committed. In some collections texts of these two independent genres are mixed.

For example, in some folklore collections the products named legends actually are not legends. For example, in the ten-language edition “World fairy tales”, in the third volume “The Uzbek national folklore” such products as “Boburkala afsonasi” (The legend about Bobur’s fortress), “Yongok darakhti hakidagi afsona” (The legend about nut tree), “Osh hakidagi afsona” (The Legend about the city of Osh), “Andijon hakidagi afsona” (The Legend about Andijan) in spite of that they are called legends, they have not features of legends.

There is a distinction between legends and folk eposes and in how they begin. The majority of story-tellers of legends begin with words: “as it is told in a legend”, “the legend narrates”, “they tell that”, and folk eposes begin with words “in old time folk epos”, “as is told in the folk epos”, “the folk epos says”.

Sometimes it is possible to observe as mix features of legends and folk tales . Certainly it is connected with that, that till now there is no scientific substantiation of borders of these two genres.

Actually legends and folk tales are separate, independent epic genres of folklore, they differ from each other by execution purpose, execution method, composition and a nature.

We consider, that legends sometimes mix with folk tales because: *In the first* both the folk tale and a legend is not told without the reason. Folk tale is told for the purpose to assert that was the reason of discussion, and legends to explain what about it was spoken. *In the second* the purpose of folk tale is educational and the purpose of legend is informative. *In the third* the content of folk tale is an example for imitation, the legend gives data for information. *In the fourth* the images of folk tale bear symbolical allegorical features, the images in legends are based on figurative fiction or are taken from a real life. *In the fifth*, in the end i.e. in the conclusion of folk tale necessarily follow the moral from the told. *In the sixth*, plot of folk tale and legends are usually simple and short. In both genres the narration is conducted in the form of information. In the both genres applied a method to oppose images or concepts. Undoubtedly, that folk tales were generated later. Folk tales under the form and the maintenance share on two types syncretic and pure folk tales . Sometimes it is possible to observe, that some syncretic folk tales have appeared as a result of legends influence, therefore in such folk tales it is possible to meet some features inherent in legends. The most important, that their plot is based on figurative fiction.

In Alisher Navoi's works instead of terms legend, fairy tale, folk tale is used one word “churchak”. It shows that the problem of differentiation the legends, fairy tales, folk tales has been solved much later.

In this part the place, volume, art problems of figurative fiction in legends, principles on which real events are stated in the midway of fiction, epic laws are studied. In poetics of legends figurative fiction is a link between real events. The extraordinary events stated in legends, increase force of art influence, satisfaction of the listener. Figurative fiction in legends is applied not only to the description of events, and also serves for disclosing the characters of heroes. The legends

are based on figurative fiction, but the special place in them is occupied by real household details and motives.

The feelings, notions, concepts of people play important role in use of figurative fiction. That is to say, certain event is described by application figurative fiction, internal experiences.

The special attention is given to mythological images and real characters exist nearby. We offer the following classification of images in legends:

1. Mythological images: a) demonic images: dragon, monster, fairy, witch, gin, etc.; b) cult images: Khizir, Khubbi, etc.

2. Images of heavenly bodies: Stars, the Sun, the Moon...;

3. Images of magic subjects: magic knife, magic apple, magic stick or crosier, magic step-ladder...;

4. Images of plants and trees: jida, plane tree, poplar, mulberry, nut ...;

5. Images of animals: a camel, a wolf, a dog, a bull, a snake etc.

6. Images of birds: bird Anco, Simurg, Khumo, owl, pigeon, swallow, raven, nightingale...;

7. Historical images: image of Abomuslim in legend “Abomuslimtepa”, image of Kusam ibn Abbos in legend “Shohi Zinda”, images of Ibn Sino, Amir Temur and others.

8. Real vital images: padishah, shepherd, peasant, the old woman, the old man, gardener, dealer, rich man, boy, etc.

The mythological sights, mythical images, take a special place in art system of legends. One of most often meeting images are **images of heavenly bodies**, basically the Sun, Stars, the Moon assumed a human air, and possessing original features.

