

Beliefs About the "Tree of Life" in Uzbek Folklore

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ABSTRACT

Primitive people lived with the animistic notion that when a person dies, his soul is resurrected in the form of another body. It is often believed that when a person dies, the spirit that has passed to the afterlife will return to this world in the form of a tree or plant, a flower. At the heart of these beliefs are even mythological notions of the "tree of life" among people. Therefore, the human body is observed in the afterlife through a wooden coffin.

Key words: *Animism, tree, tree of life, primitive belief, myth, legend, mourning ceremony, coffin.*

I. Introduction

Belief in certain relics is an independent stage in the system of animistic or totemistic concepts. Even in these examples of Uzbek folklore, there is a peculiar interpretation. In folklore, for example, the interpretation of totemistic views about trees has a special place. Symbolic images of attributes associated with the Uzbek funeral. The image of the "cane" in mourning songs draws special attention. On the day of the funeral, it is customary for the nearest male relatives of the deceased to wear a cloak, a doppia or telpak on their head, a belt around their waists, a stick from a wet stick, and to weep aloud in front of the mourners. People who catch the stick are called "hassakashlar" (*stick men*). The amount of sensitivity indicates the respect of the deceased, the abundance of relatives. The Georgian people also have information that men lean on a cane and cry during mourning ceremonies.

II. Materials and methods

In world folklore, special attention is paid to the role, genesis, semantics, poetics, principles of imagery, epic and lyrical interpretation of the image of the tree. A global study of the image of the tree, whose origin is closely linked to ancient mythological notions, shows that it has common features and appropriate meanings for the mythology and folklore of the peoples of the world. This means the need to determine the historical and mythological basis of the image of the tree in Uzbek folklore, its place in folk ceremonies and traditions, poetic interpretations in oral lyrical and epic works.

In world folklore, the genesis of the image of the tree, the processes of formation, stages, poetic interpretations and functions in folklore are studied in terms of the concepts of historical and ritual-mythological school theory. The image of the tree, which has gained an international scale, is found in the folklore of all nations. Therefore, the identification of mutually compatible poetic, semantic-structural features of tree images in the historical-evolutionary and comparative-typological aspect makes an important contribution to the theoretical development of image poetics.

The image of the tree has been studied to varying degrees in many studies, but its poetic meanings, genesis, developmental features, artistic interpretations, and functions have been overlooked.

Approaches to the image of the tree Zelenin, E.B.Taylor, J.J.Fraser, S.A.Tokarev, K.G.Yung, Hikmat Tanyu, A.S.Taptygov, V.N.Toporov, E.M. Meletinskiy, V.Ya.Propp, I.V.Stebleva, M.Seyidov, H.Zarifov, M.Afzalov, M.Alaviya, T.Mirzaev, K.Imomov, G.Jalolov, B.Sarimsoqov, O.Safarov, S.Ruzimbaev, A.Musakulov, M.Juraev, Sh.Turdimov, J.Eshonkulov, D.Uraeva stand out in their researches. They show that tree-based myths have been studied in the fields of anthropology, ethnography, theology, psychoanalysis, history, linguistics, folklore, and literature.

III. Analysis and results

The origins of the custom of holding a cane at death are epically interpreted in folk mythology as associated with the name of the prophet Abraham. It is said that Abraham's closest neighbor was beaten to death by enemies. Enraged, Abraham used his staff as a weapon against the dead, shouted at them, and drove them away, saving the lives of the others in the house. It has become customary to carry a cane when death occurs. This interpretation is an epic expression typical of myths, in which a certain life event is narrated through an imaginary fiction connected to the name of a historical figure. Because in ancient times, people imagined death as a living, magical creature with magical powers, an evil spirit. Evil spirits understood that the abduction of the soul by mythical creatures would lead to death. For example, in Tuvan mythology, the evil spirit Erlikhon is described as the sultan of the underworld. It is acknowledged that Erlikkhan, his sons and daughters, and countless servants died as a result of the abduction of human souls. In Tamil mythology, *Colon*, in the mythology of the peoples of Central Asia, *Ahriman* is considered to have stolen the soul and brought it to the property of the dead under the earth, and so on.

