

THE ART OF SPELLS

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ANNOTATION

This article contains theoretical ideas about the sayings and methods, art, place of Uzbek folk magic.

Keywords: *spell, prayer, say, kinna, kadi, gundol*

Annotatsiya: Ushbu maqolada O'zbek xalq afsun-duolarining ayimlari va usullari, badiiyati, o'rni xususida nazariy fikrlar bayon qilingan.

Kalit so'z: afsun, duo, aytim, kinna, kadi, g'undol

Аннотация: Данная статья содержит теоретические представления о изречениях и методах, искусстве, месте узбекской народной магии.

Ключевые слова: заклинание, молитва, скажем, кинна, кади, гундол

Everyone strives to live their lives well and as they please. To do this, it devises measures against the forces of nature, their relentless onslaught, directly by humans, and seeks a variety of means and methods to prevent the impact and shocks. In this way, every measure devised will be tested in the experience of the people for many years and will be used by all. Spells, which have been used among the people since ancient times, are nothing more than the measures devised by our distant ancestors against various diseases, animate and inanimate natural shocks, as well as direct negative human interactions.

Magic originated in a time when words, human gaze, and behavior were thought to have magical powers, and since then they have lived among people, sometimes openly and sometimes secretly.

People have had different attitudes towards witchcraft at different time. If we look at the treatment of witchcraft during the Soviet era alone, we can see how disrespectful and cruel the treatment of witchcraft was, the product of folk wisdom, which has served as a spiritual therapy among the people for thousands of years. Many of our prayers, addressed to the people with different attitudes, were subjected to ruthless repressions. As a result, many of our spells were forgotten and the disappeared without a trace. This is a sign that the spiritual wealth of the people is not valued, it is trampled.

Now the time has changed, the attitude to all examples of folk art has taken on a completely different tone. However, by this time many of our magicians had taken with them a large part of our spiritual wealth to the world of non-existence. Still, one thing to be thankful for is that the people are still a great force. He carefully preserves many things that existed and practiced in his life, especially in his spiritual world. The same can be said of witchcraft. As a result of our many years of searching, the collection of about fifteen types of spells that we now claim to be extinct can be proof of our point. The size and scope of the collected materials gave them the right to write a special research paper on them.

Among our people there are sayings with compound terms such as enchantment, prayer, rest, which are almost not studied in folklore. Before proceeding to the analysis of folk spells, it is necessary to dwell on the above terms in two words. Because in some sources the above terms are misinterpreted. For example, in the "Explanatory Dictionary of the Uzbek language" it is said that the term "spell" is derived from the Persian-Tajik

language[1], in fact, the term is derived from the Arabic language and means magic, sorcery[2]. The term “duo” is also an Arabic word meaning to wish good or evil to others by worshiping God and other supernatural powers[3]. "Dam" is a Persian-Tajik word that means breath[4].

It is clear from the above brief comments that most of the sayings that are widely used in the life of the people are referred to by Arabic, Persian-Tajik terms. The main reasons for this, in our opinion, are: First of all, there are sayings that are widely used among the people and are read in the context of special ceremonies, which are referred to by terms belonging to the pure Turkic language. For example, badik, burey-burey, etc., which are analyzed in detail in the research of B. Sarimsakov[5].

Second, after the complete conquest of Central Asia by the Arabs, the dominant ideology of the indigenous people became Islam. For the same reason, the sayings between the people and the sayings of Islam became intertwined. As a result of this assimilation, along with the sayings that came into force, the Arabic and Tajik sayings were also directly accepted.

Thirdly, the fact that the Turkic peoples have lived side by side with the Tajiks since ancient times and mixed with them in some places, as well as the fact that the Persian-Tajik language has long served as a literary language in Central Asia, have led some people to call it Tajik.

In general, the naming of folk sayings with words belonging to languages unknown to the local population is dedicated to these sayings, which are mysterious and unnatural. That is why the people have not changed their names, no matter how much they have the opportunity to call these sayings with words in their own language.

Magic as an integral part of people's lives originated in very ancient times. Because when people had to protect themselves from various diseases, disasters and calamities, losses, thieves and robbers, predators and predators, they tried to influence or harm others. The same aspiration and desire has gradually led to the creation of utterances that are uttered through a variety of colorful behaviors.

