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## Research Article

# SOME REMARKS ON THE STRUCTURE OF UZBEK FOLK MAGICAL TALES

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## ABSTRACT

Uzbek folklore has priceless heritage masterpieces, which include examples of folk art. These samples were recorded, collected and published from various corners of our country during folklore expeditions organized by Uzbek folklorists since the end of the 19th century. This made it possible to carry out fundamental research on the study of historical roots of specific genre features, literature, versions, plots and leading motives of folklore works. Work in this regard continues consistently today. Despite the fact that certain achievements have been made in Uzbek folklore studies, the current spiritual and educational need requires folklorists to pay special and comprehensive attention to the research of Uzbek folk tales.

## KEYWORDS

Fairy tale, ritual, plot, religious views, "strange thing", hero.

## INTRODUCTION

The historical roots of the leading motifs, epic images and artistic details that make up the plot of the magic tales of the Uzbek people go back to the mythological imaginations, beliefs and

ancient rituals of our ancestors. That is why the process of gradual development of many epic images and motifs includes the stages of "myth, ritual, folklore".

The study of the characteristics, classification, historical roots and poetic functions of "strange things" in magical fairy tales provides important conclusions that serve as a basis for determining the artistic and aesthetic properties of the fairy tale genre. Because "strange things" have acquired important structural importance in the artistic construction of magical fairy tales, it has become a tradition to group epic plots with such "magical things" as a separate type when creating an index of fairy-tale plots. "In the Aarne-Thompson index, "strange things" are defined as a separate category, in which plot motifs are found in fairy tales and their specific artistic functions are defined. The section "Strange things" of the comparative index of plots of East Slavic fairy tales also contains plots numbered 560-649 according to the catalog compiled by Aarne-Andreev.

The genesis of the "strange things" found in the magical tales of the Uzbek people is directly related to ancient mythological imaginations, primitive religious beliefs (fetishism, totems, animism), the process of "imaging" certain objects in taboos and rituals. There are many types of "strange things" in magical tales, which are distinguished by their function in the epic text and their poetic interpretation. Each of the "strange things" has its own mythopoetic nature, epic interpretation and artistic-aesthetic function.

In the depiction of "strange things" in magical tales, there are specific epic laws of using imaginary fiction and artistic-aesthetic factors underlying it.

One of the most important characteristics of Uzbek folk magic tales is the participation of "strange things" in the plot of this type of fairy tale "strange things" directly related to magic are one of the poetic tools that shape the construction of the plot of magic-fantasy tales and constitute the main component of the art of the fairy tale genre. The well-known fairy tale expert K.Imomov notes that magical fairy tales are distinguished from other types of fairy tales by their unique poetic construction, "magical things - sword, ring, flint, mirror, comb, karaok, juvoldiz, nina, etc. are used in fighting against terrible forces, mallet and gourd, wooden horse, knife, hummingbirds play a crucial role in overcoming oppression and violence, and horse, dog, deer, cat, mouse, various plants, medicines, ants play a decisive role in performing difficult tasks" he writes.

The epic hero accomplishes tasks and conditions that are difficult to fulfill with the help of "strange things", therefore one of the main goals of the epic journey of the hero of a fairy tale to a "foreign land" is to acquire such unusual things. Therefore, in Uzbek folk tales, the magical power contained in magical items such as "charm ring, sword, mirrored globe, hot khumcha, ur tokmok, open table, flint, mysterious stick, apple" acts as an auxiliary force around the hero, most importantly, it is a story typical of fairy tales. and image-creating means of artistic influence".

A series of epic motifs associated with strange-magical things creates the plot of the fairy tale and sets in motion the epic reality of the adventures of the characters, while giving mystery to the details, it is the basis for the development and



interconnection of the events of the plot. It also plays an important role in revealing the character of the heroes of the fairy tale, in particular, in highlighting the epic image of the leading character who is at the center of events.

In describing "strange things" in magical tales, each of the Uzbek storytellers used a unique epic style, using various poetic tools. What is depicted as a "strange thing" in one tale may serve as a symbolic detail in another. Therefore, in the fairy tale "Dev Postin", the girl who came in search of her husband, the giant, marks her ring and puts it in the water of the wash basin to let her know that she has arrived. The ring flows with water and falls into the giant's hand. Through the ring, the giant knows that his wife has come looking for him.