As a result of such perceptions, the ancients carried various weapons and swords (swords, knives, sticks, etc.) in their hands in order to frighten away evil spirits who came to steal souls at the moment of death and to take back the fleeing human soul. Those who raised the noise. In this way, the deceased (or a person in a state of insanity) tried to protect the souls of the living around him from the attack of evil spirits. This vital reality was later preserved in folk legends as a motive for "carrying a stick against deadly enemies" and using a "stick or cane" as a magical means of protection. Accordingly, it is possible to trace the roots of the custom of holding a cane at a funeral. But the image of the stick, the staff, is interpreted epically in a deep layer in folk myths and legends. Especially in folk religious legends, the "cane" as a constant epic image is a symbol of further exaggeration of the saintly qualities of the prophets and saints, saints, exaggerated emphasis on their miracles, divine power, prophecy. In this case, the "cane" is mentioned as a divine gift, a magical object given to them by Allah. In particular, the legends about the "staff" of the prophet Moses are famous in this regard. They say that Moses performed many prophecies and performed miracles with his staff. He could turn his staff into a snake, and if it hit any other place, whether it was rock or sand, a spring would appear and a clear water would gush out. If a healthy person drinks this water, he will gain strength, and if a sick person drinks this water, he will be relieved of pain. Even the emergence of a medicinal plant called "hassamuso" among the people is interpreted in connection with the rod of Moses. The people often use this plant in the treatment of patients suffering from mental illness (witchcraft, demon possession, witchcraft), often under the influence of evil spirits. Because the "hassamuso" plant is thought of as a magical means of protection that can fight against evil, evil spirits, like the rod of Moses.

Here the emphasis is on the religious-symbolic, divine nature of the staff. It is seen as a divine magical object that embodies the power of Allah in itself. Because of this belief, in the past, dervishes

and kalanders always carried sticks. The passengers went on a long journey, of course, with a cane in hand. Also served as a companion for magicians, dervishes, travelers, and a means of magical protection. They saw themselves as under the protection of Allah.

The cane serves as a support, a support, a means of support for the elderly, the disabled and the disabled, who are in need of any sloping posture or support. In particular, the cane is a symbol of old age. When a person grows old and loses his strength, he walks with a cane. Therefore, the meanings of honoring old age and serving the elderly are especially prominent.

In classical literature, the cane is symbolized as an artistic symbol of old age.

The view of the patient as a patronage force led to his sanctification. This was also influenced to some extent by the views of the ancient people regarding the cult of the tree.

The ancient man's belief that trees were close to him, spiritually close to him, and that the human soul would be in the tree both before and after birth, led to the formation of beliefs about the world of trees and plants. Traces of this belief have been significantly preserved in the ceremonies of birth and death. Therefore, when a child is born, he is placed in a cradle made of black willow, mulberry or other fruit trees, and when a person dies, he is placed in a wooden coffin made of black willow and carried for burial, holding a stick in front of the coffin. The belief in the tree is evident in the custom of the sick to return their sticks to or around the tomb after the soil has been pulled.

The cane of the senses is made symbolically. That is, if there is a deceased person, a stick from a fruit or black willow tree is taken for the stick. If the deceased passed away childless, the cane is made of poplar or other fruitless tree.

There is also a mythological notion that the practice of burying the dead in the grave (sometimes around it) is based on the custom of burying the dead in the grave. It is thought that if this is done, the soul of the deceased will move to one of these sticks and be resurrected. At this point, the mythological views of the ancients about the "tree of life", the "tree of life" come to mind. So, the sticks planted in the grave are the tree of life that gives eternity to the soul of the deceased and revives him. It reflects eternal life in itself.

The idea of the existence of a cane has been preserved in folk epics, especially in legends, as a motive for the cane to be re-sprouted into a tree. In particular, this traditional motif can be found in the legends associated with the name of Bahauddin Naqshbandi. It is said that the large mulberry tree now preserved in the Bahauddin Naqshbandi shrine was a tree that had once sprouted from the cane of the saint, which had been pushed into the ground.

