TYPOLOGY OF TRADITIONAL MOTIVES IN TOPONYMIC LEGENDS

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Abstract
It is known that, as in other genres of Uzbek folklore of the epic type, the plot system of toponymic legends consists of certain traditional motives. Motive is an element that forms the plot of any work of art, including folklore, and is often distinguished by its traditional character. It is the motifs that are the elements of the epic narrative that have become somewhat stagnant, and are characterized by their traditionality and repetitiveness.

Key words: folklore, epic type, toponymic legends, traditional motives, art, traditional character, prose, archaic motifs, transformational motives.

I. Introduction
The issue of motive and its relation to the epic plot has been studied by B.N.Putilov, N.D.Tamarchenko, V.I.Tyupa, Y.V.Shatan and other scientists. There are articles by K.Imamov, H.Egamov, J.Yusupov, M.Rakhmonova on traditional motifs in Uzbek folk prose.

The plot system of Uzbek folk toponymic legends consists of a complex of traditional motifs. Some research has also been done to identify and classify motifs in folklore works of this genre. For example, according to M. Rakhmonova, who studied the genre features and poetics of legends, it is expedient to classify the system of motives of epic works of this genre into the following types according to their poetic function:
1. The protagonist is a child or a student;
2. Motifs associated with the artistic image in legends reflect the tradition of worship of the cult of nature (water, fire, birds and animals);
3. Misleading children;
4. Having a strange horse;
5. Having epic sponsors;
6. Motive of evolution;
7. Dream motif;
8. Motive of love;
9. Animistic and totemistic mythological motives.
These are the traditional motifs of legends.

Although this classification covers all types of Uzbek folk legends, it does not contain motives

specific to all types of legends.

For example, the toponymic motive that explains the appearance of certain celestial bodies in legends, as well as the journey of the protagonist, the origin of place names, is not reflected in this classification.

II. Literature review

In our opinion, the traditional motifs in the Uzbek folk toponymic legends can be grouped into the following types according to their historical origin and sources:

a. archaic motifs associated with ancient totemistic, animistic and cult myths;

b. transformational motives formed as a result of the evolution of the mythology and plots of the Avesto;

c. traditional motives arising from the influence of Islamic sources;

d. “traveling plots” and assimilation motives that have passed through the folklore of other peoples in the process of literary interaction.

Due to the penetration of Islam in Central Asia, the spread of the Qur'an, its commentaries, hadiths, as well as various sources of enlightenment and literary character in folklore, especially in the oral prose works of the mythological genre, motifs began to become widespread. We see a peculiar expression of this historical and folklore process in the interpretation of the motif in the Uzbek folk toponymic legends that the severed head rolls and disappears, and the hero takes the head, which has lost its body, under his arm.

III. Results

Uzbek folk toponymic legends can be classified into the following types according to the functional-semantic features of various epic interpretations of the motif of the lost head of the body recorded in the plot construction:

a) determination of the location of the headwaters of a rolling headwaters (such as a river, stream); According to the legend of "Alamli", in the past, due to water shortages, timely irrigation of crops was a very difficult task. That is why a king named Abdullah wanted to dig a canal. He kept shaving the head of the man who refused to work. As the work dragged on, the ruler asked the neighboring kingdom for help. Then a man came riding a white camel. Abdullah's anger came. "It looks like the king is really making fun of me," he called to his executioners. "Take his head!" He ordered. They took the man's head. The head that had rolled over the camel was rolling, rolling. The white camel also dragged the body behind the head. As a result, the water began to open on its own.

b) the rolled head is the basis for determining the location of a particular monument. According to the legend "Minorai kalonning qurilishi (Construction of the Great Tower)", the Emir of Bukhara Muhammad Arslankhan was arguing with one of the greatest sheikhs of Bukhara, Saint Fayzi, on an important issue. Saint Fayzi won the debate. In a fit of rage, Muhammad Arslan Khan drew his sword and struck Saint Faizi. The body of the saint Faizi remained there, his head rolled down and he fell into a pit and disappeared. And from the depths came a voice:

People, the Emir killed me innocently, so that he would incur the wrath of God. Build a building over my head so that my blessed head will not be trampled underfoot, so that it will stand as long as the world stands. Everyone heard a voice coming from the depths. This message was also conveyed to Arslankhan. Arslankhan Fayzi, fearing the curse of the saint, built a high tower over his head to wash away his sins4.

