

Pragmatic Characteristics of Uzbek and Russian Historical Legend Genres

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Abstract

This article has discussed the pragmatic characteristics of the historical legend genre in the Uzbek and Russian peoples. And also, were provided examples and comparative analysis made.

Keywords: legend, folklore, practices, typology, historical personalities.

It is known that folklore works have long been performing tasks such as influencing the minds of listeners, uniting them towards various goals, managing and educating them. In world folklore studies, serious fundamental researches have been created for centuries on the theoretical issues of folklore works. However, there are no such serious studies on the main function of the real nature and content of folklore - the pragmatic nature. In this regard, some studies of Western and Russian scientists have mentioned the vital role of folklore works. Uzbek folklorists H.Zaripov, T.Mirzaev, K.Imomov, O.Safarov, A.Musaqulov, M.Jorayev, U.Jumanazarov, Sh.Turdimov, D.Oraeva, J.Eshoqulov, O.Qayumov in the research of folklore works it is noted that educational features, pains and sorrows, joys and worries of the people are artistically expressed. However, this does not mean that these studies fully revealed the pragmatic features of Uzbek folklore. Maybe these are the works that motivated us to research this issue.

Taking into account the specific features of the folk prose text, it should not be forgotten that it is "not a literary work, but a sample of folk oral creativity intended for oral performance and perception in a clear environment. These considerations bring the analysis of folklore work to a pragmatic level.

The subject of pragmatics in folklore is a folklore text in a pragmatic situation, that is, its live performance, live communication between the performer and the listener. The semantics of the folklore text depends, first of all, on the situation in which it is performed (that is, on the same pragmatics). In addition, the relevance of the text to the genre is determined by its pragmatics: the genre that best suits the current situation is chosen for performance.

As an example, we can see a type of ritual folklore: at a funeral, special women (who have earned it) cry, singing a mourning song, but another type of ritual song is "chastushka" in Russians, and wedding songs (Kelin salom) in Uzbeks are sung as a joke in a cheerful mood. Thus, the pragmatic and semantics of the folklore text is determined depending on the situation, in general, the environment that performs the function of the text, i.e., the place of performance, which is called tradition, ritual in folklore studies.

The pragmatics of fairy tales and the pragmatics of legends force performers to present their oral texts - narratives - differently, even though their hero is the same historical figure. From a pragmatic point of view, the interpretation of the folklore text by the listeners is important - as real, objective (narratives) or false, fictional (fairy tales). But there are also texts that are pragmatic and ambiguous in terms of genre, causing difficulties in their classification. This type of text includes a text recorded in 1956 in the territory of the Republic of Buryatia and containing the motif of the unfamiliarity of Tsar Peter I.

In the folklore of different nations, there are typologically similar motifs related to the appearance of the images of the king, ruler, leader in the form of an unfamiliar person. In Russian folklore, the image of an unknown ruler appears as a hero in both educational genres (stories, legends) and fairy tales. The motive of not knowing the ruler is always connected with the image of the "just" ruler in these genres. Ivan IV Grozny, Ekaterina II, Alexander I, rarely - Boris Godunov and Ivan III appear in traditional Russian folklore as "just" rulers. But in folklore, the image of Peter I was mainly used as a "just" hero, who embodied the people's dream of a kind and just ruler.

Also, in Uzbek and Russian folklore, a text that is not known by the people and reflects (given) the image of the "just" king was also written. Such an image was Peter I (in the interpretation of the peoples beyond Baikal): "It was under Peter I. A new recruit came to the company. The company commander was a cruel card player. Lost all my money. It occurred to him: a new recruit has joined the company; he probably has money. He sends the lackey: "Go, ask the recruit for five rubles of money." The new recruit gave the lackey five rubles of money." A similar situation was repeated three times: the commander took money from the soldier, promising to return it ("He kept saying that he would return it on the twentieth"), but "instead of fifteen rubles, he whipped him fifteen times. The soldier went to the regiment commander to complain. There to judge and dress - they rolled him twenty. I went to the corps commander, there to judge and arrange - twenty-five rolled in. I'll go, he thinks, to Peter I himself."

It was during the time of Peter I. A new soldier came to the company. The company commander was an avid card player. Everyone had lost my money. A new soldier came to his mind, and he thought that he might have money. He sends his servant: "Go, ask the newly arrived soldier for five rubles." The new soldier gave five rubles to the servant. A similar situation was repeated three times: the commander took money from the soldier, promising to return it: "Every time he said that he would return it on the twentieth", but instead of fifteen rubles, he gave him a whip fifteen times. The soldier went to the regimental commander to complain. sentenced him on the ground and gave him another twenty lashes. After that he went to the corps commander and complained, and there he was given twenty-five lashes. He thinks that he will go to Peter I.

