

The Prohibition in Uzbek Folk-Tales and its Role in Forming the Travel Motif

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Abstract: In folklore studies, it is a proven scientific fact that the subject of epic works is formed by the interaction of motives. In the study of each motif, other motifs related to it will undoubtedly be mentioned. In particular, the study of the essence of the travel motive begins with the issues of connection with the factors that create it. This article talks about the role of prohibition in the fairy tale and its importance in organizing the hero's journey.

Key words: journey, prohibition, epic subject, epic work, motive

Introduction

Folk art is considered an artistic expression of the spiritual and intellectual world of mankind. Studying folklore is a journey into this wonderland. As the flight of society and consciousness is reflected in the face of fiction, people's life, thoughts, dreams, hopes, and even the smallest particles of their life experiences are shown in folklore works.

When it comes to the people's worldview, we can see that the curiosity characteristic of mankind, the prohibitions imposed during his life, and whether he followed them or, on the contrary, did not follow them, accompanied him throughout his life. The transformation of vital reality into the subject of an epic work leads to its transformation into an important compositional tool, an element that ensures the development of the story.

The main part

"The formation of the subject of fairy tales, which is considered the most popular genre of folk prose, begins with the combination of motifs in a specific system" [Imomov K. 1: 110]. In other words, not only Uzbek, but in general folk tales of the world have a certain number of motifs and a few subject types, and all fairy tales appear as a result of combinatorial renewal of these motifs to one degree or another within a subject type. In this subject structure, one motif often takes the leading place. And the rest are united around this basic motif [J. Eshanqul 6:131].

Similarly, in the process of studying the role of the travel motif in the fairy tale, its artistic and aesthetic function, other motifs related to it also attracted our attention. Prohibition, its nature, types have been focused on in many scientific literatures, special studies have been created [Frezer Dj. Dj. 5:188-195; Propp V. Ya. 3:27; Propp V. Ya. 4:37-43]. In the studies of Uzbek folklore studies, various opinions were expressed on this issue within the scope of the topic. It is unnecessary to repeat these points. The only thing we pay attention to is that in the epic plot, the primary and secondary journeys of the hero are related to the ban, which provides the dynamics of events, and the non-observance of the ban serves as a "opener" for further adventures.

The study of prohibitions in fairy tales can be a special research topic, says V.Y. Propp. In particular, it is necessary to study not only prohibitions, but also their violation [Propp V. Ya. 4:40]. In recent years, this reasoning has been proven in the work carried out in Uzbek folklore studies. Sh., who studied the ban in connection with the test motive. Nazarova believes that the violation of the ban "has a second motive - punishment. Motives of prohibition and punishment are connected in the manner of cause and effect" [Nazarova Sh. 2: 43] comments. In fact, the violation of the prohibition creates a punishment, and the punishment creates a new condition, and the new condition creates the next adventure. Sometimes the ban may not be followed by a motive of punishment, instead, the hero's mental suffering and regret for his actions cause him to travel in search of the lost thing or someone. In the fairy tale "Vospirokhun", the princess instructs Yori not to see her picture by the water, and in the fairy tale "Kiron Khan", the heroic

prince is instructed not to open the box containing the princess on the road. In both cases, non-observance of the prohibition leads to the theft of the yor by others, which in turn leads to the search for it.

Another of the prohibitions imposed by Yor(sweetheart) is the condition not to touch her animal clothing, and usually a hero who wants his beloved to remain with him as a human for life burns her clothing made of the skin of a fox, snake, or some other animal. Because this two-faced character appeared as an animal during the day and as a human at night. Failure to follow the prohibition of "not touching clothes" will lead to the loss of that dear person for life. In the fairy tale "Jovur Chol", a fox catches an old woodcutter and marries a princess. In order to keep him as a boy, the princess burns the fox's clothes. When the young man is leaving the house, he says, "You will find me when an iron rod is like paper and an iron rod is like a needle." The description of the girl's journey is not given, but her hardships are explained by the fact that she finds her after "many years" when "the iron rod is like paper and the iron rod is like a needle." In the fairy tale "The Fairy with the Little Boy", the fairy takes the form of a cat during the day and a fairy at night. Her husband's father notices this and burns the cat's skin. The fairy said to her husband: "Now you will make a staff from 40 tons of iron, and you will make a lamp from 40 tons of iron. You'll look for me until you're tired, and you'll be hungry. Now you don't want me, I don't want you" and flies away. Although there is a slight difference in the epic formula, they are very close in meaning. In order for an iron rod to become as thin as paper, to have loopholes like a bolt, for an iron rod to become smaller like a needle or a stone, the hero has to go through a very long journey full of hardships.