In this image, the ring is not a "strange thing", but a symbolic detail that expresses the motif of the message. So, in fairy tales, some items that are present in everyday life can serve as both a strange thing and a symbolic detail. But they differ significantly in terms of their typological commonality. In particular, Sh. Shomusarov distinguishes between them: a) strange things meet only in the plot of magic-adventure type tales, have magical power, help the hero to achieve a certain goal, are donated, presented or found to the hero by patron powers; b) shows that the symbolic details are ordinary things, do not have special magical power, their entry into the artistic fabric of the fairy tale is determined by the fact that they are not motivated in connection with patron powers.

In folklore studies, certain experiments have been carried out on the classification of "strange things" in fairy tales. In particular, in the opinion of the famous scientist V. Ya. Propp, it is appropriate to classify "strange things" in magical tales not according to their function, but according to the sources of their occurrence.

In our opinion, taking into account that "strange things" perform an important compositional task in the artistic construction of a magical fairy tale, it is appropriate to group them according to their function as follows:

1. Multifunctional or multitasking "strange things". An example of this is a magic ring, a mysterious mirror.
2. Monofunctional or single-task "strange things". An example of this is a hammer, a flying carpet, and a hot khumcha.

Many "strange things" appear in fairy tales with mutual functions. For example, a hero can find information about the necessary reality through a magic book with a magic mirror, and a magic ring. All three of these things can acquire an artistic function as a means of communication. They also pave the way for new adventures of the hero.

One of the multifunctional "strange things" in Uzbek folk magic tales is a magic ring.

In the fairy tale, it is described that when the magic ring falls into the hands of good, open-minded, pure-minded, hard-working, brave and generous people, it is used for goodness and creativity, and when it is used for evil in the hands





of selfish, stubborn, evil, bitter, greedy, miserly people. Therefore, the well-intentioned hero of the fairy tale tries to protect his ring like the apple of his eye, not to reveal the magic associated with it to anyone.

In the plot of epic works, the ring plays an important role in the development of events, in connecting the expressed idea to each other. In the depiction of events, it is observed that the ring is interpreted in one task or in several artistic tasks at once. The artistic functions of the ring in Uzbek folk magic tales can be grouped as follows:

- 1) a means of giving happiness to an epic hero;
- 2) twisting, that is, a means of transforming the hero of a fairy tale from one appearance to another;
- 3) a means of conveying from one place to another, that is, bringing the distance closer;
- 4) a magical item that informs, warns of distant realities or has the power to reflect reality;
- 5) a generous material provider;
- 6) a companion and miraculous helper for those who go on a journey in search of happiness;
- 7) creator, builder and creator;
- 8) talisman or talisman-releasing tool;
- 9) deadly magic weapon.

In the Uzbek folk tale "Oypari" some of these artistic functions of the "magic ring" are interpreted. Therefore, the "magic ring" has an

important place in the development of events in the fairy tale.

One of the single-purpose "strange things" in Uzbek folk magic tales is ur tokmok. In fact, the reason for the appearance of the ur doll in the plot of fairy tales was the tightening of antagonistic relations between people, the increase of injustice, dualistic-mythological imaginations. Because in fairy tales injustice and injustice are eliminated through the hammer, and justice and truth are established. A complete example of this is the plot of the fairy tale "Ur Tokmok". In the fairy tale, the old man rescues the stork from the trap, and for this, the stork presents the old man with various "strange things", but the old man loses these things due to his naivety on the way, and then the old man recovers the stolen things from the children with the help of "knock" and "knock" is hypocrite. The stories of brutally punishing children are told.

In some fairy tales, a magic ax is brought along with the mace. For example, in the tale "Three Sons" it is told that the old man bequeathed to his children one big ox, one magic hat, one magic table and one magic ax. The secret of the cap was that whoever wore it could not be seen by anyone. Looking at the table and saying: "Open the table" - all kinds of food and delicacies in the world would be ready in front of a person in an instant. And if the ax was called "Cut, ax", it could immediately repulse the attack of thousands of enemies.

Sometimes in fairy tales it is called "ur stick", "sur stick", "ur club", "sur club" instead of "ur

hammer". For example, in the fairy tale "Gul Uzuk", the boy (hero) saw two shepherds fighting with sticks while walking on the road. Then the boy said: "Why are you beating with sticks?" he asked. They said: "These sticks have many properties, this stick in my hand is a stick, and the stick in his hand is a stick. If "hit the stick!" says he beats a person to death if "sur tayok!" "He will revive a dead person," he said. The boy bargained, gave a thousand coins for each of the sticks, and clipped them to the saddle of his horse.

So, "strange things" are the main component of the art of magical-fantasy tales, they give mystery to the details of the events in their plot. At the same time, it gives impetus to the development and interconnection of plot events in them. It plays an important role in revealing and determining the character of the heroes of the fairy tale, in particular, in highlighting the epic image of the main positive hero.

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