Such sayings, on the other hand, have taken the form of spells, which have become more and more rigid as a result of long-term utterances. Of course, the origin of such rituals is nothing but the result of the weakness and helplessness of our ancient ancestors in the face of the forces of nature. Because no matter what stage of a person's historical development, no matter at any point in his life, it is not always possible to have a peaceful life. A life that flows in a rhythm is sometimes disrupted by the behavior of nature, sometimes by the people themselves, and sometimes by other causes.

At such times, our helpless distant ancestors turned to various things, including their own ability to speak, or more precisely, the magical power of the word, which separates man from all other creatures. So, it turns out that folk spells, as the folklorist B. Sarimsakov rightly points out, are genres of the word based on the power of magic.

¹ Explanatory Dictionary of the Uzbek Language, two volumes, Volume 1, M., 1981, p. 63

² Beautiful Tajik culture. T-1, M., 1969. p.102.

³ Beautiful Tajik culture. T-1, M., 1969. p.400.

⁴ Beautiful Tajik culture. T-1, M., 1969. p.317.

⁵ Sarimsoqov B.I. Uzbek folklore, ego genre composition, genesis and poetics. ADD, Tashkent, 1987.p. 27-35

He writes the following about it. Whether the old man feels a little uncomfortable, or stumbles, or the sword's breath returns, he sees it all as an unnatural act, an evil eye, or the power of words. This inevitably leads people to worship in the face of the three aspects mentioned above in man. But in any case, he expected deliverance from the magical power of action and word. Because he considered his ability to speak to be a divine power[6].

Of course, worshipping the word and its magical power, looking at it with the eye of salvation, has been preserved to a certain extent from the distant past to the present. Directly because of this, various spells have been created. Based on this, it can be said that the reliance on the magical power of the word, the power of influence, is one of the features of spells as an independent genre of folklore.

However, the magical power of the word alone has not always been a defining genre feature for spells. Sometimes the magical power of the words that make up the text of a spell is enhanced by things that are considered to have magical powers (e.g., incense, pepper, bread, knives, money, salt, etc.). Even human behavior is considered a means of directly enhancing word magic.

From the point of view of magic, in our opinion, behavior is an ancient magical tool rather than a word. This is because man has acted even in times when he does not yet have the ability to speak, and he expects salvation from directly repetitive behavior when he is helpless. This leads us to the conclusion that behavioral magic has more ancient and powerful influence than word magic.

Thus, the second important feature of the genre of witchcraft is that the sayings related to this genre are performed only in the context of certain actions[7]

An important feature of magic is that it involves the use of supernatural forces to affect something or a person, and thus to achieve the desired result. Well-known English scientist J. Fraser, who is well acquainted with this aspect of magic, in his work "Golden Branch" emphasizes the following manifestations of magic, the specificity of their influence, showing that there are two types of magic: 1) Homeopathic magic; 2) Communication magic[8].

According to the requirements of homeopathic magic (homeo-Greek is similar, meaning the same), similar things produce similar things.

So, primitive people imagined that by influencing something, one could also influence oneself. For example, it is possible to hurt his soul by wrinkling his shirt. Or another example: a needle can be inserted into a person's heart by inserting a needle into a piece of dough that is supposed to be his heart.

In communication magic, on the other hand, it is believed that one trait that is present in one of the communicating parties can be transmitted to another by interacting. For example, standing in front of a person who has entered the "kinna" is considered to carry the burden of the "kinna" in him to the other.

⁶ Sarimsokov BI Genesis and poetics of genres of Uzbek ceremonial folklore. Dissertation for the degree of Doctor of Philology. Tashkent, 1987. p.189

⁷ Петров В.П. Заговоры Из истории русской советской фольклористики. Л., 1981. С.79

⁸ Фрезер Дж. Золотая ветвь. Выпуск I. Магия и религия. М., 1928. С.37-38.

So, in both types of magic, various spells have been created to increase the power of the effect or to reverse that effect. Because spells have served to either strengthen or absorb magic.

In both cases, the spell is performed through specific actions and objects. This helps to increase the effect of the spells. One thing should be emphasized here. It is also about determining the antiquity of actions or sayings in the history of witchcraft. N. Poznansky pays special attention to this issue and states that behavior is primary and statements are secondary[9].

Of course, behavior is ancient, but sayings also play an important role in the formation of spells as a ritual aimed at a fully consistent task. In the same sense, we fully support the opinion of VP Petrov, who believes that actions and sayings have the same position in folk magic. Hence, one of the important features of spells is that they are performed through specific actions and objects[10]. This feature indicates that the ancient syncretic nature in the performance of spells has been preserved.

