

THE ESSENCE OF TABOO AND SYMBOLS IN FAIRY TALES

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ABSTRACT

Taboos have a specific socio-moral essence. Because they are based on life experiences, they attract attention because they are tested by people's life experiences. They are performed by people to protect themselves from external negative influences, to guard against them. When performing the specified prohibitions, special symbolic actions are performed or objects considered magical are used. The article discusses taboos and magical objects in Uzbek folklore.

Keywords: Uzbek folk art, magic, rituals, taboos, magical objects.

INTRODUCTION

The phenomenon of taboo is inherent in all world halals and means "forbidden, forbidden." [1; 9; 10] In the system of plots typical of fairy tales, appropriate fabrications take place on the basis of features associated with taboos (prohibitions). Taboo primitive man's mythological notions of the mysterious universe, animistic views, belief in magic (magic) arose. In taboos, ancestors (grandparents, parents, siblings) are put to the tested, clearly defined corrections. Taboo is a kind of mystical condition, and to forget it or not to follow it, to betray this condition with disregard and impatience creates the illusion that a person can suffer disaster and fall into witchcraft.

In so many areas of the past, people tried to be cautious. The belief that primitive humans formed in relation to taboos persists to this day. The taboo is the remedy for the destroyer of evil, the soul.

Taboos make up a whole sequencing system. They are studied by types according to the content of the topic:

- a) Taxiques related to the wedding ceremony;
- b) the relationship between mothers and children and the marital ceremonies dedicated to them;
- c) taboos regarding days and times;
- d) taxes on household items and various items;
- d) Tactics and location in relation to different areas of people's lives.

Among such scientists as J. Fraser [2], D. K. Zelenin[3] and Z. Freud [4] believe that the process of formation of taboos is not marked by a certain period. Taboos arose under the influence of various beliefs that arose due to the descriptive element of nature in the times of the ancient ancestors of mankind - primitive people.

Our primitive ancestors understood the taboo in some kind of action, thing, and word of faith, and believed that anyone who violated it would be severely punished.

There is a separate chapter entitled "The Forbidden Situation" in the work of the English ambassador J. Fraser "The Golden Branch" [2]. It discusses the origins of people and body parts, hand complaints about certain historical objects. , and the scientist also touched on the things that are right . This work outlines four types of taboos that were practiced in primitive society.

1.The tactics that guided the movement of a member of primitive society. According to this, modern people adhered to certain taboos in their relationship with the tribe, in contact, in eating food and food, moving away from the place where they lived, and in behaving.

Attentive control, artistic motives that embody such taboo content are coming in the future in the plot of other fairy tales of the magic-fiction type. In some fairy tales, various misfortunes, hard days befall the hero for entering the forty-first room, the entrance of which is checked. From that moment on, the hero falls into magic and various changes take place in his life. This means that in fairy tales opportunity does not follow the taboo, the motive of breaking it opens a wide way for interpretation of the motive of the hero's descent into witchcraft. With the synthesis of movement motifs, a complex multilayeredness is formed in the storytelling of the fairy tale.

2. Taboos that directly affect people. According to them, certain taboos were observed in dealing with the tribal leader and ruler, a freed person who had lost a loved one, a pregnant woman, warriors, murderers, hunters, fishermen.

3. Taboos related to objects. They were mainly applied to sharp-edged combat weapons made of iron, rings, and mirrors. Among the taboos that arose in relation to objects, taboos related to sharp objects occupy a special place. The taboo on iron appeared in times when the widespread use of iron objects was not yet customary, when people viewed it with suspicion and distrust. Basically, wooden objects were used, and iron objects were not used. People were afraid of them.

4. Tables related to words. According to him, the name of the person, the names of the parents, the deceased, and the rulers were mentioned.

Due to the ritual of hair cutting (hair cutting ceremony) among the people, this is still a ritual of cutting hair for the first time. An old woman or a woman cuts the hair of a baby with scissors and eats it.

When girls' hair is washed for the first time, they sing special songs like our grandmothers:

On the moon - a kuloch,

On the day - a tutam.

To you - a groom,

To me - a pilaf. [6]

In ancient times, on the island of Fiji, a special cannibalistic ceremony was held before the king's hair was cut. The king was fed human flesh, and then his hair was cut.

The taboo associated with hair cutting is currently the basis for the belief in barbers. Barbers work under the patronage of a certain patron saint. Barbers have their own saint.

Our people have many taboos related to hair cutting. In particular, as the well-known ethnographer G.P. Snesev noted, in Khorezm, "there was a tradition associated with hair. Often, they were taken to a cemetery and buried. The ancient roots of such taboos related to hair go back to the "Avesta".

Thus, folk taboos form a certain system. From this it can be seen that taboos were widely used in the past as a law of social life. Both young and old obeyed and adhered to them. This situation, of course, was reflected in the works of folk oral art in ancient times. For this, in fairy tales, there is a qualitative interpretation that not following taboos leads to bad, bad consequences, and tragedy occurs.

Primitive people understood that a person can get a disease that is not taboo, but that there is also a product that can save a person from the effects of harmful magic, protect, support and resist it.

Traces of these ideas and concepts are found in the artistic interpretation of the hero's struggle against evil mythological images in magical objects. For example, fairy-tale heroes, images, images, magic combs, magic mirrors, etc., which are combined to chase away evil forces (a wicked old woman or a giant) or block and limit their path.

In magic tales, each mysterious (strange) object carries its own meaning. Among them are those that are not used in rituals and are not used. In any case, they should be interpreted as a mysterious (magical) object in magic tales.

