

## THE CONNECTIONS AND DIFFERENCES BETWEEN MYTHOLOGY AND FOLKLORE

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### Abstract

This article provides information about myths and their origin, what a myth is and in what sense it is used. In addition, the main purpose of the article is to determine the relationship between mythology and folklore, their similarities, and the difference between mythology and folklore. In addition, the article contains the opinions of mythologists and folklorists.

**Key words:** sacred story, holistic picture, folklore, ritual-magic character, cosmogonic riddles, archaic myths, metaphors, mythologism, cognitive, aesthetic.

Mythology refers to a set of legends, stories or beliefs, especially ones that illustrate a religious or cultural tradition. Myth stories usually address the origins of a people or culture or explain events. In many instances, myths are built around the lives of gods and goddesses. If humans were involved, they were usually larger than life with tremendous heroic prowess.

While we may have worked out most of nature's occurrences, thousands of years ago, that was not the case. Why did the rivers dry up? Why did healthy crops suddenly die? In nearly every civilization, creation and nature myths began to emerge, and some of the Earth's natural phenomena were explained in a way that made sense to the people of that time.[9]

Today, we can learn about our ancestors through the study of mythology. We discover them through etiological, chthonic, historical, and psychological myths. As the categories of myths abound, so do their symbolic meanings. Let's take a look at some types of mythology. Etiological myths explain why specific things are the way they are or came to be. Origin and creation myths can fall into the category of etiological myths. In many ways, it was easier for ancient civilizations to believe that the world was created by unseen gods or creatures than face a series of unknown questions. Here are a few examples of etiological myths.

Since the term myth is widely used to imply that a story is not objectively true, the identification of a narrative as a myth can be highly controversial: many adherents of religions view their own religion's stories as true, and therefore object to those stories being characterized as myths, while seeing the stories of other religions as being myth. As such, some scholars label all religious narratives as myths for practical reasons, such as to avoid depreciating any one tradition because cultures interpret each other differently relative to one another.[9] Other scholars avoid using the term "myth" altogether and instead utilize different terms like "sacred history", "holy story", or simply "history" to avoid placing pejorative overtones on any sacred narrative.

Myth is an oral, symbolic, evolutionary and apparently simple account (in the sense of a tale, a diegesis, or a series of narrative and representative actions) of an extraordinary experience or event with a transcendental and personal referent that shows social classification. Considered, in principle,

as bereft of historical testimony, myth is composed by a series of constant or invariable cultural semantic elements which can be reduced to themes, and is endowed with a conflictive (it invariably contains a trial or ordeal), functional character (understood as the transmission of common values and beliefs, and the provision of factual schemata of rites and actions) and etiological nature (expressing in some way a particular or universal cosmogony or eschatology).[2]

Mythology (mythological representations) is historically the first form of the collective consciousness of the people, a holistic picture of the world in which the elements of religious, practical, scientific, artistic knowledge are not yet distinguished and isolated from each other. Folklore is historically the first artistic (aesthetic) collective creativity of the people (verbal, verbal-musical, choreographic, dramatic). If mythology is the collective "pre-religion" of antiquity, then folklore is the art of a non-literate people, as collectively authorless as language.

Folklore develops from mythology. Consequently, folklore is not only a later phenomenon, but also different from mythology. The main difference between mythology and folklore is that myth is a sacred knowledge about the world and an object of faith, while folklore is an art, i.e. artistic and aesthetic display of the world, and it is not necessary to believe in its veracity. They believed in epics, not in fairy tales, but they were loved and listened to their wisdom, more valuable than authenticity: "A fairy tale is a lie, but there is a hint in it, a lesson for good fellows."

These differences between mythology and folklore are fundamental, but their genetic commonality is also significant: 1) folklore develops from mythology and necessarily contains mythological elements in one form or another; 2) in archaic societies, folklore, like mythology, is collective in nature, i.e. belongs to the consciousness of all members of a certain society.

Any modern European knows at least 2-3 mythological characters or plots - either from a school textbook, or from a movie (for example, the wanderings of Odysseus), or from a pop song (say, the story of Orpheus and Eurydice). However, all these are thousands of retellings, in which the original mythological meanings are partially erased, forgotten, and partially intertwined with late artistic fantasy.

Mythology nourished folklore, but archaic myths go back to such a deep - tens of millennia - antiquity that myths have not been preserved in most folklore traditions. They crumbled into components, combined in new combinations, absorbed new components, forgot and lost their former motivations, replaced them with new ones. The new content could be both "one's own" and "foreign" - acquired from neighbors during migrations, which led to a mixture of tribes. Mythological metamorphoses turned into metaphors, became constants of thinking, saturated language, phraseology, folk poetry. Plot twists and characters turned into epic and fairy tales.

The mythological view of the world is sensually concrete and at the same time extremely general, as if shrouded in a haze of associations that may seem random or whimsical to us. If we look for modern analogues of the mythological worldview, then this, of course, is a poetic vision of the world. But the fact of the matter is that true myths are by no means poetry. Archaic myths were not art. Myths represented a serious, non-alternative and practically important knowledge of the ancient man about the world - vital because of the involvement in the ritual, in magic, on which the well-being of the tribe depended.

The evolution of mythology (as sacred knowledge) into folklore (i.e. into artistic knowledge, into art) can be understood as a history of changes in the nature of communication, which included

mythological and folklore texts (works). Mythology belongs to fideistic communication; folklore is connected with mythology in its origins, but the history of folklore consists precisely in the transformation and partial loss of fideistic features. The oldest forms of human artistic verbal creativity have a ritual-magic character\*. Their substantive basis was mythopoetic ideas about the world.

The development of materialistic ideas and the strengthening of the principles of rationalism led to the weakening and partial displacement of mythological and religious ideas in the cultures of various peoples. In the mythological and folklore sphere, the weakening of faith in the word and, in general, faith in the miraculous, transcendent caused an increase in the cognitive, aesthetic, and entertaining functions of such works. Their mythologism melted away: from mythological and folklore they became folklore texts. As a result, myths gradually turned into a folk heroic epic and fairy tales, a ritual of guessing cosmogonic riddles - into a competition in resourcefulness, wit, verbal briskness, and in the end became entertainment, child's play; prayers, hymns, funeral laments were transformed into song and lyric poetry; agricultural calendar rituals - into phraseology, folk signs, children's games, into landscape lyrics; conspiracies - in the same signs, counting rhymes and in sentences with forgotten motivations like "water off the goose, but thinness from you." [3]

The features of fideistic communication and the very phenomenon of the fideistic attitude to the word make it possible to understand a lot both in the content of oral folk art and in the patterns of its genre evolution. Firstly, belief in the magical possibilities of the word was reflected in the very content of folklore works - in a variety of motives, images, plot twists. Suffice it to remember At the command of the pike, at my will, or Sim-sim, open the door!, Or accidental Oh! a weary traveler and suddenly a grandfather named Oh, who suddenly came from nowhere, or a miraculous conception from a word, or a magic book from which, at the call of a hero, a dozen young helpers appear, or a book in which the God of the underworld makes notes about the souls of the dead ...

To conclude, belief in the magical possibilities of the word, and then the weakening of this belief, transformed the nature of mythological and folklore communication: it lost the features that were attributed magical significance. These processes were among those factors that determined the very development of folklore genres.

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