

Some Considerations on the Historical and Genetic Bases of the Journey Motif

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Annotation. The trip is one of the most frequently used motifs in fiction, especially in folklore samples, and first of all, determining the semantic scope of the word, checking the growth of the concept to the level of the motif determines the initial tasks of the research. The genesis of the travel motif is connected with the "childhood" period of mankind, as a result of the development of society, the semantic scope of the trip has expanded according to the purpose and direction of the trip. Primitive people first went to hunt, then went to war to preserve and protect the prestige of the tribe, the development of science, geographical discoveries, embassies between countries, diplomatic relations, commercial affairs, invasions and crusades, and the pilgrimage related to the spread of Islam. The need for emigration, traveling, socializing, searching for someone or something, even exploring distant planets expanded the meaning of travel.

Key words: journey, motive, ritual-mythological, genesis, mythology.

INTRODUCTION. Safar is the most frequently referred to in modern literature, from mythology to antiquity, European medieval literature, Eastern Renaissance, and mainly "the path of human self-realization", "the stage of formation and maturity". as a concept with a metaphorical sign. In researching the historical-genetic roots of this motive, religious and religious ideas, mythological and ritual-mythological theories, at the same time, all the fundamentals of life are equally important. An interesting and important aspect of the matter is that in all of them, the trip reflects the same or similar aspects and proves to be an archaic motif.

ANALYSIS OF LITERATURE: The first step in the analysis of an image or motif in folklore studies begins with the search for its roots in myth. Because not only oral creativity, "in general, it is impossible to imagine any great example of written literature that mankind has created so far without a myth, without the participation of a myth" [10:78]. Nevertheless, proponents of mythological and ritual-mythological theories have different views on the issue of plot, motive, and image genesis.

At first glance, the motif of the journey is an archetypal motif expressed in archaic myths. In *The Hero with a Thousand Faces* (1949), Joseph Campbell was the first to call the hero's journey a "monomyth" and explain its cyclical structure, with its starting and ending points

connecting at the same place and different stages. Despite various changes and resistance, the idea of "monomyth" served as a theoretical basis for many studies. N. Fry, in his study of literary archetypes, equated the importance of the "monomyth about the hero's journey in search of adventure" in the development of literature with the importance of protoplasm in the biological development of life [9: [https:// pdf s.semanticscholar.pdf](https://pdf.s.semanticscholar.pdf)]. In fact, from mythology, folklore works, to examples of contemporary fiction, the hero's adventure has preserved its original essence: departure - change - return.

Mythological visions of the road and journey are found in almost all nations of the world. In archaic mythology, the sun travels underground at night. In the myths of the Mediterranean region, the Egyptian sun god Ra travels at night in his boat through the waters of underground chaos and fights with the serpent Apop. This path and battle is repeated every day [6:218]. It is understood that the setting of the sun in the evening, the appearance of the sun in the morning without being visible at night, according to the primitive imagination, is connected with his journey to the underworld at night. Diffusion of myth and fairy tale later led to the motif of the hero of the fairy tale going to the underground kingdom to ask the sun a question in the structure of the fairy tale. In the fairy tale "Kenja Botyr", this mythological view is seen in the hero's journey related to fulfillment of the condition. The fairy tale character travels not to the sky, but to the earth to talk to the sun. The transformation of a mythological symbol into a poetic translation, the transition of a mythological code into a socio-aesthetic code was analyzed by the great folklorist Bahadir Sarimsakov on the example of a fairy tale: "By analyzing the function of the epic cell in myths and fairy tales, these diffusion changes can be made concrete. The cosmogonic subject is a character of a fairy tale, the upright position of the sun, and its heat has become the love of the sun. So, at first glance, it seems that the mythological code has not changed its essence in the fairy tale, but if you pay attention, the main essence in the myth serves the social type as a completely poetic possibility in the fairy tale" [8:118]. According to fiction, he even has a mother. Elements of the mythical vision of the power of the sun god are also preserved in the fairy tale. Therefore, the hero cannot have a direct conversation with the sun. Through the medium of his mother, he gets answers to his questions and returns.

