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"STRANGE ITEMS" IN UZBEK FOLKLORE AND THEIR MYTHOPOETIC INTERPRETATION

Rasulova Zebiniso

Academy of Sciences of the Republic of Uzbekistan

Uzbek Language, Literature and Folklore Institute, Senior Researcher

Abstract

Most of these items, which serve as a means of protection, were widely used in various magical rituals and worship rituals of primitive people. The information about them is illustrated and artistically polished in magical tales. Consequently, "strange things" are so embedded in the artistic structure of the fairy tale that if the name of any "strange thing" in the traditional text, which has been polished for centuries in the repertoire of clever storytellers, is changed, the artistic nature of the work will be damaged. Therefore, the study of the artistic role and tasks of "strange things" in the poetic construction of fairy tales is one of the general theoretical issues of folklore studies. The article mentions the mythopoetic features of strange objects in Uzbek folklore.

Keywords: fairy tales, magical objects, strange objects, folklore, mythopoetic interpretation.

As a result of almost a hundred years of research by Uzbek folklorists, rich factual material on intangible cultural heritage masterpieces was collected, in particular, the best examples of folk art were recorded and published the genre features of folklore works, poetics, epic repertoire and performance art of folk songs, ideological-artistic features, variants and versions of epic works, the historical roots of the plot and leading motives of epic works were created. The work of publishing and studying the priceless masterpieces of Uzbek folklore is being continued consistently even today. In particular, the composition of genres of Uzbek ritual folklore, sayings related to the unique customs and traditions of each region, special attention is paid to the study of issues such as the ancient mythological imaginations of our people, legends and narratives, the historical foundations of epic images and poetic symbols in fairy tales, which are considered one of the unique wonders of the thinking of our ancestors, and the interpretation of rituals and traditions in fairy tales.

Tales embodying the ancient epic traditions of our people have the ability to have a strong artistic and aesthetic impact on the young generation because they embody the mythological imagination, religious views, lifestyle and spirituality of our people. By researching and promoting them, one can learn a lot of information about the history of spirituality and culture of our nation. Therefore, a deep study of the unique artistic features of fairy tales serves to better understand the laws of the artistic thinking of our people.

Although the first experiments in recording and publishing Uzbek folk tales began at the end of the 19th century, a consistent collection and study of Uzbek folk tales began in the 30s of the 20th century. In 1939, B. Karimi, who published the collection of "Uzbek folk tales", wrote



a study on the classification and main features of fairy tales.[1] In 1964, M.Afzalov's book "About Uzbek Folk Tales" was published.[2] In the 70s and 80s of the 20th century, folklorists such as K.Imomov [3], G'.Jalolov [4] and H.Egamov [5] studied the genre features of Uzbek folk tales, poetics, history of fairy-tale traditions and fairy-tale performance. Children's fairy tales, the art of literary fairy tales and the poetic functions of magic numbers in fairy tales were also researched. [6]

In the following years, K.Imomov's monograph on the poetics of Uzbek folk prose [7], J.Yusupov's research on Khorezm tales [8], as well as Q.Beknazarov, S.Jumaeva, Z.Usmonova, N.Dosthojaeva, M.Sodikova, N.Kadirov, Sh.Nazarova, J.Askarova, E.Jumanov dissertation works on the research of Uzbek folk tales of researchers such as have appeared. [9]

Despite the fact that certain achievements have been made in Uzbek folklore in the study of fairy tales, the current spiritual and educational need requires folklorists to study fairy tales more deeply and comprehensively. Because in world folklore studies, plot and motive indicators of folk tales were compiled by Y.Kron, A.Aarne, S.Thompson, U.Uiti, A.Andreev, S.G.Barag and other scientists. Accordingly, it is possible to come to certain scientific conclusions about the distribution area, variants, geographical location and poetics of the epic plot and its motifs in the national storytelling tradition.

Also, issues such as the role of ancient myths and rituals in the genesis of the fairy tale genre, the role of archaic imaginations and rituals in the formation of traditional motifs, epic images and artistic details that make up the construction of a fairy tale plot should be seriously investigated. The "strange things" used in Uzbek folk tales, which are distinguished by the extraordinary beauty of the artistic means and the poetic nature of the plot elements, are one of the phenomena that need to be studied. There is another reason why we consider Uzbek folk magic tales as one of the important sources of studying the history, culture, unique way of life, mythology, archaic rituals and ancient beliefs of our nation. After all, "strange items" such as a *magic ring, bird feather, hammer, sword, knife, comb and mirror* occupy a very important place in the plot structure of folk tales. The presence of such "strange objects" associated with magic represents the most important genre feature of magical tales. That is why the study of the characteristics, classification, historical roots and poetic functions of "strange objects" in magical fairy tales provides important conclusions that serve as a basis for determining the artistic and aesthetic properties of the fairy tale genre.