Legends about heavenly bodies have appeared on the basis of myths about heavenly bodies. They describe sights and representations of our ancestors about heavenly bodies. The well-known folklore specialist M. Juraev writes: “Myths about the heavenly bodies, appeared on the basis of sights and representations about heavenly bodies time passed and they have turned to legends”.

Participation in legends the mythological images one of original features defining the genre nature. In the Uzbek folklore number of legends such as “Pari bilan dev” (Fairy and Monster), “Devsolgan”, “Devkala” (Monsters’ fortress), “Grass of Gins”, “Eyes of dragon” in plot of which there are no human characters. Monsters, dragons, birds, fairies, witches, gins meeting in the Uzbek national legends are legendary images. They behave as people in legends.

The mythological characters meeting in legends on their problem carried in plot of legends is possible to divide into two types:

1) Mythological characters helping or supporting the protagonist. For example, it is mythological images, such as Khizir, Chilton, Jabroil, Khubbi. In legends they are describe as characters supporting, specifying a way, giving advice, magic subjects, clearing the water, rescuing protagonist who has got to a trouble.

2) Mythological characters contenders of the protagonist. For example, mythological images as monster, dragon, fairy, gin, miracle- monster. These characters in basically are at enmity with the protagonist, prevent to achieve the purpose. They steal the things necessary to the protagonist, try to do much harm to him, bring him a pain, measure, block a way to water that leads to drought, etc.

Khizir is the basic mythological image of the Uzbek national historical legends, this image helps, protects and preserves the protagonist. It is known, that in oral national creativity Khizir's image personifies the character supporting, specifying way, giving advice, magic subjects, clearing the water, rescuing images that has got to a trouble. This mythical character carries out following epic problems in historical legends: 1) Gives a name to the hero; 2) Is the companion of the hero during his travel; 3) He is the intermediary between the hero and magic forces; 4) Khizir is the teacher of the hero; 5) The hero conducts conversation with Khizir; 6) Khizir is the reason on which the given place has received its name; 7) In one of legends thanks to a white apple which has given Khizir Khodja Yusuf easily says goodbye to a life and finds rest in other world.

Special attention involve sights on occurrence of the first man on the world. “**Kayumars**” one of such legends. Kayumars being the mythological hero is reproduced as an image of the first man on the world in legends. Kayumars (Gavomard) is an image of the first man described in “Avesto”.

In ancient myths and legends the first people in the world are described as very large giants. Therefore in legends the description of the first people giants draws especially attention. The defender of Amu Darya Khubbi, Khojimaulik, Khoji mulk are example of such people.

The second part of the chapter 2 is called “Images opening concept of totemizm and fetishism in legends”. In this chapter the question of images opening concept totemizm and fetishism meeting in legends, images of animals, birds, feathery, insects and subjects, are established, genesis and art questions are considered.

In the Uzbek national legends images of unusual animals such as the **flying horse, white camel** occupy the special place. To strengthen belief in these animals which actually are assistants to people in ordinary life, in legends they get magic force, turn in sacred by fiction and figurative invention.

Images of unusual animals such as flying horse, white camel, dragon meet in toponymic legends.

It is possible to observe, how the insects image is used. For example, the people use an image of the butterfly in legends, therefore the **image of the butterfly** in the Uzbek national legends takes a special place. Our people frequently equate butterflies to spirits of the died. Therefore in the legends created by the people it is told, that once there lived a man and for any certain reason he has turned to the butterfly.

The special place in mythological perception of our people occupied the invented and vital beliefs connected with birds. As a result of development totemistical and animistical sights to the environment of the Central Asia people the cult of birds is strongly developed. It is evident, that on the basis of these sights some birds are considered as the sacred. Till now among Uzbeks national legends there are images of **mythological birds, such as Simurg, Anco, Khumo and real birds, such as stork, owl, falcon, forty, swallow, manure raven, lark nightingale** have remained. In them it is told, how some birds originally were people, later under the influence of any events they have turned to birds. An example of it are plots of legends “Bulbul bilan Turgay” (Nightingale and lark), “Boyugli” (Owl).

