

**ARTISTIC INTERPRETATION OF VIEWS ON THE DEER CULT IN UZBEKISTAN
FOLK EPISTLES AND FAIRY TALES**

Urayeva Darmon Saidakhmedovna,
Professor of Bukhara State University, Uzbekistan
darmon.uraeva@mail.ru

Abstract: The article examines mythological ideas about the cult of deer in Uzbek folk epics and fairy tales, as well as artistic and ethno-folklore interpretation of folk beliefs. Accordingly, in dastans and fairy tales, special attention is paid to the poetic interpretation of the image of the deer and traditional motifs associated with it.

Key words: epic, fairy tale, deer, image, motif, artistic interpretation, cult, Ergash son of Jumanbulbul.

Introduction

Belief in the cult of the ohu (deer) occupies a special place in Uzbek mythology. On this basis, in our fairy tales and epics, the image of the deer reflects the totemistic views of our people, as well as mythological concepts related to the cult of the deer, which have been formed since ancient times. The deer is one of the most common traditional images in epic creation. There are many epic motifs associated with it. The most common among them is the motif of a mother deer nursing and caring for her babies in a den abandoned in the desert due to the indifference of her contemporaries, which is understood to have been formed directly on the basis of faith in the cult of the deer.

Discussion and result

In general, Uzbek folk tales and epics contain such motifs as the epic hero being suckled by a deer or the pregnant deer seeking salvation from a man who is about to shoot her, and then the man having a long-awaited child, which have their roots in ancient totemistic myths. For example, in the epic poem "Sohibqiron", twin babies abandoned in the mountains are raised by a mother deer whose calves were shot dead by a sniper. This suggests that they acquire certain magical properties and are protected by protective forces manifested in the form of animals. In the epic poem "Qironxon", sung by the son of Ergash Jumanbulbul, the babies abandoned in the desert are also raised by deer.

In the Uzbek folk tale "Vospirokhun", a sad deer appears before Khizr and asks Khizr how he is doing, telling him that he cannot provide milk for his two children lying in the mountains, that his children are hungry, and that his milk is low. Khizr goes to an iron fort visible to the deer and tells him that if he breastfeeds two human children lying there with his own children, milk will be added to his milk. After that, the deer goes to the place Khizr told him and raises the children, and the children grow up. The boy's name is Sohibkurol, and the girl's name is Sohibjamal. When they grow up, the deer takes its children and goes to the mountains. The tale "Guliqahqah" also contains the motif of a deer suckling a human child. It depicts a child abandoned in the desert, where a deer comes and nurses him until he is four years old, and then the deer runs away, saying, "Don't shoot me."

The motif of a deer nursing a baby is also found in the fairy tale "Rustam". It is told that a young mother deer grazing nearby heard the cry of a young baby in a deserted forest. The deer came and took the baby in her arms and nursed him until morning. This child was Zol. It turned out that the princess had no child with her, but a deer was nursing the child in a forest. Semurg

quickly reached the forest and found the child. He brought him home, fed him with deer and goat milk, and raised Zol.

The motif of treatment with deer milk is also mentioned in this fairy tale. It is said that the forty rulers of Semurg washed the queen's body with deer milk and sewed it up.

As the tale goes, Rustam was hunting, crossing the Nile River and entering the Changali Mazandaran, when a deer came across him. However, the arrow Rustam shot at it missed the deer. Rustam, in anger, chased the deer, but could not bring it back, and it got lost, crossed into another land, and entered a grove.

The motif of hunting a deer, but in the process of shooting an arrow that misses the creature, leading the epic hero to continue chasing it and get lost or encounter some unexpected situation, is traditional. This motif can also be found in the fairy tale "Ziyod Botir". It describes how deer hunting was a means of Ziyad Batyr's acquaintance with Princess Qamarkhan. For example, Qamarkhan sees a deer grazing. The deer has a gold ring hanging from its ear, a gold seal on its horn, and various precious stones around its neck. Qamarkhan fell in love with the deer. He ordered the girls who were ready to serve him to surround this deer and keep it alive, and that no one would let the deer escape, and if anyone did, he would be blackened and expelled from the hunt. The girls did as Qamar Khan said, took their bows in their hands, and surrounded the deer. Humayun stepped in the middle and shot the deer. The deer turned and ran past the princess. The princess shot her bow three times in a row, but she could not catch the deer. Embarrassed and angry with the girls, she chased after the deer. The deer also whizzed like an arrow and flew away like a flying bird. Although the princess' horse was a fast horse, it could not catch up with the deer, but it did not lag behind the deer. Both the deer and the horse were extremely tired. The deer ran straight into a cave. "Yes, I have caught you now," the princess said happily, and when she entered the cave and looked, the cave was a hole, and the deer had escaped from it. The girl rode her horse again and chased the deer in a dark and dark manner. As the deer was running along the mountain, she came across Ziyod Batyr. Ziyod Batyr was grazing his horses on this mountain. He threw a stone into the saddle and aimed at the deer's antlers. The stone blew off one of the deer's antlers. The deer died without a word. The princess also chased after him, but when she saw the deer lying dead, she was furious. Qamarkhan drew his sword from its sheath and stabbed the shepherd Ziyod Batyr. He said that he had come to catch the deer alive.

