

TYOLOGY OF IMAGES IN HISTORICAL LEGENDS OF KARAKALPAK AND ENGLISH FOLKLORE



Literature

Keywords: Karakalpak, English, meaning, folklore, historical legend, historical figure, image, genre, hero, plot, typology.

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Abstract

Legends, which include part of the folklore heritage, are one of the main genres of oral creativity of the Turkic peoples. In the world science of folklore and literary criticism, a large number of works have been published on the definition of theoretical descriptions of legends. As you know, one of the main genres of folk art is that historical events are preserved to a certain extent in legends, which creates some opportunities for us to understand and learn about our past history, our primordial national culture, our literature. It is known that in modern world folklore a structural-semantic concept is developing, which is aimed at identifying and classifying the specifics, genre features of folklore-epic genres, i.e., fairy tales, myths, legends, etc., features from all sides, is the basis for the classification of folklore genres, plot and motives. On the basis of this concept, one of the epic genres of Turkic folklore can become a theoretical basis for a comparative definition of issues of the artistic significance of legends. Therefore, in this article we have tried to describe the comparative analysis of typology of images on the example of Karakalpak and English folklore and their similarities, problems of typology are also determined.

Introduction

Historical legends known to all of us spread widely among the people, passed from mouth to mouth and reached the next generations. Historical legends also have their own genre nature. And it is known that it is a fictional account of historical events. Therefore, one of the characteristic features of historical legends is the reflection of real historical events. The main images in them are people who have been created in history and who were witnesses of historical events. Persons of historical importance appeared in historical periods. Of course, their services, their place in epic poetry were determined according to the period in which they were created, and the development of epic poetry in that period and after it. We know that reality has become more or less artistic reality in the service of the artistic consciousness of the masses. This is also confirmed by folklore works because in the legend genre of folklore, the historical reality has been transformed into an artistic reality based on images. Therefore, we can get to know past history and historical figures through historical legends. We totally agree on famous Russian scholar V.K. Sokolova's statement "Tradition is an oral folk chronicle handed down from generation to generation; their main purpose is to preserve the history of important events and figures, to give them an assessment. Reality in legends is depicted mainly realistically and given in a certain socio-political plan [1; p.252]. Of course, this does not mean that the historical events related to the legend will be narrated in the same unchanged way. The reason is that historical legends are created in the oral tradition of the people, so the concepts of the people are preserved to a certain extent, and the people can tell it in art form. Uzbek scholar N.M. Mallaev states "Even though they were created on the basis of historical prototypes based on images from fairy tales and legends, they were inspired by folk fantasy and artistic creativity and became among the heroes of folklore. Then, the writing passed to the literature and rose to the peak of evolution" [2; p.184]. It should also be noted that in the legends, the people tried to inculcate their dreams about the freedom,

liberation, and peace of their country, and the people succeeded in creating heroic images. It is known that these images are images that educate people to freedom and heroism, and serve as role models for them. We can determine such images by comparing the historical legends of the world and Turkish folklore. Therefore, in this article, we decided to study comparatively the images of historical legends in Karakalpak and English folklore.

In Karakalpak folklore we can see the images of historical people like Tumaris, Iskender Zulkarnain, King Sulaiman, Aidos Biy, Ernazar Alakoz, Kumar Analyk, Sultan Suyin, Guldirsin, Sultan Sanzhar and others. It is also known that the images of such folk heroes were created by means of folklore stories and artistic tools. For example, in the legend about Iskender Zulkarnain, which is widespread in world folklore, the image of Iskender is mentioned. We all know that Iskender (Alexander the Great), who was originally considered a historical person, lost his historicity in folk legends and turned into a folkloric (legendary) hero.

In the Islamic East, Alexander the Great (356-323 BC), the world-famous military leader and statesman known as Alexander the Great, was one of the people who left an indelible mark in history, oral and written literature. He lived for 33 years, but he conquered a large part of the civilized world of the time and created a great state. That is why legends related to his name spread widely among the people and were passed from centuries to centuries. We can observe that folk legends about Alexander served as a plot in Eastern folklore and literature. For example, in the epics “Shahnama” by Ferdausii, “Iskendernama” by Nizamiy, “SaddiiIskandariy” by Aliysher Navoi, we can see the image of Alexander. In Ferdausii’s saga, the image of Alexander is described mostly by fantastical elements, and in Navoyi’s saga, Alexander appears as a hero who freed the people of the world from wild invaders (Ajuj and Maguj). The following legends have been preserved about Alexander’s liberation of the people of the world from Aguj and Maguj. The names of Ajuj and Magujler are mentioned in the Qur’an as a wild tribe. According to religious legends, when Iskender Zulkarnain conquered many lands, he met a wild people; they were called Ajuj and Maguj. Another cultured nation lived as a neighbor to this wild tribe. Those people appealed to Alexander and asked him to build a wall between them and the wild tribe. Thus, Alexander freed the people from the barbarian invaders [3; p.504].

