

TABOO IN UZBEK FOLKLORE

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ABSTRACT

Taboos have a specific socio-ethical nature. Because they are based on life experiences, it is noteworthy that people are tested through life experiences. They are performed by people to protect themselves from external bad influences, to be careful. Special symbolic actions are performed or objects that are considered magical are used in the execution of the prescribed prohibitions. The article deals with taboos and magical objects in Uzbek folklore.

Keywords. *Uzbek folklore, folklore, taboo, magical objects.*

The taboo phenomenon is common to all peoples of the world and means "forbidden, prohibited." [1; 9; 10] In the plots typical system of magical fairy tales, fictions based on the taboos concepts have a special place. Taboos are the primitive man's mythological ideas result about the mysterious world, his animistic views, and his belief in magic. The taboos put forward clearly defined prohibitions that have been tried in marriage by ancestors (grandparents, parents, siblings). Taboo is a mysterious condition in itself, and it is thought that forgetting or not following it, ignoring this condition, and breaking it impatiently can lead to disaster and witchcraft.

The ancients tried to be careful in many areas. The belief in taboos formed among primitive people is still preserved. Taboo has served as a means of destroying evil spirits.

Taboos form a whole chain system. They are divided into the following types according to the content of the topic:

- a) prohibitions on wedding ceremonies;
- b) prohibitions on relations between mothers and children and ceremonies dedicated to them;
- c) taboos on days and times;
- d) prohibitions on household and various items;
- e) prohibitions on various areas of human life and so on.

According to scientists such as J. Fraser [2], D.K. Zelenin [3] and Z. Freud [4], the process of formation of taboos is not determined by a certain period, and therefore their lifestyle is not limited. Taboos have been formed under the influence of various beliefs of mankind since the time of their ancient ancestors - primitive people, which arose due to the elements of their nature.

Our primitive ancestors understood the taboo as a religious prohibition imposed on an action, thing, or word, and believed that anyone who violated it would be severely punished.

There is a separate chapter in the "Golden Branch" by the English scholar J. Fraser, entitled Forbidden Actions. [2]. It discusses people and their body parts, the nature of the prohibitions that apply to certain things,

and the history of their origins. The scholar also spoke about the forbidden words. This play outlines four types of taboos practiced in primitive society.

1. Prohibitions that govern the movement of a member of primitive society. Accordingly, the ancients followed certain taboos in dealing with other tribes, in contacting them, in consuming food and drink, in moving away from their place of residence, and in their behavior.

It is noteworthy that the artistic motives that express the content of such taboos are preserved in the plot of fairy tales created in a magical-fantastic type. In some fairy tales, the protagonist enters the forty-first room, where he is forbidden to enter. From that moment on, the protagonist falls under the spell and various changes take place in his life. Hence, not following the taboo set in fairy tales, the motive for breaking it opens a wide way for the interpretation of the motive of the protagonist's incantation to witchcraft. The result is a synthesis of motifs, creating a complex multi-layered plot of the fairy tale.

2. Taboos that directly affect people. According to him, certain taboos were followed in dealing with the head of the tribe and the ruler, a mourner who had lost a loved one, a pregnant woman, warriors, murderers, hunters, fishermen.

3. Item-related taboos. They were mainly used for sharp-edged combat weapons, rings, mirrors made of iron. Among the taboos that have emerged in relation to objects, taboos that have arisen in relation to sharp objects have a special place. The taboo on iron arose at a time when the widespread use of ironware was not so traditional, when people looked at it with suspicion and distrust. Basically, wooden items were used and iron items were almost never used. People were afraid to use them.

4. Word-related taboos. According to him, it is forbidden to say the name of a person, the names of parents, the deceased, the rulers.

Due to the existence of hair-related taboos, a hair removal ritual event (hair removal ceremony) has been formed among people. This ceremony is still held on the occasion of the first haircut of a young child. An old woman or an old man is cut with scissors on the baby's hair.

When the girls wash their hair for the first time, our grandmothers sing special songs-applause as follows:

On the moon – swing fathom,

On the day – bush of hair.

For you – groom,

For me – pilav. [6]

In ancient Fiji, a special cannibalism ceremony was held before the king's hair was cut. The king was given human flesh, and then his hair was removed.

The taboo related to hair removal has now been the basis for the formation of religious relationships with hairdressers. Hairdressers rely on a certain protective spiritual mentor. Hairdressers have their own spiritual mentor.

Many taboos related to hair removal have been followed in our nation. In particular, the well-known ethnographer G.P. Snegarev noted, "In Khorezm, there were many myths related to hair and nails. [7] For example, it was not possible to burn hair and nails in a fire because they feared that their owner would have an accident or suffer from a headache. Barbers often took the hair to a graveyard, not to the place where it was encountered, and buried it. The ancient roots of such hair-related taboos go back to the "Avesto" .

So the taboos of the people form a certain system. It appears that taboos have been widely practiced as a law of social life in the past. The elder and the younger obeyed him. This situation, of course, is reflected in the works of folklore, created long ago. Therefore, in fairy tales, non-observance of taboos leads to bad, negative consequences, catastrophe and tragedy are interpreted in a separate artistic way.

Primitive people understood that as a result of not following the taboos, one could experience self-harming magic, but there are also magical means that can save, protect, protect, support, and counteract the effects of harmful magic.

Traces of these notions are artistically interpreted in magical tales as an example of the hero's struggle against evil mythological images through various protective magical objects. Let's say fairytale heroes usually use a magic comb, a magic mirror, etc., to chase after them and leave behind the evil forces (lick old woman or giant) or to block their way and limit their possibilities.