Analyze this legend as an example of Uzbek folk oral prose. According to the mythological

notion of our people, the universe consisted of three parts, and the cave or well was conceived as a path leading to the property of the dead under the ground. In the legend of the Minorai Kalon, the fact that the head of the devon rolls and enters the cave means that he has passed into the underworld. Because people in ancient times believed that the cave was a symbolic means of connecting the earth and the underworld.

In this case, the disappearance of the decapitated head means that the upper part of the human body - the soul imagined in the head - has passed into the "other world" - the "place of the dead".

Here the "deep" detail is the transition to the "other world", which is interpreted as being underground, according to ancient mythological views about the trichotomous structure of the universe, which consists of three parts: the upper (heaven), middle (earth or earth) and lower (underground) worlds, is the epitome of the path.

c) localization of the place where the rolled head disappeared (or stopped).

Some toponymic legends tell of a head cut off by enemies being rolled away from battle and the place where that head disappearing becoming a sacred place. In particular, the legend of “Quvkalla”, written by Rahmatulla Yusuf ogli, a resident of Karakisa village of Josh village council in Koshrbat district of Samarkand region, is an example of such an epic interpretation of the cut motif. It depicts that in ancient times a hero went to plunder the myths. But the myths multiplied, chased the batyr, and when he crossed the Tosin range, they reached him and cut off his head. After that, the severed head rolled away. Mitans: "Chase, head!" They chased. So, when the hero's head crossed the border of his village, a group of villagers - horsemen - came out. They sent the mitans back. The hero's head fell into the stream and stopped. Kalla was buried here. Even now, a group of people respect the place where the hero was buried.

In the legend of “Saron Bobo”, the origin of the toponymic term of the same name is interpreted on the basis of a sharp-headed motif: “One day a shepherd came to this well to water his sheep and drove the herd. But Hoja Ubben did not allow the sheep to be watered from this healing well. The shepherd, enraged by the situation, dropped a stick on Hoja Ubbon's head, and his head went down a few miles. The place where the body was left was called Hoja Ubben, and the place where the head fell was called Saron.

Another version of this legend states that Hoja Ubbon's severed head was mentioned and he spoke as if he were alive: “One day, the enemies ambushed him and killed him while he was praying. Hoja Ubbon's body remained here and his head began to run away. Angels appeared in front of the fleeing head and said, “Stop! Where are you going? ” When asked, the chief said, "I am going to Makkatillo!" He said.

Then the angels said, "Will your body stay here?" When they asked, the head had disappeared. The place where the body was left was called Hoja Ubben, and the place where the head disappeared was called Saron Bobo.

According to the legend, the appearance of the Khoja Ubben well in Bukhara region and one of the nearby shrines is explained by the motif of the head.

d) the growth of a tree (plant) from the place where the rolled head disappeared.

This epic interpretation of the cut-off motif in folk legends is based on the animistic notion that after death a person continues to live his soul as something else — an object, an animal, or a particular plant. The origin of the name of the peak, which bears the same name near the village of Hokkalla in

6 Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№1723 / 2.
7Yuldashev N. History of Bukhara saints. - Buxoro, 1996. - p.28
the Nurata ridge, is explained by an old willow with a circumference of more than four meters. It is said that in ancient times the village was invaded and killed by the sword. Among the executed was a saint. The severed head of this saint rolled down the hill so as not to fall into the hands of the enemy, and disappeared somewhere. Then a seedling grew out of it and became a big willow. The place where the saint's head disappeared was called Hokkalla.8

According to ancient totemistic and animistic views, the formation of a fetus in the mother's womb is explained by the entry of a totem (or a specific part of it) into her body (such as the motive of becoming pregnant by eating an apple, cornbread, or drinking water foam in fairy tales). It is assumed that the object will continue to live in the form of an event. In the legend, the sprouting of a tree (willow) from the place where the severed head of the saint disappeared, that is, passed to the "other world", is a mythopoetic expression of the reincarnation of the soul, that is, "resurrection" in the form of a plant.

e) the protagonist carries the severed head in his hand or the owner of the headless body finds his rolled head and takes it in his arms.