In some legends images of the **feathery** (birds) get fabulosity. For example, in one of legends “Kayumars” it is possible to observe that the image of a cock along with image of birds gets epic features.

Images of trees in legends also take a special place. Among the people widespread legends about such trees as djida, fig, mulberry, plane tree, poplar, archa. These legends tell about how there were these trees and about epic features of these trees.

There are also images of **magic subjects** in legends. An example to it is legends in which plot there are images of the book, knife, crosier, magic sabre, ring, ladder miracle. For example, in a legend “Suleyman’s ring participates an image of the magic ring.

In legends plots of which are connected with images of prophets and sacred the special place occupies an image of a **crosier**.

In some legends such, as “Oynatosh” (Mirror stone), “Kuytosh” (Mutton stone) “Nurli tosh tushgan joy” (The place, where the radiant stone has fallen) the special place occupies image of a **magic stone**. These legends have appeared on the basis fetishist sights of people. In the legend “Oynatosh” (Mirror stone) there is symbolical image of a mirror.

Thus, in legends on example of these or that images are represented the relation of people to fauna and flora, their belief in totemizm and fetishism.

It is possible to observe, how the image of insects is used. As example can serve the legend “Donishmand chumoli” (Wise ant). For example, the people use the butterfly image in

legends, therefore the butterfly image in the Uzbek national legends takes a special place. Our people frequently equate butterflies to spirits of the dead. Therefore in the legends created by the people it is told, that once there lived a man and for any certain reason he has turned to the butterfly. The motive of a legend of “Kapalaklar” (Butterfly) contains the story that eighty young men have turned to butterflies and it confirms people's sight about butterflies-spirits.

In legends plots of which are connected with images of prophets and sacred the special place occupies an image of crosier. This image often participates in such motives as the crosier made of the dried up tree anew turns to a live tree, the crosier is the reason of occurrence water on some territories or helps to expel the enemy. Sometime in the legends prophets and sacred show the magic force by means of the crosier. In legends the crosier carries out four problems: 1) In toponymic legends by means of **crosier opens a source or a well** and water in these sources necessarily possesses curative properties. An example of it is the legend “**Polvon otaning hassasi**” (Father Polvon's crosier). 2) **The crosier exiles the evil spirit which could harm somebody weak**. We can meet this motive in a legend “Piri dastgir”. In this legend Gavsul A'zam (Piri dastgir) by means of a crosier releases the woman from hands of robbers. 3) **The tree appeared on a place of crosier helps people, listens to them**. An example of it is the legend about the big tree, which now is in territory of a tomb of well-known sacred Bahouddin Nakshbandiy in the city of Bukhara. 4) In the legend “Nugay ota” it is told about the epic **hero, who was in desert alone in hopeless condition, has put a crosier in the earth and the plane tree has grown from it**.

Thus, in legends on example of these or that images are represented the relation of people to fauna and flora, their belief in totemism and fetishism.

The third part of the second chapter is called “**Poetry expression of real images and historic figures in legends**”. Here original features of epic disclosing real and historic figures, especially images of prophets, sacred, doctors, well-known governors and commanders are considered. Here images of historic figures reveal by means of figurative fiction and hyperbole.

There are real images of the padishah, shepherd, peasant, old women, old man, gardener, dealer, rich man in the legends, they participate in a plot and have poetic colouring. Epic disclosing of images of some historical persons is also observed.

We can often meet **an image of the shepherd** in the Uzbek national legends. Frequently it is an image of the truthful, fair, courageous, clever, conscientious and devoted person. In a plot of a legend the shepherd is either the protagonist or the incidental character and carries out various problems. In legends the image of the shepherd personifies the saviour of the people, clever and bright, the image of the shepherd in legends is embellished, he protects the people's rights, struggles for realization expectation of the people, the image of the shepherd by the way of art decorating is raised to level of the ideal hero. It is natural, that the belief which has appeared in the people in the shepherd is the reason that he became the hero of many legends. Idealized image of the shepherd has appeared at first in legends, then in folk epics and later in fairy tales. It is possible

to recollect plots of such Uzbek national legends as “Shirok”, “Navoi and the shepherd», and fairy tales as “Wise shepherd”, “Shepherd’s daughter”, “Shepherd Ali”, “Mukbil the thrower».