Tajiddin Rahmonov, a scientist who studied ancient myths as the core of epic motifs, said: "This motif reminds of the mythological subject in heroic myths going on a journey to discover cultural objects. In myths, the hero's struggle for space on a large scale is diffused in the fairy tale and turns into a narrow-scale action of the hero of the fairy tale, which reflects the search for something for the family or for himself. Nevertheless, the journey of the hero of the fairy tale is distinguished by the fact that it is rich in colorful adventures, consisting of the remnants of various myths. During the trip, he rises from the ranks of heroism and becomes an ideal person" [7:55], he notes. The quest motif always comes as one of the goals of the journey motif. "Ancient Sumerian folklore has several examples of myths and legends in which heroes search for the water of life to bring someone back to life. In particular, according to the myth of Ishtar's journey to the underworld, when the hero enters the world of the dead, he passes through seven gates. When he comes to each gate, he passes through seven gates there. At each gate, Ishtar removes one of her clothes, and only then is she allowed inside. Passing through the seventh gate, Ishtar is destroyed by the "stare of death" and her soul leaves her body. Seeing this, the goddess Eyya created a slave named Asushunamirat and sent him underground to bring the water of life. He persuades Erishkagal

to give him a bucket of water. Erishkigal orders his advisor Namtar to sprinkle the water of life on Ishtar's lifeless body. After the water of life is sprinkled, Ishtar returns to the earth[4:109]. The motif of searching for the water of life can also be found in the ancient Sumerian myth "Gilgamesh". The motif of "searching for the water of life" is preserved in fairy tales in the essence of the adventure of bringing healing medicine for the patient. For example, in the fairy tale "Aqlli kiz", a cure for a blind eye, in "Rustam and Suhrob", a medicine that revives the dead, in the fairy tale "Hotam", a cure for witchcraft; In the fairy tale "Guloyim" it is described as healing spring water, and in the fairy tale "Malikjon" it is described as a life-giving spring.

According to Isomiddi Yormatov, the hero of the myth goes to the underworld in order to bring something (subject) that is necessary for his fellow citizens, that is, he fights for collective happiness and wins; and the hero of the fairy tale goes on a long journey not for what is needed by the members of the community, but to achieve his personal happiness [1:35]. That is, despite the fact that the object, subject, and means of the goal have changed in the process of transformation of myth motifs into fairy tales, we witness that the original core of the travel motif has been preserved. The socio-domestic function has increased, the semantic scope has narrowed, and the "subjective" travel motif has retained its heroic essence. True, in many fairy tales, the hero goes on a journey for subjective reasons, but nevertheless, some types of plots have a mythical element. For example, in the fairy tales "Hero", "Pahlavon Rustam", "Shamurod the Coward", "Ko'zavoy, Ignavoy, Tukhumvoy, Eshakvoy", "Almakhon and Nightingale", the heroes go on a journey to fight with giants and giants for the peace of the community. are displayed.

ANALYSIS AND RESULTS. In mythology, there are also views related to the journey of the soul. "In the imagination of our people, a person consists of a body, a soul, and a spirit: when a person dies, the body that is laid on the coffin goes to the underworld, the soul turns into a bird and flies to the sky, and the soul that remains on Earth lives as a "ghost butterfly" wandering around" [5:56]. The animist idea that after a person dies, his soul passes to animals, including birds, animals, and insects, is often found in examples of folklore. In some examples of fairy tales, the souls of mythological characters such as fairies, dragons, and giants are in the form of worms, and are often located in the throat of a bird or in the stomach of a fish. In the fairy tale "Kiron Batir" the soul of the fairies is in the pigeons in the stomach of the fish, in the tale "The Forty Bridegroom" the soul of the dragon is in the worm in the throat of the dove, and in some fairy tales the soul of the mythological character is in the butterfly. The rudiments of the mythological view still exist among the people. 95-year-old mother Maryam Khan said that the butterfly that came to the house of the deceased is considered as his soul and is called "ghost butterfly". This butterfly is the soul of the deceased from the "other world" who receives information about the condition of loved ones. If something worries the family, the arrival of the butterfly has been observed more often. In order to "calm down" the disturbed spirit-butterfly and "take it to its place", flour was sprinkled on it, it was placed on a higher place so that it could fly, and the Quran was recited. After that, the butterfly flew away.