Thus, the pragmatics of the text determines that the beginning of the work continues within the boundaries of the legend's genre:

- 1) The present tense, related to a specific time ("It was during the time of Peter I");
- 2) a reliable speaker (male) is a person familiar with specific military service, who tells the story as if it really happened, not fiction (the speaker believes what he is saying, and the listeners should also believe it);
- 3) "holding" in the text - the interpretation of real elements and details found in everyday life. According to legend, a soldier in the Taiga met Peter I, who was lost in the hunt, did not recognize him, ate with him, invited the king to spend the night, and saved his life. When he went to the king on an official visit, he did not recognize Peter I because the king was dressed as a "hunter". The time of acquaintance only happens when the king takes off his hunting clothes and puts on his royal clothes. The soldier bowed to him (military salute). Then Peter I said: "Volno, volno", "Yes, it was me". King gives him the rank of general and sends him to his regiment. He commands the soldier: "Go to your department, give them the punishment you want!".

In the story, the main task of the king is to restore justice by punishing dishonest generals and rewarding a skilled and intelligent soldier. And in order to fulfill this task, the king must leave the palace and meet the hero of the story. In folklore, the appearance of a king/ruler outside the palace can be motivated by various motives:

- incognito (as an unknown person) inspects his kingdom (Peter I);
- joins a band of robbers and encourages them to rob the king's treasury (treasure) (Ivan the Terrible);
- walks around the city at night and looks for intelligent soldiers, then gives them education and the title of general (Peter I);
- studies crafts, in particular, blacksmithing and other professions.

According to V. Ya. Prop in "Historical Roots of Magical Tales", "Every action of them (kings) was regulated by a whole statute (codex) which was very difficult to follow. One of the rules of this charter was never to leave the palace. <...> In many places, the king is a mysterious being, whom no one has seen." However, any prohibition would lead to its violation and the king would leave the palace for one of the above reasons, the king should not be seen outside the palace, and therefore the motive for not recognizing him arose.

On the other hand, the motive of not recognizing the ruler "corresponds to the real characteristics and tendencies of Russian historical prototypes. Thus, it is known that, despite being a tsar, Peter I always dressed very simply, and the favorite pastimes of Ivan the Terrible and Peter I were changing their clothes, masquerade, changing their appearance, etc. Thus, the motif of non-recognition has deep roots in both mythology and historical narratives. As mentioned above, the main pragmatics of the myth is also reflected in the interaction of the main character with other characters. In addition, these characters, like the position of the main character in social life, impose the category of credibility on the whole story. As a result, the listener believes that the words in the oral story are close to the truth.

So, the commonality in the pragmatics of Uzbek-Russian historical prose examples can be seen in the closeness of the main character's adventures to real-life reality, the vitality of the fiction depicted, the presence of an imaginative style in the interpretation, the listener's encouragement to draw conclusions from what he heard, and the speaker's reliable narration as a witness. Thus, analyzing the Uzbek legends, we came to the following conclusions:

- ✓ The legend is one of the separate, ancient and traditional, public epic genres of folklore. As an example of oral literature, it has its own artistic construction and plot structure. The historical and cultural importance of Uzbek folk legends is unparalleled. Legends are a unique artistic history of our people. They embodied the dreams and hopes of our people for centuries, thoughts about a bright future.
- ✓ Legends are one of the examples of oral artistic creativity that give people aesthetic pleasure. People often turn to myths because of some vital need. For example, to determine the history of the origin of a place or a clan, or to explain the origin of a custom, a legend related to it is told. The information in the said myth is often taken as fact. Therefore, the younger generation, who want to know about something, often turn to the myths that were once created by their generation. From this it becomes clear that although legends bring aesthetic pleasure to all listeners, they actually perform a purely informative function. It is observed that legends are passed from mouth to mouth, from generation to generation for a long period of time.
- ✓ In legends, imaginary fiction takes the lead in the interpretation of reality and fulfills its own artistic tasks. It can be felt that the genesis of the leading motives of the plot of legends is connected with the primitive mythological concepts of ancient people. Therefore, it should be noted that the formation process of legends consists of a long process and that many epic plots in them have reached the state of artistic device composed of various traditional motifs.

- ✓ The genetic roots of the plot of legends, formed as a post-myth stage during the gradual development of folk epic thinking, are connected to ancient mythology, primitive imagination and belief systems, customs, traditions and rituals. A number of motifs and epic conditions are also found in legends, which express the signs of morality.
- ✓ The composition of images of legends consists of mythological figures, real and historical figures, especially prophets, saints, healers, famous rulers and generals. In legends, juxtaposition of mythological image and human character, the art of exaggeration of the image of historical figures, mythologizing by means of epic fiction are considered one of the important features that determine its genre nature.

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