



TRACES OF MYTHOLOGICAL IMAGERY IN RIDDLES

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ABSTRACT

Although the realities of life of our ancestors were the primary basis for the emergence of riddles in the historical-folklore process, mythological views, ancient rituals, word magic and beliefs related to the taboo tradition played an important role in its formation. The article describes the mythological concepts that form the basis of the formation of Uzbek folk riddles on the example of an analysis of an Uzbek riddle.

KEYWORDS

Uzbek folklore, riddles, mythology, sumalak, genesis, totemism, cult.

INTRODUCTION

Ancient mythological notions played an important role in the emergence and evolution of the riddle genre. Because of the important role of mythological concepts in the genre's genesis of riddles, the scientific study of this genre reveals the genetic roots, sources and stages of development of Uzbek folklore genres as artistic value. Consistent collection, archiving of

puzzles in different regions, publication of the best examples of works of this genre [1; 2; 3; 4] and scientific research [5; 6; 7; 8; 9; 10; 11] Although some work has been done on the subject, the historical genetic basis and stages of poetic evolution of the riddle have not yet been determined. Therefore, the sources of the formation of Uzbek folk riddles, its historical and vital roots, ancient mythological notions, archaic beliefs,



including word magic, taboo lexicon and the role of "secret speech" in the genesis of the riddle genre showing the stages of historical development is one of the current problems of folklore.

Although the object of the riddles that have been passed down by word of mouth for many years has not changed, some of the folklore works of this genre have become multi-layered, that is, with different interpretations, throughout the history of folk art thinking. There are also puzzles, as the tabooistic terms in their compositional structure, the concepts associated with mythological imagery, as well as the interpretation of certain customs and rituals, make it very difficult to clarify the genesis of such puzzles, which are different in origin. Such puzzles are formed in the form of individual puzzles, and it becomes a bit more difficult to determine their historical basis, as they later become a whole text. Below we describe some of our scientific observations on the history of the origin of one of these puzzles. Among the Uzbek people:

Тоғда талаймонни кўрдим,

Сувда сулаймонни кўрдим,

Юмалаб ётган тошни кўрдим,

Тузсиз пишган ошни кўрдим (1; 175-б.), – The riddle is common. Someone well known that, in most cases, both the object of the puzzle whose semantic structure are combined and the scale of the image being compared are multi-subject. We see the same situation in the puzzle above. The answer to this riddle comprises four objects: wolf, fish, turtle, sumalak.

The historical basis of this riddle goes back into the ancient mythological ideas of the Uzbek people. In particular, the verse of the riddle "I saw the spoils on the mountain" is based on optimistic views, which are an integral part of archaic mythology. In this verse of the riddle, the answer "wolf" is hidden, and the reason this creature became a puzzle object is that our ancestors recognized it as a totem ancestor. Because

"the wolf is the creature of the Turkic peoples worshiped as a totem ancestor, we considered him the ancestral head of the Ashina clan. The mythological views of the wolf are more preserved in Uzbek folklore, as the Uyghurs, who are the direct descendants of the Ashina tribe, are now part of the Uzbek people." [12] Consequently, the lexeme "talaymon" used in the text of the riddle is historically associated with both word taboos and totemistic beliefs. According to Mahmud Kashgari, the word "tolarsaq" was used in the ancient Turkic language to mean "animal footprint". In our opinion, the etymological basis of the word "talaymon" also goes back to the root "tal", which means "animal trail" in the ancient Turkic language.

According to Z. Husainova, the first researcher of Uzbek folk riddles, the first line of the riddle is "about the wolf, and the word talaymon is used to express its character: the word talaymon comes from the verb talamak: tala + y + mon" [14]. In our view, the word 'talaymon' used here is not a lexeme related to the verb 'talamoq', but a lexical unit interpreted on the basis of assumptions related to totemism. Because in the imagination of the ancient man, the footprints of a person or an animal were considered equal to him according to the rule of magic. In ancient times, the wolf was considered a symbol of goodness and happiness, so seeing his footsteps was considered an expression of kindness. It is no coincidence that the phrase "wolf, fox" is still used among the people today to indicate whether something is right or not. If we consider the word "plunder" as a lexeme derived from the verb "plunder", then it will be difficult to interpret the following riddle, the answer of which is sparrow, fish, snake, cat, sumalak, walnut:

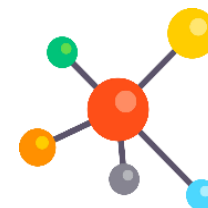
Боғда талаймонни кўрдим,

Сувда сулаймонни кўрдим,

Йўлда хўжа кални кўрдим,

Қишлоқда гадойни кўрдим,

Тузсиз пишган ошни кўрдим,



Қайнаб битган тошни кўрдим (1;176-б.).