There are many opinions that the soul leaves the body and travels not only when the body dies, but also during a person's sleep. Folklorist Jabbar Eshanqul says that this situation is a dream: "according to the ancient world view of the people, when a person is asleep, his soul leaves the body for a certain period of time and wanders in the outer world, other worlds and

dimensions. What the soul sees, hears, and knows during this journey is called a dream" [10:157]. In many folk epics and fairy tales, a boy and a girl meet and talk in a dream, and exchange rings; It can be said that the deceased father or an epic patron enters the hero's dream, warns him of the upcoming danger, and guides him - this is the form of views about the journey of the soul in the sleep of the body, transferred to oral creativity.

The examination of the historical foundations of the journey motive based on the ritual-mythological point of view also shows that this motive is dependent on ancient rituals and their various changed forms that acquire social and household meaning. It is known that although the heroes of the epic work leave their homes for various purposes, most of them are participants of the journey that reflects the adventures related to "searching for a place", searching for and bringing back a fairy or a princess from a distant place. Ghairat Jalolov, a major researcher of Uzbek folk tales, notes that the journey of the heroes of the tales under various pretexts motivates the development of the knot and says that going on a journey in search of a mate is related to the ancient tribal tradition - exogamy [3:73]. In fact, the further development of tribal life rejected the intermarriage of representatives of the same clan. The marriage conditions of the initiation test were diffused in the fairy tale, and the adventure of searching for a beautiful princess in a distant land and completing various difficult tasks in order to get married became an active motive that was a factor in the hero's spiritual and emotional transformation. . In the fairy tales "Erkenja", "Forty Grooms", "Prince Salman", the content of the ritual prohibition is diffused as the search for princesses belonging to the same family as the princes (7,9,40 princes should find as many princesses of the same family - G.M.), " Qirqkokil", "Sitorakhan", "Korasochpari", "Rasuljon", "Malikai Birmisqal", "Old woodcutter", "Erkuloy", "Mislabu", "Bektemir botir", "Mohistara", "Vospirohun", "Dono" In many fairy tales, such as "a young man and his bald head", "searching for a mate" has formed variants based on reasons and purposes.

Another historical basis of the journey motif related to rituals is related to the ancient ritual, which is called the motif of "getting away" in folklore terminology. The motif of "staying away" is one of the motifs actively used in folk epic works. . This situation is related to the unique appearance of rituals during tribalism. Ethnographer M. Kosven said that in some tribes living in Africa, Indonesia, and North Africa, if the father is deliberately not at home during the birth of a child, his presence is prohibited according to tribal customs. The same custom is typical for Uzbeks. Men were not allowed to be at home during the birth of a child. Acceptance of the child and performing all the ceremonies were performed by special women - midwives" [2:44].

This tradition has lived among our people for many years. 84-year-old Soliha Aya, who lives in Marhamat district, said that as soon as the pregnant woman was pregnant, her husband left the house saying, "I'm going on a trip." . Therefore, the symbolic-mythological taboo within the family-household ceremony was later forgotten and the meaning of the trip related to it was also narrowed. In the fairy tale, this motif is characterized by the fact that it expresses the family environment before the birth of the ideal hero (conflict between peers) and the situation at the time of birth (the person who will establish justice - the father is not at home). The point to be noted here is that the main character's future, finding his identity in a life full of difficulties and hardships, and fulfilling the "needs" of his loved ones, is related to this necessity - the situation. In particular, we can witness that Uzbek folk tales such as "The Younger Girl", "Hasan and Zuhra", "Ayozi", "Zorliq and Mungliq" motivated the

further development of events.

CONCLUSIONS AND SUGGESTIONS. From the above, it is clear that the genesis of the travel motive has its roots in archaic mythology, on the other hand, in the ancient way of life of mankind, in the imagination based on family and household rituals. Since the emergence of personal society, the synthesis of travel from real reality to mythological imagination, from mythical vision to fairy tale metaphor, and from epic text to religious and fictional literature has turned it into a stable motive with symbolic meaning, signifying the stage of development and maturation of human life.

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