Legends in which participate images of **historical persons** are divided into three kinds: a) Legends in which are described prophets and sacred (“Khazrat Dovut’s Cave”, “Legend about Noy», “Prophets Island”, "Grandfather Chupsoldi", “Shokhimardon Cemetery” and others); b) Legends in which are described governors or commanders (legends about Iskander the great, “Emir Timur’s cave”); c) Legends about great doctors (legends about Lukman Hakim, legends about Ibn Sino).

The description images of prophets in oral and written prose have original features. In the image of prophets the outlook of the people at comprehensively developed person is shown. There are many legends about prophets and sacred. The prophets and sacred are historical personalities, plot of the legend is built on tale not real biography but on fictitious one. Images of prophets and sacred unlike usual person have magic force, possess uncommon mind.

Tales about prophets and sacred though are called legends they are more similar on folk eposes. Because the word legend is meant figurative fiction, belief in event what actually did not happen. However prophets and sacred are historical personalities, they really lived, they are not figurative fiction. Here fiction is used for decorating their miracle force, character and features.

Images of ancient doctors in the Uzbek national legends are described with special love. In Uzbek and Tajik folkloristic many legends and folk eposes about Lukman Khakim and the founder of medicine Abu Ali ibn Sino are created.

In such legends have received artistic realization of people’s dream about a long life and achievement an eternal life.

Many legends **about the great commander, shah, governor Emir Timur** are created. The image of the governor engaged in accomplishment and town-planning is epically opened in these legends.

There are images of bakhshi (national storytellers) and poets in many Uzbek historical legends. It is observed, that in legends biographies of well-known bakhshi and poets with application of figurative fiction are reflected. It happened because bakhshi hid subtleties of their profession and tried to show it mystery. In such legends it was told about this profession as about the blessing granted from above. In the Uzbek folklore the image of Kambar bobo as the elder of singers, bakhshi and poets, very skilful musician is opened.

Among the folk legends in which there are images of the Uzbek poets Alisher Navoi and Babur are extended. The legends told us about character, features of these great poets philosophers, how they have received their pseudonyms. In a legend “Alisher and Nightingale” the

great Uzbek poet Alisher Navoi is described as the legendary personality understanding language of a nightingale.

The Russian folklore specialist V. Ya. Propp studying poetry of fairy tales has paid special attention on research their motives. So has done we, studying poetry of legends, consider necessary to pay special attention to a structure and disclosing of motives and traditional images, on art aesthetic and composite problem. As plot of legends are constructed of original, traditional epic motives and each motive in them carries out problem of aesthetic description or explanation.

The traditional motives of legends on their poetry problems can be classified as follows:

1. The hero of a legend is not own child or is the pupil. (Legends “Jamiljon”, “Emir Timur’s cave”).
2. Art motives of legends are connected with a nature cult (water, fire, birds or animals). For example, the person turns to a tree, a bird. Soul of a hero is connected with a tree.
3. The theme of deliberate disposal of children. For example, in a legend “Ajdaho bolalari” (Children dragons) the father himself has taken away in a cave and has left there his children who, having eaten a melon cut by the damnation knife have turned to dragons.
4. Possession of a magic horse (“Khazrasp”, “Duldul”).
5. Presence of the epic patron. In these legends epic patrons are old men with white beard (in a legend “Nur ota” an image of hoji Khizir), or old women (an image of granny Seshanba in a legend “Bibi Seshanba”).
6. Transformation motive.
7. Motive of a dream.
8. Motive of love. This motive meets in legends in three kinds: love of the person with person (legend “Terak”); love of the demonic character with the person (legend “Shepherd and fairy”); love of demonic characters (legend “Fairy and Monster”). It is remarkable that the motive of love monster and fairy is used in fairy tales and dastans.
9. Animistic and totemistic mythological motives. These are traditional motives of legends.