In the poem “Iskendernama” by Nizamiy, Iskender appears in a mythological plot, i.e. he walks with Khyzyr Ilyas “in search of eternal water (abhihayat). In the legend, a giant tells Alexander that there is a spring of eternal water in the land of darkness. Alexander was looking for eternal water, according to the words of the old man. Then Khyzyr Ilyas was Iskender’s helper.

When Iskender and Khyzyr are searching for eternal water, Iskender gives Khyzyr a precious stone to shine a light in the dark. When he went to the land of darkness, Khyzyr found eternal water in the darkness with the help of that stone and drank from it and never died. But Iskender lost his way in the dark, did not find the eternal water, and returned to his tracks [4; pp. 547-564].

Information about Alexander's birth, his growing up, the death of king Feilekus in the city of Rome, Alexander's becoming king instead of him, his marital campaignsto India and other cities is given in the 35th chapter of the work "Iskendernama" by the Arab-Persian poet Ahmadiy. This book was translated into Turkmen language by R. Geldiev at the Institute of Manuscripts named after Makthymkuli of the Academy of Sciences of Turkmenistan, and was given to students in 2006 as a textbook.

Фейлекус өлди-ю Зулкарнейш
Рум улкесине олды патыша.
Райы иле олур хер киши ки мола шах,
Райдыр арайышы тагт-у кулах [5; p.30].

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The image of Iskender is widely used in the works of the 18th century Turkmen poet Makhtymkuly. For example:

«Улыкмандайкөпдэрткедэрманберсеңде,
Рустемдейдәўлергепэрманберсең де,
Искендердейжердинжүзиналсаң да,
Соңындахэммегетендейболарсаң.»

In the 19th century, the famous Kazakh poet Abai wrote the poem "Eskender" using the legendary stories about Iskender.

In Uzbek literature of the 20th century, legendary stories connected with Iskender were widely used in the novels "Sibyzga Volasi" by Nazar Eshonkul and "Kora Klit" by Shoim Butaev.

Legends about Iskender Zulkarnain are also mentioned in the works of Karakalpak classical and 20th century poets. For example, we can see it in Ajiniyaz's poem "Yoqti":

Мен әйлесембир-бир баян,
Панийермишошбужахан,
Искендер, Рустәмидәстан,
Олхәмтирийурәнийокты [6; p.15]

It should also be noted that in Karakalpak folklore, there is a legend about Iskender called "Iskender's Will".

“Iskender Zudharnain, who conquered half of the world during his reign, called his relatives before his death: When I am taken in my coffin to the grave after my death, put my hand out of the coffin.” People should see that even though I conquered half of the world, I left this world empty-handed,” he said [7; p.253].

In the legend, you can see that Alexander’s broad-mindedness, contentment, patience, and wisdom, as well as the historical events of his conquest of the world, are vividly narrated. Also, the meaning of his commandment: “Put my hand out of the coffin” means “even if I become a king and conquer the world, even if I gain countless wealth, I will leave the world empty-handed. The meaning of being a king is not to collect the world and do evil, and your justice and other good deeds should leave a name behind me and remain in the memory of the people.”

There are many legends about the existence of horn on Alexander’s forehead. According to the legend, Iskender was born with horn. His mother hid it from everyone. But he grew up and became a king who ruled the world. In order to keep this secret, he killed all the barbers who cut his hair. But once he just couldn’t kill his favourite barber. This barber couldn’t live hiding this secret, he goes to the edge of the city, just finds an old well and shouts loudly saying “Iskender's got horn”. A few months later, reeds grow out of the well. Past shepherds make reed pipes and play them. When they blew their pipes they made the sound “Iskender’s got a horn”. Thus, this word spreads everywhere. And according to history, Alexander fought against the king of Babylonia, Samirus, defeated him in the battle, killed him, took off the head skin along with his hair and two crests and put it on his head. Then he got the name Zulkarnain (double horn). According to Beruni, the following types of this legend were found among the Arabs. Zulkarnain is the son of Saab Hamayal. Karakalpak folklorist K. Maksetov states that Zulkarnain is the son of Abu Karib Shonmar Yurish - Ifriks, he was named Zulkarnain because he had two crests [8; pp.128-130].