In magical tales, each mysterious (strange) item has its own poetic place and function. Among them are those used in ceremonies and those not. In any case, it is observed that they are interpreted in mysterious tales as strange (possessing magic) objects. **E-ISSN NO:2349-0721**

It is no coincidence that the Uzbek folk tales contain "strange things" related to magic. At the heart of most of them lies taboo. In particular, the taboo applied to hair in ancient times led to the view of the comb as a magical tool, while the ban on hiding the face and not showing it to anyone was the basis for the creation of the image of the magic mirror. It is also forbidden to keep the names of people and rulers secret, not to name the characters in fairy tales by their own names, often using the common name of king, prince, hero, courageous, shepherd, farmer, merchant or any character or nickname (e.g. .: bald, beardless).

Thus, the belief in the existence of evil and good spirits by primitive people led to taboos. The ancients believed that it was possible to fight evil spirits with the help of good spirits and defeat them. Accordingly, two different types of magic are interpreted in fairy tales. These are destructive and protective magic. Examples of harmful spells include the enchanted lake, the dead water, the apple of death in fairy tales, the magic comb, the mirror, the ring, the water of life, the hammer, the open tablecloth, the hot pot, the flying carpet, and so on is one of the magical means of protection.

In the later stages of the development of artistic thinking, the image of an open table, a hot pot of protective "strange things" appeared in connection with the people's desire for a prosperous life.

We think that the historical basis, main types and artistic functions of epic motifs related to “strange things” in Uzbek folk tales should be specially studied.

Magical tales have also served a social function in the past, teaching people to comply with certain domestic prohibitions, and to emphasize that if it is not observed, a person can face various disasters, witchcraft. Even most magical tales seem to have been created to substantiate a particular taboo, to interpret it artistically.

One of the leading motives of magical tales is the motive of the epic hero's catastrophe, or more precisely, his encounter with some kind of witchcraft, based on forgetting, violating, and not following the prescribed prohibition uttered by adults. For example, in the story "Oltin beshik (Golden Cradle)" [8], the story of a sister who disobeys her sister, drinks water from a forbidden pond and turns into a deer is told as follows: “When the girl run and wanted to drink water, – Don't drink, you'll be a deer! she shouted. Then they set off again. Her sister said, "I have a shoe left in that place." Sister: - Go, bring it immediately, but don't drink that water! She ordered. Her sister disobeyed her sister, drank from the pool, and became a deer”. Her sister got into the picture of a deer as she drank the water without her sister's permission (representative of the older generation). Because in the imagination of the ancient man, water was considered to have magical powers, and therefore it is forbidden to drink any water. Our ancestors thought that if a person drank water from this or that animal, the properties of the animal would also pass through that water. Such ancient notions are expressed through taboos in this tale.

In the story "Kilich Botir (Sword Hero)", the hero's lover surrenders to the maston old woman and tells the secret that the soul of the Kilich Botir is kept in the sword, and as a result of violation of the condition of not revealing this secret, the hero suffers.

In the story "Zumrad and Kimmat (Emerald and Precious)" it is said that Kimmat violated the condition set by the old witch, that is, when he opened the box not on the way home, but on the way, he fell under the spell with his mother and became a dog.

In some fairy tales and epics, there are also images of heroes entering a forbidden garden, walking on a forbidden path, entering a forbidden room, and so on.

Thus, the ancient notion that if taboos (prohibition) were not observed, if they were violated, certain negative consequences would result in the formation of specific epic motifs in fairy tales. In this way, in fairy tales, the idea of being patient, hardy, persistent, able to find the strength to overcome the difficulties encountered with patience is taught.

Motives related to taboos are very common in oral epic genres. In particular, in the system of plots typical of magical fairy tales, fictions based on the concepts of taboos (prohibitions) play a leading role.

Sometimes in fairy tales one can observe the taboo expression associated with the knife. In this case, the secret of the magic knife is not to tell anyone in any case. However, the protagonist of the fairy tale forgets this condition and causes a lot of anxiety in his head as a result of breaking the taboo. Then, with 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 frustrations and misfortunes that result from the violation of the taboo applied to the knife are expressed in an artistic way in the fairy tale.

In such tales, first of all, the detail of the knife legacy and the magic word spoken to it draws special attention. Indeed, those who engage in the butchery or spellcaster profession in life have a tradition of bequeathing a professional knife to one of their children (usually an adult or a minor). In doing so, the child does the father's job and uses a knife, of course, applauding the father's spirit, the butcher's spiritual mentor, or the spellcaster's spiritual mentor. They say that when they do, they believe the saints will make progress in their work.

In the tale of "Two and a half Gulpari", the boy asks Battol, the king of giants, for a wooden horse. Saying "Alhamdi" when he turned his right ear, "valazzoline" when he turns his left ear, after reaching the destination he will have to break it down and put it in his pocket. If they do not, they will take the horse away. The boy forgets this advice and is separated from the magic horse.

The fairy tale "Div skin" contains a motif related to the taboo: "Div would have a skin. He would wear it in the morning and become a giant, and if he took off his coat at night he would be a man again. The girl found it out. When he returned, he told his daughters-in-law the secret. They said, "Burn it." The girl burned his skin. The husband got up in the morning, looked for his coat, and asked his wife. His wife said she burned it. When the husband heard this, he said a good-bye to his wife and flew away like a dove. After that, the girl asked her father to make her a fur hat, boots, and a stick, she set out in search of her husband".

Apparently, this is also a direct epic condition in the interpretation of the events in the fairy tale - the violation of the taboo led to an increase in drama.

So, the substantiation of a certain taboo among fairy tales, the magical fairy tales created to interpret it artistically, attracts special attention with its unique interesting plot.

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