The re-emergence of the withered, rootless, rod-shaped cane into a tree is a kind of imaginary fabrication, an artistic texture, an epic interpretation, through which the divine power of the nobles is expressed in an exaggerated, touching way. The folk beliefs about the patient are emphasized.

Examining the genesis of cosmogonic legends about the "Iron Star", folklorist M. Juraev emphasizes that the motif of "stumbling into the sky" is connected with the mythological notion of a mythical staff or stick. and admits that in celestial legends a cane or stick carries the epic meaning of "the primordial weapon that serves as the pillar of the universe," "the arrow of the universe," through which the standing rod passes into the upper and lower worlds.

It is clear from this that the canes inserted into the tomb also serve as a way for the deceased to enter the world of higher spirits and the realm of the lower dead.

In myths about how some of the trees and plants originated, the motive for a person to be cursed

or cursed and turn into a tree is common. This motif did not appear in the legends simply by chance. It is based, of course, on the ancient people's notion that the human soul is in the tree both before birth and after death. It is as if a person whose spirit came out of a tree because of birth returns to him again because of death. In this case, death is a magical means of returning the soul to its destination. In legends, a curse in its place is interpreted in a similar way.

So, the mythological views of the ancient people about the tree totem, the tree of life, the tree of life, the perception of the tree as a patron, the attitude to it as a magical means of protection had a significant impact on the origin of the cane. At the mourning ceremony, the cane is held by mourning men who have lost a loved one and are bent over the grief of separation. It was noted above that there are special gatherings of the senses. They usually emphasize the image of the cane, and the cane is a symbol of loneliness and loneliness.

It is said among the people that "sticks are a shadow to the grave of the deceased." At the heart of this interpretation is the belief that the stick becomes a tree and thus the spirit of the deceased is resurrected.

Thus, the primitive man's view that when a person dies, his soul is resurrected in the form of another body and attains eternal life, often the soul of man who has passed away returns to this world in the form of a tree or plant, a flower, mythological notions of the tree of life and was the historical basis for the origin of the poetic image of the 'cane' in the weeping.

In mourning songs, the staff is interpreted artistically as a magical means of protection, a magical source that gives eternity to the soul of the deceased, revives it, a tool to determine the location of a person's life after death, and for mourners as a support, support, encouragement and consolation.

Dried wood is not stored in the yard. Immediately cut. Because it is a sign of death. Or at the death of the elderly, a tree in the yard is cut down.

There are superstitions among our people that also apply depending on what day of the week the death occurred. For example, among the residents of Savrak village, Shafirkan district, Bukhara region, there is a tradition of cutting down a fruit tree in the yard for Wednesday's death. Otherwise, it is rumored that there will be death upon death, and that another person's pillow may be built from this house. That is, in the language of the people of that area, "Wednesday's death is coming." Therefore, in order to prevent another death, a fruit tree that is recognized as the patron saint of man according to the notions associated with the tree worshiper is sacrificed. In Alat and Karakul districts of Bukhara region, this practice is carried out in a different way. Instead of chopping down a fruit tree for Wednesday's death, residents of these districts tie it with a red or black cloth tie. The red cloth symbolizes the separation of the soul from the body, while the black cloth symbolizes mourning. The tied ties indicate that the tree was chosen for the sacrifice. (Uraeva D. Diss., P. 253).

The premature flowering of a fruit tree, or twice a year, is considered accidental, and its flowers are plucked. It is understood that this condition is a sign of death. If a man were swept away by a large black ox in the afternoon, or if he was caught in a blazing fire, sitting on the log of a felled tree, would he have been informed of his death?

Seeing a tree cut down or uprooted in the afternoon is a sign of death. The epic attitude towards the tree, the view of the tree as the soul of man (*derevo-dvoynik cheloveka*) was the basis for such dream interpretations. Based on these concepts, cutting an unripe, fruit tree in the afternoon is considered a warning against the death of young people, and cutting down a dried tree is considered a

warning against the death of an old person.