Also, in English and world folklore E.A. Wallis Budge (ed. and trans.), *The history of Alexander the Great being the Syriac version of Pseudo-Callisthenes* (Cambridge, 1889); partial translation by Th.D. Woolsey, “Notice of a life of Alexander the Great translated from the Syriac”, *Journal of the American Oriental Society*, 4 (1854), 3 ff., 357 ff., Th. Noldeke, “Beitrage zur Geschichte des Alexanderromans”, in *Denkschriften der Kaiserlichen Akademie der Wissenschaften, Philosophisch-historische Classe*, vol. 38, Abhandlung V (Vienna, 1890), 11 ff., A.R. Anderson, “The Arabic History of Dulcarnain and the Ethiopian History of Alexander”, *Speculum* 6 (1931), 434-45., See M.S. Southgate, *Iskandarnamah: a Persian medieval Alexander-romance* (New York, 1978), 16"ff, K. Czegledy, “The Syriac legend concerning Alexander the Great”, *Ada Orientalia Hung.*, 7 (1957), 231 ff. Whether the divergent version of a “narrative about Alexander” preserved in summary form in the eighth-century chronicle of Pseudo-Dionysius of TellMahre (ed. Chabot, *Corpus Scriptorum Christianorum Orientalium*, vol. 91 (1953, reprint of edition of 1927), 41, lines 15 ff.), without the tell-tale apocalyptic features would so qualify,

deserves further investigation. For a summary see Anderson, Alexander's gate, 27-8., John Andrew Boyle "The Alexander Legend in Central Asia", K. Czeplédy "The Syriac legend concerning alexander the great", Entrance Hall "Alexander the Great: A Life in Legend", Omar Coloru "Alexander the Great and IskanderDhu'l-Qarnayn: Memory, myth and representation of a conqueror from iran to south east Asia through the eyes of travel literature" and in other works we can find several opinions about Alexander the Great. In these works, opinions are presented about the fact that Alexander the Great, i.e. Iskender Zulkarnain, is a historical person and his creation as an image in folklore works, people's amazement at the leadership of this historical person, and the fact that it was passed down to future generations thanks to the people's creativity.

In the article "Alexander the Great in Macedonian folk traditions" by Guendalina Daniela Maria Taietti, to the question "Why is Alexander a folk hero?" we can find the following answer based on the opinions of several scholars. «Alexander had already become mythical during his lifetime: according to the ancient historians, during his childhood his parents fostered in him a strenuous admiration for his heroic ancestry [9] played an important role in the empowerment of his political agenda and plan of conquest. The insistence on Alexander's alleged descent from Zeus and his heroic status grows bigger in the descriptions of the events in India, as a way to excuse some of his risky or irrational decisions: the attack to the Aornos Rock was thus undertaken to outdo Heracles, who had failed in the attempt [10], and the bacchanalia in Carmania to imitate Dionysus. [11; pp.32-33] In B.C., close to the end of his life, Alexander was also recognised as *θεοδάνικητος* (invincible god) [12; pp.60-61] describes the Macedonian's visit to Delphi in order to consult the oracle before his Persian campaign. Since Alexander arrived during the so called *ἀποφράδεσήμεραι* – days, on which no business was done, Pythia did not want to deliver the oracle; thus he tried to drag her to the temple. At this point, overwhelmed by his ardour (*σπουδή*) and on the spur of the moment, the priestess said that he was invincible: *ἀνίκητοςεἶ, ὦπαῖ*. Cf. D. S. XVIII., 51. 3, who sets the story in Libya, where the oracle of Ammon bestowed Alexander the title of invincible (Tarn, 1948, pp. 342-343; Gouwkosky, 1978, pp. 60-61)., by the Greeks living on the mainland, a title which he gained as an acknowledgment of his numerous victories, bravery, and the great military acumen displayed during his campaign [13] highlights that the acknowledgment of Alexander's divinity by the Greeks was not a religious act, but simply a political one. Immediately after his death, his idolization reached new dimensions with the flourishing of numerous legends about his sayings and deeds [14]. For the Diadochs' emulation and use of the image of Alexander in their political agenda, see Goukowsky (1978, pp. 116-135); Dahmen (2007, pp. 9-18).] Notwithstanding the disputable historicity of these narrations, Greeks welcomed this legendary material as if true and perpetuated it for centuries [15] for the Greeks, a mythic tradition is true despite the marvellous; they sought a kernel of truth behind the lies. [16]

