

MYTHOLOGICAL VIEWS, RITUALS AND FAIRY TALES

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Abstract: The article describes the historical basis of "strange things" in magical tales and the idea that studying the artistic world will allow us to understand the essence of the ancient mythological imaginations of our ancestors and archaic rituals more deeply.

Keywords: magical tale, plot, strange thing, ritual, magical protection, fetishistic view.

Introduction

The historical roots of "strange things" in Uzbek folk magic tales go directly back to ancient religious-household and magical rituals, witchcraft, animistic, fetishistic and taboo views. In particular, ancient fetishistic views of primitive people's view of inanimate objects as alive and soulful, believing in their magical power as a means of protection for themselves, were the leading factor in the origin of the image of "strange things".

In world folklore, the concepts of "animism", "fetishism", and "fetish" have been expressed a lot. In particular, L. Ya. Shternberg considers fetishism as a set of ancient ideas based on the sanctification of inanimate objects on earth [1.S.200-222.].

It is observed that each of the "strange items" performs a specific artistic task in magical tales and is interpreted in a certain way. They help bring out the successes and victories of the main character in fairy tales.

One of the mysterious objects that are often used in magical tales is a mirror. 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. In particular, it is worth noting that the mirror has been widely used in various rituals, fortune-telling, and treatment of diseases since ancient times, and this situation continues to this day.

In the Bronze Age funerals, the custom of placing a bronze mirror next to the deceased was followed [2.]. It is noteworthy that such windows were buried in the grave, of course, broken. That is why it is considered bad to keep a broken mirror at home and look at a broken mirror.

Our ancestors used glass 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 tradition of placing the bride and groom in the same position facing the mirror at the wedding and placing the mirror upside down over the mouth of the deceased during the mourning ceremony.

Knives (dagger), swords (sword), scissors 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 has been preserved to this day. 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 (grudge, suq, envy) that has entered the human body. In this case, it becomes clear that 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 definitely placed under the bed of young brides and grooms who have not been married for forty days. It is no secret that all these actions are carried out due to the belief that the knife is a magical protection tool.

In fairy tales, the knife is interpreted as a substitute for the hero. For example, in the Uzbek folk tale "Forty Grooms" [3.B.363-369], the king marries his little bride to the knife of his youngest son. The groom is not present during the marriage. Instead, they put a knife. It is known that such a situation is allowed in the marriage of the bride and groom. There is a reference to this vital detail in the fairy tale.

Another of the strange objects found in fairy tales is the "magical supra". 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 "magical supra" details 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. The supra is also 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[4. B. 24-29].

Among the people, there are also many rituals related to hair. "Hair wedding" 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. Cutting the girls' hair for the first time is also a special ceremony. A mother or grandmother who washes and combs a girl's hair for the first time performs special ritual actions in this process. In this case, it is specially intended that the girl will grow up faster, and to artistically express this intention, her hair is wrapped around her hair and it is said: "On the moon, tuft on the day", and then she is hit on the neck of the girl three times with a light push, and these lines are continued again: It is said: "Groom for you, pilaf for me." Through the following lines of this applause, the desire of the girl to grow up faster and find her happiness, and to achieve the dreams of the parents who are raising the girl, is artistically expressed. Also, the "Soch ordi" ceremony, which is organized to comb the hair of girls who are going to be married, also expresses the views related to the hair cult.

Spreading or cutting hair is a symbol of mourning. This is also confirmed by the curse "Let your hair be cut". This curse is usually used against women and girls who have behaved inappropriately. At its core lies the meaning of wishing for the death of a close man from the clan to which this woman-girl is considered a supporter. Among the ancient people of Dagestani, if a woman's husband dies, she spreads her hair, then cuts it and puts it on her deceased husband's

chest. Folklorist scientist D.Oraeva, while specifically researching the folklore of the Uzbek mourning ceremony, identifies important ethno-folkloristic information related to it. He writes that in some parts of our republic, when a death occurs, in particular, when a mother dies, it is one of the traditional traditions for girls in the family to shave their heads. This and the custom of girls burying a lock of their hair on their mother's corpse means that the child sacrifices his own hair to his mother as a companion in the world.

From the interpretations, it can be seen that the cutting and spreading of the hair symbolizes the end of the relationship between husband and wife. If we think from this point of view, it can be understood that the relationship between man and woman is expressed through ritual hair combing at the wedding ceremony. In ancient times, during marriage ceremonies, the hair of the bride and groom was burned on all four sides. In this case, "burning the hair" means to invite good spirits for help. According to religious beliefs, "souls like the smell of burnt hair" [5]. Ancient people believed that it is possible to influence the human psyche through hair. Therefore, cut hair is necessarily buried in the ground. If it is burned, it is believed that the owner will suffer from constant headaches.

Some children are given a mold called "haidar". It is celebrated as "Kokil to'yi". This ceremony is usually performed for a child born in a childless family when he reaches the age of majority. In order for the child to grow and not be harmed, they leave a tuft of "belly hair" on the nape of the head uncut. This model is called "Haydar". Folklorist M. Joraev states that the part of the hair, that is thought to have special magical power, means the kokil [6. B.220].

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.

So, the fact that ancient people perceived the existing existence as mysterious and tried to relate to it through various fetishes was artistically reflected in the plot of magical-fantasy tales by means of "strange things". In this case, "strange things" take part in the function of an important artistic detail in creating a fantastic image of fairy-tale heroes. Because in a fairy tale, not the main hero himself, but the things in his hand, the animals next to him have mysterious and strange powers, patronize the hero and support him in every way. As a result, the "strange thing" becomes the main tool that connects and develops the events of the fairy tale plot.

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