The ban is also important because it shows the characteristics of the hero. It is known to all of us that in human nature, there is always a high feeling of hatred towards things that are meant. Synthesizing this feeling into an epic subject gives the leading character an additional quality, a positive tone, in addition to simple curiosity: it exaggerates the signs of bravery, fearlessness, and courage. On the other hand, it ensures the development of the subject. It is from the violation of the ban that the hero's adventure begins, and the events take on an interesting tone.

Among the prohibitions that create the primary journey are scenes where the hero cannot enter a treasure or a secret door, where the hero falls in love with a picture of a beautiful princess and therefore sets out on a journey in search of her. J.Fraser in his work "Zolotaya vetv" also expressed an opinion about the prohibitions and taboos that must be followed among the strictly codified procedures established for kings, high priests and their descendants (princes and queens). was[Fraser Dj.Dj. 5:188-195]. One of the traditional forms of such prohibitions found in fairy tales is not to enter a secret room in a palace, not to open a small door or chest in a treasury. In the fairy tale "Kiron Batir", the princess steals the key and enters the forbidden room, as a result of which fairies in the form of horses steal her away. Kiran Batyr goes looking for him. It can be seen from the examples that the violation of the ban serves as a reason for the hero's journey, and from this point of the plot, the development of events begins to take a sharp turn.

By secondary trips, we mean trips within a trip. The hero sets out with a goal, but his activities continue cumulatively. Each movement represents a new challenge. Bans bind these peoples semantically. The patron character warns of the prohibition, but the hero's failure to follow it is a new condition and causes him to embark on a journey to fulfill it. In the fairy tale "Aqli kiz-clever girl", the girl who went in search of medicine for her blind father enters the treasury of the king of Rome with the help of a dragon (patron). Dragon (Ajdar) takes both drugs, despite the warning: "when you enter the pharmacy, if you take the medicine in the paper, do not touch the one in the bottle, if you take the medicine in the bottle, do not touch the one in the paper." Breaking the ban prepares him for a new journey for a new mission. When he went to steal the queen of Anadir for the king of Romania, the dragon gave him another instruction: "now you go to her and touch her, don't touch her headscarf, if you touch her headscarf, don't touch her." But the hero "looks, a scarf is more beautiful than a girl, and a girl is more beautiful than a scarf. He raised both of them. It is a spell. He immediately fell into a trap" ["Sword Sink". 2010:15]. The third time - the girl who lives in Kohi Qaf brings the horse, the girl does what the dragon says and gets the horse, the princess, and the medicine. Prohibitions in the fairy tale "Bulbuligoyo" a) not to reveal the nightingale's face; b) not revealing the queen's skin; d) it consists in not taking the horse's saddle. There are also such prohibitions in the tale "The Lame Wolf".

Conclusion

In general, the semantics of prohibition is complex, has several types of meaning, and the analysis of each of them in relation to the epic text can provide material for separate studies. For example, the ban on words, that is, the hero is forbidden to tell any secret or story he heard. Otherwise, he will turn into a stone ("Nadir" in the fairy tale "Korasochpari"), and the fairy will lose her wings and will not be able to fly ("Mislabu fairy" in the fairy tale "Mislabu"), etc.

The role of the prohibition in the creation of the travel motif is one of its important aspects, and it is one of the main tools for testing the hero, showing the hardships on the way to the goal, and most importantly, expressing the stage of formation as a perfect person.

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