Some of the toponymic legends involving the cut-off motive tell the story of a hero beheaded by an enemy (a non-believer, an ignorant person, etc.) who finds his severed head and grabs it by the arm or dies (disappears, enters a well, cave or well). For example, the legend of “Mozori Sulfi kabutak (the Tomb of the Sulfi Kabutak)” tells us that Umar had many enemies who questioned the sanctity of his father. One day, a man of the irreligious Eagle lineage, Umar, put a sword on his father's head. Hadrat 'Umar, who had lost his head, got up from his father's seat, went to his rolled-up head, took his head in his hands and said, "Let the place where I fell be a cure for whooping cough." They exclaim. They buried him where his head fell. This is how the tomb of Hazrat Sulfi kabutak or Umar ota came into being.9

In this myth, the functional twin of the cut motif is demonstrated, firstly, the reason for the appearance of the shrine for the cure of whooping cough is explained by the fact that 'Umar's father's rolled head stopped here, and secondly, the beheaded head came to his head and joined him with the motive of taking him by the hand.

IV. Discussion

The motive of the hero to pick up the severed head by walking himself is also found in the legend of "Shahi Zinda". It is narrated that Qusam ibn 'Abbas cut off his own head in front of the people who had gathered for prayer one day, and disappeared into the cave with his head raised in his right hand. He did not return from the cave. That is why this hill is called "King of the living", which means "living king".10 In another toponymic legend based on this motif, it is said that Hazrat Imam Zaynabiddin walked with his severed head under his arm and fell when he reached the head of the Majram river in the mountains of Nurata11.

The motive of a severed head rolling, talking, falling into a well, a cave or a well and disappearing is also found in Uzbek folk tales.

11 Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№1723 / 8.
For example, in the fairy tale "Arpaboy"\textsuperscript{12} the protagonist cuts off the head of an old man who tried to throw ashes in his eyes. The old man's severed head rolled into a pit, saying, "I was like you, and you will be like me." Arpaboy also follows in the footsteps of this head and goes to the underworld. In the tale of the "forty-eared cauldron," the boy sees the skull and kicks it. They said, "I was like you, and you will be like me!" he says.

The third skull tells the child how to get rid of the licking old woman\textsuperscript{13}. In the tale of the Three Red Apples, the protagonist kicks a skull under his feet as he walks through the graveyard. Then the skull spoke and said, "Hey boy, don't kick, we used to be like you, and you will be like us."\textsuperscript{14}

Russian folklorist V.Y. Propp, who analyzed the interpretations of the motif in the fairy tales, explains the origin of this motif in connection with the mythological notions that the soul lives in the head of man.

He notes that in magical tales there are three different types of the cut-off detail: a) the head is a symbol of an unburied corpse; b) skull or skull - a symbol of tumors; c) the skull - the hero's counselor. In particular, the protagonist of one of the Russian folk tales, Ruslan, stumbles on a head during the trip, so that the head does not leave him to fate. Ruslan buried his head in the sand and, thanks to him, learns how to find a strange fruit.\textsuperscript{15}

All of the above evidence suggests that the cross-sectional motif is not only a toponymic legend, but also one of the traditional epic motifs found in the plot construction of many works of Uzbek folk prose in the genres of fairy tales and legends.

The story of the saints who walked with their severed heads in their hands after being executed by the ignorant is one of the commonalities of the folklore of the peoples of the world, we find a typological parallel to this plot in religious sources that propagate Christian beliefs, including Russian folk legends about the Zosim cell.\textsuperscript{16}

As described in the classic work of Irish folklore, the Great Edda, Odin achieves many successes because of the head of the sage Mimir, for it is this head that serves as his closest adviser\textsuperscript{17}.