The "strange things" associated with talismans did not accidentally enter the composition of Uzbek folk magic tales. Most of them are based on taboos. For example, the taboo applied to hair in ancient times gave rise to the perception of a comb as a magical tool, while the prohibition to hide one's face and not show it to anyone was the basis for the creation of the image of a magic mirror. Also, the prohibition of keeping the names of people and rulers secret and not revealing them openly led to the characters in fairy tales not being called by their names, but often being called by a general name: king, prince, hero, warrior, shepherd, peasant, merchant, or by some symbol or nickname (for example: bald, bald).

Thus, the belief of primitive people in the existence of evil and good spirits gave rise to taboos. Ancient people believed that it was possible to fight evil spirits with the help of good spirits and defeat them. Accordingly, two types of magic are interpreted in magical fairy tales. These are harmful and protective magic. Examples of harmful magic include the enchanted lake, dead water, and the apple of death in fairy tales, while the magic comb, mirror, ring, water of life, hammer, open tablecloth, boiling pot, flying carpet, etc. are among the magical tools that support and protect a person in all respects.

Of the protective "strange things", the image of the open tablecloth and boiling pot appeared in the later stages of the development of artistic thought in connection with the people's dreams and desires for a prosperous life.

We believe that the historical foundations, main types, and artistic functions of epic motifs related to "strange things" in Uzbek folk tales should be specially studied.

Fairy tales also performed a social function in the past, teaching people the necessity of observing established household prohibitions, and emphasizing that if they are not observed, a person may encounter various disasters and witchcraft. It is even felt that most fairy tales were created to directly substantiate a certain taboo and interpret it artistically.

The motif of an epic hero encountering a disaster, or rather, some kind of witchcraft, due to forgetting, violating, or not observing a prohibition set by adults is one of the leading motifs of fairy tales. For example, in the fairy tale "The Golden Cradle" [8], a younger sister disobeys her older sister and drinks water from a forbidden pond, turning into a deer: "When the little

girl ran to drink water, she shouted, "Don't drink, you'll turn into a deer!" Then they set off again. The younger sister said, "I still have a little bit of water left to drink." The older sister said, "Go, bring it right away, but don't drink any more water!" She ordered. The younger sister, disobeying her older sister, drank water from the pond and turned into a deer." The younger sister drank water without listening to her older sister (a representative of the older generation) and turned into a deer. This is because in the ancient world, water was considered to have magical powers, and therefore it was forbidden to drink any water. Our ancestors believed that if a person drank water from which an animal had drunk, the animal's characteristics would be transferred to him through that water. Such ancient ideas are expressed in this tale through taboo.

In the fairy tale "The Sword Warrior", the hero's lover gives in to the charms of a drunken old woman, reveals the secret that the Sword Warrior's soul is kept in the sword, and as a result of violating the condition not to reveal this secret, severe misfortunes befall the hero.

In the fairy tale "Zumrad and Qimmat", it is told that Qimmat violates the condition set by the old witch, that is, opens the chest not when he reaches home, but on the way, and as a result, he encounters a spell with his mother and is turned into a dog.

In some fairy tales and epics, there are also images of heroes encountering evil misfortunes as a result of entering a forbidden garden, walking along a forbidden path, entering a forbidden room, etc.

Thus, ancient ideas about the negative consequences of not observing taboos (prohibitions) and breaking them formed the basis for the formation of specific epic motifs in magical tales. Thus, in fairy tales, the idea of being tolerant, enduring, resilient, and able to find the strength to patiently overcome the difficulties encountered is instilled in a person.

In oral epic genres, motifs related to taboos are very common. In particular, in the system of plots characteristic of fairy tales, fabrications created on the basis of concepts related to taboos occupy a leading place.

Sometimes in fairy tales, one can observe the expression of a taboo related to a knife. In this case, it is stipulated that the secret of the magic knife should not be told to anyone under any circumstances. However, the hero of the fairy tale forgets this condition and breaks the taboo, which brings him a lot of worries. Then, after a thousand hardships, he regains his knife and regains peace and happiness. Such a motif is found in the plot of the fairy tale "Ernazar and Kimonazar".

Naturally, the disappointment and misfortunes that arise as a result of violating the taboo regarding knives are expressed in a fairy tale in an artistic form.

In such fairy tales, first of all, the detail of bequeathing a knife and saying a magic word to it attracts special attention. Indeed, in life, there is a custom for people who are engaged in the profession of butchers or slayers to bequeath a professional knife to one of their children (usually either the elder or the younger). In this case, when the child follows his father's profession and uses the knife, he certainly praises his father's spirit, the god of butchers or the god of slayers. It is believed that if he does this, the holy spirits will grant his work prosperity. In the fairy tale "Ikki yalim Gulpari", a child asks the king of the giants, Battol, for a wooden horse. He must say "alhamdi" when he twists his right ear, "valazzolin" when he twists his left ear, and when he reaches his destination, he must break it and put it in his pocket. If he

doesn't do this, the horse will be taken away. The child will forget this lesson, and the talisman will be separated from the horse.

The fairy tale "The Giant's Coat" contains a motif related to taboo: "A giant would have a coat. He would put it on in the morning and become a giant, and if he took it off at night, he would become a man again. The girl found out about it. When she got home, she told her daughters-in-law about the secret. They said, "Burn it." The girl burned the coat. The husband got up in the morning and looked for the coat and asked his wife. His wife told him that she had burned it. Hearing this, the husband said "goodbye" to his wife and turned into a dove and flew away. After that, the girl made her father a hat, boots, and a staff and set off in search of her husband."

It is clear that in the interpretation of the events in this fairy tale, the direct epic condition - the violation of the taboo - caused the increase in drama.

So, among fairy tales, magical tales created to justify a certain taboo and interpret it artistically attract special attention with their unique and interesting plot.

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