In legends the special place occupies expression of sights connected with a) Fire cult; b) Water cult; c) Cult of birds; d) Cult of plants.

The special place in legends occupies **motive of transformation** of heroes from one image in another, change of heroes’ appearance. It usually occurs for two reasons. In the first in a legend the hero changes appearance for damnation. In the second the hero himself reincarnates by means of magic words. Transformation in legends occurs in three directions: 1) Change of person’s age i.e. the young man in few seconds turns to the old man or on the contrary. 2). Change of person’s appearance in a few seconds. 3) Transformation of the person into animals or birds.

The motive of **news** takes the basic place in structure of the legends. This motive is a basic poetry composite system of legend. The motive of news may be either in the beginning so in the end of a legend. News about which is told in the beginning opens a way to tell the story, to continue a plot of legend, it creates the form for succession events. The system of episodes from which consists a legend carries out a problem of explanation the given news. Sometimes the news motive is the culmination moment in a legend. In such cases the story about event begins directly with news motive.

There is a traditional **motive of test** in legends. In some legends this motive defines a direction of all maintenance, and it participates in some as additional motive. For example, the plot of the legend “Jayhun” is constructed on the basis of test motive.

In legends “Shirin kiz” (The Sweet girl), “Oy bilan Shirin” (The Moon and Shirin) meets motive **lauding the beauty**.

There are many legends in which it is told about **stepsons, stepdaughters and other restrained people**. In them the motive of infringement of one person by another, being characteristic line of feudal relations reveals. In such legends it is usually told about fate of stepdaughter, stepmother and the young man enamored and freed girl. Vital events based on their mutual relations reveal in a fantastic way. For example, plots of legends “Raykhon and Wind”, “Moon and Zumrad are constructed on the basis of this motive.

In legends there are also **motives of punishment**. In plots of such legends anybody and anything has done harm to the person will be necessary punished. Motives of such legends have educational character and special educational value.

In toponymic legends the motive **of the cut head, which rolls** is used. The legend “Kuvkalla” is constructed completely on the basis of this traditional motive.

In geniologic and toponymic legends often used the motive about that how **the hero is put in coffer** and fuse the coffer on water. For example in a legend about origin sort "Lakay" the princess become pregnant from foam and vizier's daughter were placed in coffer and have fused on river. The same motive is used in the toponymic legend “Island of the prophet”.

The traditional motive that they let out a bird and the person, on whose head the bird sat down was selected as the head of the state is used in the plot of some legends; traditional motive of choice of a horse, definition of the fastest horse, about granting the forty days for definition some difficult problem is used. So motives of the Uzbek national legends are various and many-sided.

In the second part of third chapter named «**Ways of disclosing logic unification of traditional epic motives of legends**» on the basis of examples are studied ways of disclosing logic unification of traditional epic motives of legends.

B.N.Putilov studying the maintenance and problem of epic motives has divided them into following kinds: motive - situation, motive - speech, motive - movement, motive - image, motive - characteristic. It is observed, that the structure of motives of legends also is formed of these epic motives. Therefore the structure of legends motives is considered multilayered.

The main way of the opening logic unification of traditional epic motives of legends is its art structure based on fiction. Motives of legends in their thematic direction get traditional

character. Therefore, some motives meeting in toponymic legends do not meet in historical legends.

Traditionally **magic numerals** in legends take a special place. By means of these numerals epic time or epic space are shown. Sometimes as well as in fairy tales the quantity of characters is defined. For example, in some legends there are images of three brothers and it is told about three events connected with each of them. In the third chapter of dissertation is brought analysis of a plot of the legend "Jayhun" which is an example this. The plot of this legend built on traditional numeral "three", provides the relationship of the adventures and interesting story about event. In legend "Jayhun" is told about "three sons" that "have divided army into "three parts" and they have built "three fire centers". That district in mountains where three fire centres have been constructed till now is called "Uch uchok" (Three fire centres).