Based on this, it can be seen from the facts that Iskender Zulkarnain's achievements in history, his works in history and his artistic image were realized in Karakalpak and English folklore. When we compare them, it is observed that the image of a historical person has a

typological character. That is, in Turkish and world folklore, the main trends in the process of turning a historical figure into a folklore image are visible. They:

- As it is known from the data, the main factors in the emergence of legends were the transformation of a historical event, a historical person into an oral rumor, a story;
- Iskender, the legendary hero, was created in real life;
- His heroic deeds in marriage, society, personal success, his struggle for the future, and his bravery in shaping the destiny of the people impressed everyone;
- The people lovingly spread his exploits and successful deeds by word of mouth, spread them across the country, passed them down from generation to generation;
- a person taken from a real life - Iskender has become an epic hero of the people over time;
- The people often created beautiful and interesting tales and stories about Alexander the Great.

Therefore, “in the transformation of a historical person into a folklore image, the ideal of the people, the desire and desire of the person to embody the new heroism play a major role [17; p.6].” Thus, we can say that these phenomena caused the emergence of legends about Alexander, and typology was realized in the image of a historical person. It should also be mentioned that one of the main reasons why there are many similarities in the creation of the image of historical figures in Turkish and world folklore is the role of the main character in history and his relationship to historical events. For example, if we have already taken the image of Alexander as an example, and in English folklore legends about King Arthur and Robin Hood, there is information that these people have lived in history. For example, when we look at James Knowles’s “The Legends of King Arthur and His Knights” [18] and Liz Austin’s “Robin Hood”, it turns out that King Arthur and Robin Hood were historical figures and participated in historical events. In Liz Austin’s short story “Robin Hood” (Fitzooth is Born in Sherwood Forest), legends are given about the birth of Fitzooth in Sherwood Forest and the historical events that happened to him. According to other information, Robin Hood “Robin Hood is perhaps the most famous figure from English folklore. He was an outlaw who stole from the rich and gave to the poor, which is why he was very popular with ordinary people in England [19].”

Also, we can find information about King Arthur in English folklore “King Arthur - King Arthur may not technically be considered folklore but many of his tales are stories about a legendary king, so there are aspects of English folklore here. King Arthur is a popular figure in British culture and there are many tales about him, such as the story of his sword Excalibur and the Knights of the Round Table [20].”

Here, if we mentioned the image of Alexander in the legend about Alexander, and in English folklore, King Arthur and Robin Hood are historical figures; they also serve the people and participate in historical battles. Therefore, comparing the image of Alexander with the images of King Arthur and Robin Hood, we can see that they have typological similarities. One of the

factors that bring them together is that they are historical figures and they participated in historical events and worked for the people and the country.

In conclusion, we can say that learning historical legends in Karakalpak and English folklore in connection with world and Turkish folklore can help us to learn historical figures and historical events deeply. Moreover, although Karakalpak and English folklore are not very close to each other, the generality of the typology of images in historical legends makes it possible to study them comparatively.

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10. 7 D. S. XVII. 85. 2. See also Arr. *An.* IV. 29. 7-30.1
11. *De Alex.* I. 10 (= *Mor.* 332A); Arr. *An.* VI. 28. 1-2. Arrian doubts the veracity of Alexander's Bacchic pomp; nevertheless, the passage – even if invented by a later source – still proves the importance of Dionysus in Alexander's campaign in India. See also Goukowsky (1981, pp. 32-33).
12. The idea that Alexander was invincible was already growing in the Greeks' mindset at an earlier stage of his life: Plutarch (*Alex.* 14.4) describes the Macedonian's visit to Delphi in order to consult the oracle before his Persian campaign. Since Alexander arrived during the so called *ἀποφράδεσήμεραι* – days on which no business was done, Pythia did not want to deliver the oracle; thus he tried to drag her to the temple. At this point, overwhelmed by his ardour (σπουδή) and on the spur of the moment, the priestess said that he was invincible: ἀνίκητος εἶ, ὄπαϊ. Cf. D. S. XVIII. 51. 3, who sets the story in Libya, where the oracle of Ammon bestowed Alexander the title of invincible (Tarn, 1948, pp. 342-343; Gouwkosky, 1978, pp. 60-61).
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- 17). For the Diadochs' emulation and use of the image of Alexander in their political agenda, see Goukowsky (1978, pp. 116-135); Dahmen (2007, pp. 9-18).
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