There are certain comments in folklore about the history and sources of the origin of this motif, which we conditionally call the "cut motif". In particular, ethnographer V.N. Basilov, who analyzed the Islamic narrations about saints and sanctified people and the interpretation of the motif in the agiographic sources in comparison with the Christian plots on this subject, believes that the genesis of the motif in the Islamic sources is deadly.\textsuperscript{18}

Researcher M. Rakhmonova also believes that "the historical basis of the motive of a hero carrying his severed head in his hand or the rolling of a severed head is rooted in mythological notions about the cult of ancestors and the resurrection gods."\textsuperscript{19}

In our view, too, the historical-genetic roots of the myths about characters that disappear strangely as they take their severed heads in their hands stem from the transformation of animated myths associated with the cult of the resurrected gods.

\textsuperscript{12} Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№1786 / 1.

\textsuperscript{13} Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№11503.

\textsuperscript{14} Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№17983.

\textsuperscript{15} Propp V.Y. The historical roots of the fairy tale. - M .: Nauka, 1986 .-- pp. 239-240.


\textsuperscript{17} Elder Edda. - P.45-46 (Electron resource: URL: http: //lib.rus. ec / b / 95429 / read # (2).

\textsuperscript{18} Basilov V.N. Traces of the cult of a dying and resurrecting deity in Christian and Muslim hagiology // Folklore and Historical Ethnography. - M .: Nauka, 1983.-P.145.

The famous English ethnographer J.J. Fraser, based on the study of indigenous folklore in Polynesia and Tahiti, argued that the origin of the cult of the human head and skull in ancient mythology was based on the animistic view that the human soul is located in his head.20

In pre-Christian mythology of the Slavs, there was a mythical notion that the human spirit housed his head, and that some peoples of the world, e.g. A.I. Dashkovskaya connects the historical basis of the motif of the severed head to animistic views, based on the fact that in the Thais it is customary not to touch the head of a person, and in the Irish sagas the hero depicts the motive of taking the severed head of an defeated opponent.21

According to primitive ideas, the human soul was interpreted to be located in the head in addition to its internal organs. For example, according to the Uighurs and Eskimos of the Ob, the fourth soul of man is a name, which lives in the skull. That is why the Uighurs made a puppet out of the hair of the deceased so that the soul would be resurrected when someone died.22 The tradition of making skull-shaped sculptures out of wood, iron, and stone originated in the Uighurs and Eskimos of the Ob, based on the animistic notion that the soul that sustains a person after death resides in the human head or skull.23

Conclusion

In our opinion, “Kisekbash Kitaby”, one of the examples of medieval Turkish written literature, is the basis for the emergence of traditional motifs in folklore of Turkic peoples who believe in Islam, including Uzbek folklore in the genres of fairy tales and legends. This religious-moral and adventurous work, named after Hazrat Ali ibn Abu Talib, appeared in the XIV-XV centuries and became popular among the people mainly through the tradition of storytelling. According to this story, Kisekbash was a wise and noble man who was once the ruler of a great country. Our Prophet Muhammad (peace and blessings of Allaah be upon him) entrusted the task of helping him to Ali. Hazrat Ali went with Kisekbash to a desert, fell into an old well in the middle of the desert, and fought with the giant and destroyed him. Then our Prophet will resurrect Kisekbash and his son and return them to their previous state.24 The motif of Kesikbash's speech is one of the traditional motifs found in many agiographic and literary works in Turkish and Persian, and in the second half of the 14th century in the work "Jumjuma-sultan" written in Turkish by Husam Kotib from Khorezm.25

The popularity of such works, created to promote religious and enlightenment views on Islam, as well as the impact of these works on the plot system of folklore, led to various epic interpretations of the motif in the toponymic legends of Turkic peoples, including Uzbeks.

References:

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11. Institute of Uzbek language, literature and folklore of the Academy of Sciences of the Republic of Uzbekistan Folklore archive. Inv.№17983.