Generally, traditional figures numerals as two, three, four, five, seven, nine, forty, one thousand occupy the special place in legends. It is connected with belief of our ancestors in magic figures. They are the poetic means connecting the legends plots with reality.

It is remarkable, that each type of legends has original motives. The legends motive of which is based on searching any talisman are unite in the first group. The legends in which hero meets with miraculous power and gets the help are unite in the second group. The third group includes the legends, in which hero carries out his mission by means of magic subject.

Motives in legends follow in a certain order. For example, motives meeting in legends about sacred usually do not meet in toponymic legends. Several motives connected between themselves can be used in one legend. Here main is their vicinity on contents.

In historical legends about the well-known sacred there are following motives, as repeating types of plots:

1) Motive having problem of the statement of straightforwardness, truthfulness, honesty, decency of the sacred. In legends is told, how sacred due to their positive quality influence, return people lost the true way on true way.

2) Motive having a problem to open sacred image having the spiritual force, predicting events, possessing mysterious abilities. In such legends is told about sacred which on their own palm or in sleeve can show paradise and hell. For example, in a legend "Piri dastgir" Gafsul A'zam has shown to the leader of robbers in the right sleeve paradise, in left a hell.

In legend about Mashrab and Sufi Allayar this traditional motive is also used, the plot opens on example the dispute of two largest scientist, each of which goes by his way, has the outlook and difference in sights.

3) Motive in which sacred foresee the events before its fulfillment. In legend "Risolai Signokiy" is told that once upon a time Khodja Ahmad Yassaviy prepared the food, he has called

his murid Khodja Dugiyni and has ordered him to go to Gijduvan to Khodja Abdulholik Gijduvoni, take clabber and bring him. Khodja Dugini did not yet get Gijduvan when Gijduvoni's caliph Khodja Orif Revgariy broght the clabber for Ahmad Yassaviy. When Khodja Dugiy has known about it, he said: "Orif has exceed me"

4) Legends in which it is told as sacred **in a dream** reach understanding of great secrets.

5) In many legends about sacred, sacred have a subjects and talismans possessing miraculous characteristic. Many of them have a magic crosiers possessing magic power.

6) In many legends about sacred the special place occupies the image of a lake. As in sacreds' tombs usually is available either lake or a well possessing wonder-working medical force.

7) Motive of sacreds' reincarnation. As it is written in sources, Allah has presented Khodja Makhmud many abilities. He could turn to the big bird and to reach a necessary place in some second.

8) Motive that the sacred could make miracles.

9) In necronimic legends it is told about occurrence of sacreds' tombs, usually it is told about heroic death of the hero striking for religion, that it has been predicted where he will be buried, that his body will be shipped on a white camel and buried there where stops this white camel and this place where is buried the sacred will be a place of pilgrimage people, will turn to a tomb.

10) One more traditional motive of legends is the story how sacred before death enter into the hujra, well, or cave and disappear. It is motive about their eternal life. There are some legends about it connected with the name Goyib Ota.

There are some legends in which it is told about virgins whom the earth has swallowed or the mountain was moved apart and has accepted them, girls have turned to a stone, and a lock of their hair remained as a sign, or saxaul has grown from a lock of hair.

Thus it is possible to observe as the art fiction, traditional epic motives, incidental pictures, "magic numerals" and logic relationship of events in a plot of legends is the important principle linking legends.

The special attention is paid on art methodical role of epic formulas meeting in legends. In the definition genre nature of legends by language means is played the big role. It is known, that in legends the event happened in antiquities are stated on the basis of figurative fiction. Therefore in legends it is told about events in last time or the history heard in the last time is told. In legends basically the time concept is underlined by verbs "was" or "were". These verbs show, that events about which it is told has happened long before the time when it is told about, sometimes they mean uncertainty and not full belief in reality of the happened event.