The ancients understood that death and resurrection were inherent not only in man, but also in celestial bodies, nature, all living things, all beings. Proof of this has been seen in the setting of the Sun and the Moon, the change of the seasons, the drying up and re-flowering of the trees, and so on:

Ko'na¹ bog'ning kundasi, bobojonim.

In dream interpretations, the death of an old man is evident through the fall or chopping of an old, withered tree. Therefore, the concept of “the old day in the garden” can symbolize the notion of the death of an old man who has grown older in life, and he is one of the main characters in such songs.

Allah (God) tells Gabriel that there is a box of rubies at the bottom of the tree in the Garden of Paradise and that the two green and red coats in it will be delivered to the princes. In it, a dead person is often compared to a “dead lamp,” a “sunset,” a “withered flower,” and the house he left behind is likened to a “treeless courtyard,” a “garden that is desolate,” and a “dry desert.” Fallen, premature babies were wrapped in clean cloth and buried under any fruit tree, not taken to the cemetery.

In Egyptian mythology, it is epically interpreted that Osiris, the ruler of the property of the dead, put an end to cannibalism and taught people to eat tree fruits and bread.

Based on the custom of burying the deceased by hanging him on a tree, his body was hung on a tree when famous, notable people died. There is information that this custom is still practiced in northern rubies. The Northern Yakuts still bury the shamans according to this custom. This was intended to keep the old man away from the evil spirits on earth that he had struggled with while he was alive. Otherwise, they were thought to have inflicted unparalleled torture on his body in revenge for the deceased shaman.

According to D. Zelenin, the ancestors of ancient man originally lived on a tree. Therefore, the dead were hung and buried in the trees in order to be sent back to their destination again. Also, the view of hanging the dead from a tree to give them eternal life is in line with the mythological beliefs about the “tree of life” that is conceived as the source of eternal life.

Behishtdan chiqqan chinorga-ya,

Hurlar ham otin boylasin-e.

Bemahal ketgan onajonim-e,

Behishtlarga joylansin-e.

Meaning. May the plane tree come out of Paradise, and may the angels be rich. May my mother, who has passed away so soon, be placed in Paradise.

Paradise is called paradise in the vernacular. According to religious beliefs, innocent and pure-hearted people will enter Paradise after death and live there forever. It is interpreted that there will be no anxiety, sorrow, or pain in Paradise. According to fantasy, paradise is depicted in the form of a beautiful, beautiful, lush garden. Traces of mythological imagery are clearly visible in its creation. Paradise, according to epic interpretations, is the abode of angels and hurries. Angels are girls who went to that world with a clean body in their virginity without getting married in this world. In this respect they are equated with angels and are considered to have the right to live in paradise.

Among the people, the death of unmarried girls is considered a great tragedy. They will be buried with special care and special mourning songs will be performed during the funeral. Mourning songs dedicated to the death of free girls emphasize the image of “*hurlar*”.

¹ Ko'na- old, obsolete

The image of the plane tree in the above song is also noteworthy in that it is expressed in connection with heaven. This is not in vain, of course. Because the maple attracts the attention of mankind by living the longest among the trees. There are even legends about it. According to them, Alexander wanted to find and drink the water of life. But at the same time, he encounters a man who drinks the same water and suffers severe afflictions. Tired of living long, the man sentenced himself to death and buried his body, but his head was sticking out of the ground. His condition and remorse affect Alexander, and Alexander returns from the shackles. The water in his hand pours life under a maple tree growing nearby. That is, the maple will achieve eternal life. These epic motifs about the plane tree are summarized in the songs associated with the mourning ceremony, leading to the interpretation of the plane tree in connection with the name of heaven, the abode of eternal life.

Also noteworthy is the line in the song, "*Hurlarning chinorga bog'langan otlari*". The image of the horse carries the views of the horse totem in ancient Turkic mythology. It is as if the horse, as a totem-sponsor, is a companion and helper to man in this world and in the next. That is why the fact that the hurries are with the horses is emphasized in the song.

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