Another important feature of the genre of folk magic is that they are often in other languages, that is, in languages unknown to those who read and believe in magic. This increases people's interest and devotion to magic. A prayer recited in an unfamiliar language has a greater effect on the listener, as the uncertainty in the content of the text adds mystery to the spell. This mystery enhances the effect of the spell.

Such a feature of magic is a historical and typological situation not only for the Uzbek material, but also for all international material. According to the well-known Russian activist PG Bogatirev, the spells of the Slavic peoples were also preserved in ancient Jewish and other languages unknown to the Slavs[11]. Therefore, this common feature of witchcraft is the leading genre feature of direct witchcraft. For example, in the following passage, which is recited when a snake bites, there are words and phrases typical of ancient Jewish, Indian, Persian-Tajik, Arabic, and Turkic languages, which, in general, add mystery to the text: "Ataturaka, bujur saraya, bujur bandi, gunda makr, chal-chalaka, mullaka, zivalaka, alakoni bismillahi for the seal, the whole Qur'an for the face. Cursed be Solomon!" The foreign-language words and combinations in the examples given also increased the power of the spell by giving it mystery. Indeed, as P.G. Bogatirev said, it is more powerful than the force of influence of intelligible language elements[12].

In short, the presence of folk spells in other languages not only serves to ensure the mystery of their nature, and thus increase the impact of spells on the human psyche, but also directly demonstrates the uniqueness of spells as a set of independent genres.

Another characteristic feature of folk spells is that they are always performed in an imperative tone. In fact, do not take any spell that is widely used among the Uzbek people, you will always see a sharp command tone in it. For example, in the following passage from the spell recited when a blackbird is bitten, the text of the work ends with a sharp command tone:

Ола ғундол, бало ғундол,

⁹ Познанский Н. Заговоры, опыт исследования происхождения и развития заговорных формул. Пг., 1917, с.142-143.

¹⁰ Петров В.П. Заговоры. Specified source, p79

¹¹ Магическое действия, обряды и верования, Закарпатье //Г.Г.Богатырев. Вопросы теории народного искусства, М., 1971, с.189.

¹² Богатырев П.Г. Specified source, p188-190.

Кал келди, кади келди.

Пайғамбарнинг сўзи билан

Худойимнинг амри билан.

Арбайтиган олим ўзим,

Қўймайтиган золим ўзим.

Куф-суф, чик, куф-суф, чик!

Meaning: Catastrophic disaster

Bald came, pumpkin came

By the word of the prophet

By the command of my God.

I am an enlarged scientist

I am a tyrant who does not give up.

Kuf-suf, chik, kuf-suf, go away!

The sharp command tone in the tone of the spells is directly connected with the inner semantic essence of the genre, the vital function.

This connection is related to the magic-based conflict, that is, the intense mental struggle between the poison that enters a person's body and the hunter who tries to squeeze it out.

It is known that primitive people thought of the poison that was injected into the human body as a result of the bite of a blackbird or other insect or creature as harm.

This harm, on the other hand, was considered to be subject to the command of those who had a certain magical breath. That is why the sorcerers, in the performance of their spells, encourage themselves to leave the human body, subject to the help of themselves or other saints and saints. In fact, the weakening of the effect of the poison on the human body or its complete abandonment is due to the behavior of the hunter, the impact on the psyche of the victim through the state of mind, the triggering of the anti-poison state in his body. We will discuss this in more detail below. For us, the most important thing is that the dominance of the command style in the tone of spells is a common feature of these genres, which is to note that the semantics of spells is related to the conflict underlying them.

The peculiarity of spells as an independent genre of folklore is also reflected in the composition of their images. These images, on the other hand, have a different appearance and quality, depending on who or what the spell is aimed at. For example, spells recited when a pot is bitten by a snake, a blackbird, a scorpion, or a bee

contain only two image-makers and a poison that is inserted into the human body by the pot and imagined as something directly with that pot.

That is why the spells of this kind consist entirely of a fierce verbal struggle between these two images in the text. Of course, both images participate in the spells in a very abstract image, not in a real, concrete image.

Spells against beasts such as wolves or against negative social forces such as thieves and robbers include the image of a wolf and a thief, as well as the image of a duohon.

Spells directed against ailments such as eye pain, toothache, abdominal pain, and headaches express the struggle between the images of pain and suffering that caused the illness.

So, depending on what or against whom the spell is directed or what or who it is aimed at, the composition of the characters involved in them, and their functions also change, which is a characteristic feature of folk spells.

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