Apparently, the word "talaymon" in this riddle refers to an object whose meaning in the puzzle is hidden - kaklik. If we say that this word was used to express the characteristic feature of the object of the riddle, then the concept of "plunder" does not correspond to the puzzle. Conversely, if we connect the etymological basis of the word "talaymon" to a concept related to the magic of "iz" ("kaklik izi"), the meaning of the riddle is realized. The connection of the lexeme "talaymon" in this puzzle with we can prove the taboo terms denoting the animal meaning by the example of the 17th puzzle given in the 13th century written monument "Codex Cumanicus". We express the riddle as "I fight on the mountain, I have five with a stick" [15] The lexeme "talashmon" used in this text is a historical and etymological cognate of the word "talaymon" used in the Uzbek folk riddle.

The answer to the riddle "I saw Solomon in the water", which forms the artistic structure of the riddle, is "fish". The word "Solomon" here does not refer to the person of the prophet Solomon, the son of David, and his image depicted in folklore. Because the word "si: la" [16] in the Khorezm dialect of the Uzbek language, which means "a kind of small fish up to half a kilogram", helps to clarify the meaning of this lexeme. The word "sulaymon" used in the text of the riddle is formed as "sila // sula" + "-mon" → "sulaymon", which literally means "fish". The puzzle object and its answer also require the same meaning.

The third line of the riddle, the "I saw a rolling stone" component, is about a tortoise. Indeed, the tortoise's bottom and top are as hard as a rock, and from a distance, this motionless creature can be thought of as a "stone lying on the ground." It is no coincidence that the tortoise is cited as a poetic symbol in this discovery, and is based on ancient notions about animals. The fact that Uzbeks pay special attention to the details of the tortoise in the rituals of rain and its cessation also shows that this creature was associated in ancient times with the cult of fertility and water. In some places, when the year was dry, it was customary to

hang a tortoise with a tree branch or a hammered blade pointing upwards. Scientists note that the ancients believed that the rain-calling ritual was directly related to the cult of the tortoise, [18] and performed various rituals to ask for help from its magical power by torturing the tortoise, which was thought to cause drought. According to folklorist B. Sarimsakov, the historical basis of the Uzbek tradition of using the "tortoise" detail in rain-calling ceremonies is connected with the fact that in the Avesta the tortoise was considered a symbol of drought. [20]

In the last line of the riddle, sumalak is described as "unsalted soup". It is known that sumalak is an ancient holiday of the Turkic peoples - a traditional dish of the New Year, and its preparation is based on specific traditions. According to the Uzbek tradition, sumalak is considered to be "Bibi Fatima's oyster", so before cooking sumalak, "is" is removed from the oven and incense is burned. It is said that if this is done, Bibi Fatima will be the head of the sumalak cooks. In the morning, when the eyes of the women chasing the sumalak were opened, Bibi Fatima hit the sumalak with five paws, and so she blushed. [21] According to another legend, Bibi Fatima would add salt to the pot while the grandmother cooking sumalak caught her eye. That is why sumalak is not salted. [22]

Folklorist Z.Husainova, discovered that this riddle about sumalak exists in other nations, because the answer to the riddle "cooked soup without salt" in Azerbaijan is not "sumalak" but "halva", and the answer to this riddle in Uzbek may be "halva". Because we made mainly halva from flour (wheat) and we added no salt to it. "[23]

Indeed, the object to be found in the riddle is described as 'soup', a word that is mainly applied to food. That halva is a dessert, as well as other variants of the riddle about sumalak, refers to another detail related to the cooking of this spring dish:

Қайнаб турган ошни кўрдим,

Думалаб турган тошни кўрдим (1; 175-б.).



The answer to the last verse of this riddle is a stone thrown into a pot so that it does not get under the sumac. We know that one peculiarity of the Uzbek people is to put seven stones in a pot while digging sumalak. Here, the two verses of the riddle form a semantic whole that represents the peculiarities of sumalak.

In short, in the riddles, one of the most ancient genres of folk oral art, various mythological views and mythical notions of the people are described as puzzles. Mythology and popular beliefs associated with various cults played an important role in the emergence of the riddle genre.

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