In most cases, legends are told being based on information told by the old people. Therefore, many legends begin with word "as they told", which is an introductory word and ostensibly confirms, that event is real. The fact that legends began with introductory words containing a hint on source of the legend, expresses the modal relation of the teller to the legend. Usually legends are told being based on stories of the older persons living earlier, much seen in a life, having a wide experience and knowing much. Therefore, some legends begin with words «as old people said».

The information containing in a legend has art proofs. Therefore in them there are various means of the art image. The special place in legends is occupied with art means such as classification, comparison, opposition, revival, hyperbole and each of these kinds carries out the special poetic problem.

In many legends it is used "Saj" methodical rhyme repetition form, their usage in legends, attract attention of the listener and raise his interest.

One more type of graphic means often used in legends is revival. By revival animals, birds, inanimate objects are assigned characteristic of human, they can speak, think in legends.

The method of contrast is widely used in legends. Using contrast in legend is considered sample of primitive legends. In such legends epic hero meet and fight with terrible mythological power. Certainly, in such legend good wins harm, person wins mythological beings. For instance, in legend "Khorazm and Khurjamol" strong and brave Khorazm fights with terrible dragon and wins it.

The lexical layer of the Uzbek legends can be studied having divided them on two types:

1. A layer of the words which, also divided on two: a) ancient Turkic words, b) modern Uzbek words.
2. Words borrowed from other languages: Arabic, Persian - Tajik.

Usually legends are told on public language, therefore in them very often there are words inherent in dialects. These words and expressions help to define local features of legends. It is observed, that in legends are often used idioms.

The scene of the emotional condition of the heroes exists in legends. For instance, in legend "Jayhun" is told: "Seen dragon, he thought "What a monster is it?! Really my father has sent me on a meeting with it!" - and **his eyes have poured out as oil** (left orbits).

The elder son was so frightened, that, saliva have begun to flow from his mouth, have begun to tremble his knees, he run from this place, did not looked at the tent and on his weapon. The average son came out of tents, has taken out the sabre, has looked at a dragon and stopped on a place **as a stone**". Here the fear of the epic character is described, besides in this legend for disclosing of a sincere condition of the character dialogues are used.

It is possible to observe, how in the original traditional form, the notion of **epic time** of legends is displayed. In legends time when happened the event is expressed in indefinitely form.

For notion time in legends are used expression “in ancient times ...”, “long ago...”, “once far ago ...”. It is visible that time of the event about which is told in legend is expressed indefinitely, so it is impossible to say with accuracy, when it happened.

The art image of time gives to legends a poetic nature and increases their influence.

In each legend obligatory should be the conclusion, the result and this conclusion affirms with help of a certain example. In the name of some legends there is a special question, and events in a legend is the answer to this question. In the legend culmination is given the concrete answer to this question. For the statement it is used following auxiliary expressions "therefore", «for this reason», "since then".

Thus, for the art image of events in legends, typical epic methods are generated. They differs from other kinds of national prose by original features, the forms of the scene event.

The art construction of the legend - composition is uniform art system. The plot takes the important place in poetry of legends. The plot of legends can be either in short form, so in full (developed) form. Proceeding from this particularities and aesthetic problem the plot of legends can be studied having divided on two groups: a) legends with the generalized simple plot; b) legends with the developed complex plot.

Legends with the generalized simple plot have small volume are not rich from poetic part and represent interpretation of event. The typical motives, artistic images and dialogues are used seldom in them. Their plots are small, consist of two or three episodes, contents is stated briefly. Fantastic elements allow to connect sequence of events logically. Sometimes events play the main role in opening the plot and intensify the influence.

The volume of legends with the developed complex plot is bigger than volume of legends with the generalized simple plot, the plot contains several traditional motives, in the majority of them it is possible to meet dialogues.

The legend as one of independent ancient and traditional, epic genre of oral art national creativity has an original poetry system and a plot. Legends were since olden days transferred from mouth to mouth, from generation to generation, repeatedly repeating, they have got the original, constant, art form. The figurative structure of legends consists of mythological symbols, real and historical personalities, images of prophets, sacreds, doctors, the well-known statesmen and commanders.

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