The genesis of "strange objects" found in magical tales is directly related to ancient mythological imaginations, primitive religious beliefs (fetishism, totemism, animism), taboos and the process of "imaging" certain objects in rituals. There are many types of "strange objects" in magical tales and they differ from each other in terms of their function in the epic text and their poetic interpretations. Each of the "strange items" has its own mythopoetic nature, genesis, epic interpretation and artistic-aesthetic function.

In the depiction of "strange objects" in magical tales, there are specific epic laws of using imaginary fiction and artistic-aesthetic factors underlying it. Each of the Uzbek storytellers used a unique epic style when using various poetic tools to describe "strange things" in magical tales. There are certain mythological foundations of "strange objects" used in works of folk art.



During the development of ancient rituals and fetishistic beliefs related to the tabooing of certain objects, epic motifs related to "strange objects" appeared in the artistic structure of magical fairy tales. The inclusion of these details in the epic text, which is considered one of the main signs reflecting the unique nature and essence of the magical tale, is directly related to the process of absorption of mythological views into rituals and folklore. Most of the "strange objects" found in Uzbek folk magic tales attract attention because they are used in magic-household ceremonies. They help bring out the successes and victories of the main character in fairy tales.

Let's say that the ring is the main item of most magical rituals. For example, a young man and a young woman exchange rings. The ring served as an amulet (talismán) against insu sexes. The old magical-mythological and fetishistic views about the ability of the ring to fight against the insu genders became the basis for gradually exaggerating its social-magical function. The fact that the ring performed a social-magical function can be further substantiated by the example of some traditions and ritual elements that have been living among the people. For example, the people of southern Khorezm bathe a newborn baby in water filled with soil, salt, coins and a gold or silver ring as a symbol of wealth and health. In Southern Surkhandarya, those who drink "chilton water", i.e., women who intend to practice the profession of midwives and perform women's and children's medicine, drink special water with ash and gold rings inside. All this expresses the mythological, fetishistic and magical views of the people related to the ring.

The mirror is another mysterious object that is often used in magical tales. Mirrors are widely used in folk ceremonies and rituals. Under the influence of this, folklore works began to artistically interpret the mirror hero as a means of protection from evil forces. Our ancestors used the mirror as a magical protection tool in their household life. A mirror is hung in the house of the bride and groom. A mirror in a special bag is placed under the pillow of the children's crib. Traces of ancient magical-mythological views related to the mirror can be clearly observed in the marriage ceremony, such as placing the bride and groom in the same position and facing the mirror. Knife (dagger), sword (sword), scissors, ax have a special place in the plot of Uzbek folk magic tales. They are usually artistically interpreted as miraculous helpers, magical tools in magical tales.

In ancient times, knives and scissors were widely used in magical rituals. It is interesting that the custom of using sharp objects during the ceremony is still preserved. More precisely, it is known that even today, kinnaists use knives effectively during the kinna driving ceremony. They effectively use the knife to expel the evil spirit (*kinna*, *suq*, *hasad*) that has entered the human body. In this case, it becomes clear that the people look at sharp objects as a magical means of protection. Belief in the magical properties of beaded items is also reflected in folk customs. For example, a knife is placed under the pillow of young children, especially newborns, as a means of protection. Or a knife is placed under the bed of young brides and grooms who have not yet been married, that is, who have not yet been married for 40 days. It is no secret that all these actions are carried out due to the belief that the knife is a magical protection tool.



Another of the strange objects found in fairy tales is the "magic surpacha". It is known that among our people there are various religious practices related to supra. The basis for this is the existence of taboos, rites and rituals among the people, which have arisen under the influence of magical views related to the supra. Special attention is drawn to the fact that such religious-magical concepts are artistically summarized in the detail of "magic surpacha" in magical tales. According to our traditional customs, newly born brides are brought to the head of the Supra and worshiped. When the first nail of the baby girl is removed, it is applied to the supra. With this, it is intended that the girl will grow up to be fit and well-fed. Also, the supra is the main symbolic attribute of most worship rituals - religious-household ceremonies. For example, the chiltonkash is spread when the mothers are vaccinated, when the lamp is lit, or during the chilton water drinking ceremony. "*Bibiseshanba*" and "*Mushkulkushad*" ceremonies are held directly at the beginning of the supra[9].

Among the people, there are also many rituals related to hair. "*Soch to`yi*" is one of them. This ceremony, formed on the basis of magical-religious views on hair, is performed when young children (babies) get their hair cut for the first time.

Also, the "*Soch o`rdi*" ceremony, which is organized to cut the hair of girls who are going to be married, also expresses views related to the cult of hair. Therefore, most of these items, which serve as a means of protection, were widely used in various magical rituals and worship rituals of primitive people. The information about them is illustrated and artistically polished in magical tales. Consequently, "strange things" are so embedded in the artistic structure of the fairy tale that if the name of any "strange thing" in the traditional text, which has been polished for centuries in the repertoire of clever storytellers, is changed, the artistic nature of the work will be damaged. Therefore, the study of the artistic role and tasks of "strange things" in the poetic construction of fairy tales is one of the general theoretical issues of folklore studies.

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