The motif of deer hunting is described in the fairy tale "Ozodachehra", where the hero, along with his forty maids, hunts various birds when a deer runs after him, and he puts the ax in his hand on the deer and hunts it. In fairy tales such as "Yoriltosh", "Op-singil", "Opa-uka" there is a motif of turning into a deer by drinking deer water. Despite the sister's warning, "Don't drink, this is deer water," the sister or brother who drinks from it turns into a deer. The sister's friend, using his ignorance as a pretext, tries to kill and eat the "deer cub." Then, while the servants are hanging copper pots and sharpening knives, the deer suddenly walks around the pond, speaks, and asks for help from her sister. The secret is revealed, and the sister is also pulled out of the pond with her children. The child who has become a deer is shown to the hakims and treated.

The fairy tale "Orzijon and Qambarjon" uses the motif of bringing a deer as a gift to his beloved. In it, the lover Qambarjon goes to the mountain saying, "First I will bring a deer, then I will meet my beloved." Orzijon says, "Am I a deer?!" and recites this ghazal after Qambarjon:

Ovginang ov bo'lmasin-ay, yigit-ay,
Dovginang dov bo'lmasin-ay, yigit-ay.
Bir kiyikni quvlashib-ay, yigit-ay,
Sinib kelsin qo'lginang-ay, yigit-ay, –

He sends his wife away, saying, "I will catch the deer." The prince climbs to the top, hoping to catch the deer. The deer sees this and runs away, and he chases the deer. Then he slips and falls from a rock, breaking his right wrist and breaking his leg, and he is disappointed.

Based on this motif, it is understood that people were cautious about deer hunting. In this epic, attention is also paid to the color of the deer. For example: "At that moment, a herd of deer appeared. Qambarjon chased it. The deer followed Qambarjon, drove him out of the mountain, and suddenly disappeared."

In the tale, we also encounter the interpretation of deer as food, in the example of Qambarjon shooting a deer, cooking its meat if he finds fire, and eating it raw if he cannot find fire, and moving on.

The name of the healing deer grass is also mentioned in this epic: "Qambarjon had deer grass in his pocket. He applied it to his mother's eyes, and both of her eyes opened brightly."

It is also evident from these that the deer was interpreted as a creature that reflects the idea of water, fertility, and blessings. Therefore, the deer symbol was used in ancient rituals held to pray for a bountiful harvest from nature. On the rocks of Zarautkamar, Sarmishsay, and Saymalitash in Uzbekistan, there are plaques with images of animals such as deer and antelope. The deer or antelope also embodies astral-cosmic beliefs.

In the fairy tale "Yaltillama sopol tovoq" attention is drawn to the fact that the deer is an elusive and extremely agile animal. This is evidenced by the fragment "Catch two deer at once" taken from this fairy tale. Thus, the hero catches deer, slaughters them, makes them into a tulum, and puts meat in one tulum and water in the other. This information indicates that our ancestors used deer tulum as a means of preserving food.

The motif of chasing a deer and reaching a new destination is also present in the fairy tale "O'tinchi chol". In it, the hero walks for three days and three nights, finally leaves the mountains and chases a deer that has fled to the desert, which also ends up in the desert, but cannot find the deer, and after walking alone from steppe to steppe, from lake to lake, for seven days and seven nights, he reaches the bank of a river.

During our observations, it is noticeable that the image of a deer is used not only in the plots of magical and everyday fairy tales, but also in fairy tales about animals. For example, in "Ovchi, Ko'kcha va Dono" tells the story of a deer who, seeing a crow, a mouse, and a turtle living in harmony, wants to befriend them and succeeds. A similar motif formed the basis of the fairy tale "To'rt jins do'st" ("The Four Kinds of Friends"), which depicts the friendship between a mouse, a crow, a frog, and a deer.

Conclusion

In Uzbek folklore, there is also a poem called "Kiyiknoma". Three versions of it have been recorded. In "Kiyiknoma", created during the Islamic era, the deer is depicted as a loving mother, a raped deer (ahu zor), and a creature that causes an infidel to become a Muslim.

In conclusion, belief in the deer cult varied in different historical periods. Treating it as a cult is quite ancient.

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