

## THE MAGIC MOTIVE IN UZBEK LEGENDS

**N.A.Kadirova**

*PhD, ass.prof., scientific supervisor*

**Saidova Anaxon**

*1st year Master's student*

**Abstract.** *The exploration of magic elements in Uzbek legends as "Xon-Atlas" and "Tower Kalon" will be examined in this article. The aim of the work is the analyzation of the usage of magic in Eastern mythology.*

**Key words:** *myth, legend, characters, weaver, tower, silk.*

For centuries, people kept stories about great deeds and legendary heroes, magnificent buildings and beautiful women; everything was embodied in myths and legends of Uzbekistan. Many people, living on the territory of modern Uzbekistan, composed legends about courage, bravery and valor of national heroes. Shirak, Tomiris, Jaloliddin Manguberdi were historical personalities, whose great feats became the legends. Life of such great people as Tamerlane also is covered with many myths, which both frighten and fascinate us ever since. Each historical monument in Uzbekistan cloaked in myths and legends of the past. They represent the world outlook of Uzbek ancestors. Often myths and legends are the only source that can tell us about the particular epoch. Legends and myths of Uzbekistan is a unique and mysterious world of folk tales and stories, which were carefully collected and passed on from generation to generation by the people of Uzbekistan. The ancient cities of Samarkand, Bukhara, Khiva are shrouded with mysteries and superstitions, which were eventually embodied in myths and legends. Ancient Samarkand and the secret of the tomb of Tamerlane, hidden in its heart, still fascinate people. Magic comes to represent the wide range of cultural aspects through all over the world. It is important to note that magic represents the nostalgia of a bygone time, showing the connection between man and nature as represented by ancient races in legend "Xon-Atlas". This oldest narrative story shows the time of reign a Margilan ruler who decided to get married the fifth time. And the beauty of the daughter of poor weaver caught his attention.

Being upset, the girl's father rushed into the feet of the old Khan, begging him to change his mind. Khan replied that he would fulfill the poor man's request if he creates something extraordinary till the following morning that would make the khan forget about the beauty of the girl. Uzbek Mythology and folklore is as old as the Uzbek soil itself and it is proven by given legend which is rich in symbolism, heroic deeds, romantic heroines. Next, the legend reveals a rich layer of nobelism. In terms of tradition, the magic motive is deeply expressed, so as creating the Uzbek Silk with the collaboration of nature has special meaning.

Then the sad weaver was sitting on the shore of the lake not knowing what to do. And suddenly he saw in the water the reflection of the painted clouds which were occurred after the rain and versicolored in rainbow shades and it was gave him the miracle idea. In the morning he woven an extraordinary fabric in the image of what he saw – light and airy like a cloud, cool as clean mountain air and shimmering with all the colors of the rainbow. Consequently, the Khan was shocked by its magical beauty. According to this part, main character's actions will be the core feature that is lead to magic motive.

So, the speech of weaver considered as the main concept of magic: "I took the green foliage washed by the rain, added the color of the tulip petals, the blush of the dawn, the blue of the night sky, the glare of the sun on the fast – flowing water, the shine of my beloved daughters' eyes and made everything mixed". The unusual fabric was called "Khan-Atlas" so the daughter of the man was safe.

Accordingly, the plot of this story based on a romantic character in folklore whose actions are exaggerated, where elements of oral creativity and narrative events occurs. On the period of whole history and till now myths and stories have ability to engage and connect with people. While reading about Tower Kalon, it is obvious that one is making a journey to that period.

The given legend contains clear example of magic motives, the comparison of colors with nature leads to deep meaning, that represents cultural heritage – Uzbek Silk. The situation in this story contains cultural feature that is required solving the problem, especially with magic. It is beyond of human's power to overcome the borders.

The next myth that will be analyzed is related to the bygone time that shows the connection between man and architecture. This legend about "Tower Kalon" ("Big Tower") is represented in Bukhara's oral folklore for many centuries, the Tower Kalon has withstood all the earthquakes that destroyed more than one high – rise structure in Uzbekistan. The secret of its ability lies in the empirically found parts of the structure. There are numerous number of legends about Kalan. The most widespread among them is about the Queen who was able to get alive after jumping off the Tower Kalon.

The cruel Khan decided to kill his wife by pushing her off the top of the Tower. But she was a very smart woman and asked her husband to fulfill her last wish. When she appeared on the day of her execution, she was wearing all her dresses and skirts. In this part of the legend magic motives are represented. When she appeared on the top, all people waited downstairs in the square. She jumped off the edge of the Tower and miracle happened: she did not die thanks to her dresses that inflated with a parachute and gently lowered her down to the ground. There is a natural boundary between the real and fantastic worlds. One of them is placed in the world we know, and the other takes up an unrealistic place. The reader's hesitation between the real and the unreal helps to define the boundary between these worlds, as well as suggest a path from one to the next; their ambiguity helps to pass between each world. Without the participation of the reader, without them crossing uncertainty and worlds, the purpose of the fantastic story

disappears. That is, the reader does not hesitate and therefore does not see the fiction of the story. Despite being defined as a popular genre with its stereotypes - magicians, witches, dragons, fiction literature has a unique attitude to reality. Fiction literature is able to use the reader's hesitation to its advantage. Their ambiguity of reality allows fantasy literature to emphasize the world in which they live. But since this is a separate world, the reviewer of another world, the review comes from a safe and untrue place. In this, fantasy literature can reveal reality in its own way, remaining a separate entity; fantasy literature has an external perspective and is able to reveal realities of reality using various tools.

Many fictional stories, even those that take place within our reality, have elements and worlds that are completely removed from everyday life. Therefore, fantasy authors need to create a tool to bridge the paraxial gap between real and unreal. This filling of space not only acknowledges the relationship between reality and fantasy, but also creates a means to break the barrier between these two; various instruments of fantasy exist as a means of revealing reality.

To conclude, in both legends magic represents the Uzbek nation's psychology, patience, heroism that helps us to feel the oldest time atmosphere. Magic shouldn't be seen as a dying concept because it keeps being immortal thanks to the myths and legends. Both myths have meaning for all ages. Miracle in them contains visions, values and memories that are an essential part of human culture. There are universal life lessons that we can identify with, lessons that can motivate and inspire us. Queen overcame barriers to the way of her freedom. However, the Kings and their cruelty in both legends is the symbol of failure. Journey to these legends can be seen as isolated affair which people may find difficult, but by reflecting on the lessons from stories that sense of isolation can be broken down thanks to the magic in it. The above given legends help us to see how magic is used to identify important life themes.

#### REFERENCES:

1. "The role of magic in fantasy literature" Martin Cahill. University at Albany, SUNY May 15,2012
2. "Mythology in the Middle Ages" Christopher R.Fee Gettysburg College Faculty Books. 1-2011.
3. "Исторические корни волшебных сказок" Троп Издательство Ленинградского Университета 1986.
4. Nargiza Kadirova. (2023). The Fuction of Magic Motive In English Folklore. Pindus Journal of Culture, Literature, and ELT, 3(12), 87–89. Retrieved from <https://literature.academicjournal.io/index.php/literature/article/view/865>
5. Kadirova N. A. Analysis of transformation motifs in the magic hat book by Khudoyberdi Tukhtaboyev, through the prism of Mikhail Bakhtins theories //Theoretical & Applied Science. - 2020. - №. 4. - С. 405-408.
6. <https://www.jerseyheritage.org/media/Heritage%20at%20Home%20Schools/Myths%20and%20Magic.pdf>