

The Transformation of Archaic Taboo Motifs in Berdaq's Works

Baxitova Umida Rustem Qizi

Master's student at KSU, Uzbekistan

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Abstract: The article examines the features of the use of folklorisms and their artistic transformation in the works of Berdaq, a prominent representative of Karakalpak literature. Archaic folklore motifs are analyzed in the poet's individual authorial style. Special attention is paid to the transformation of the universal folkloric motif ATU 510B, which acquires a socio-critical and didactic sound in Berdaq's poetry. Folklorisms are interpreted as an important mechanism for the formation of national artistic thinking.

Keywords: Berdakh, folklorism, artistic transformation, Karakalpak literature, folklore, post-folklore.

Introduction: The relationship between folklore and written literature is considered one of the significant theoretical issues in literary studies. Oral folk tradition, shaped over centuries as the fruit of collective thought, has served as a rich artistic source for written literature. In the development of national literatures, the reworking of folkloric elements within the framework of an individual author's style is defined by the concept of folklorism.

In Berdaq's poetry, folklorisms are not merely ready-made, copied elements, but rather artistic phenomena recreated under the influence of the author's social position and aesthetic views. In particular, the enrichment of archaic plots and motifs, which are widespread in world folklore, with socio-critical content is a distinctive feature of the poet's creative work. The purpose of this article is to identify the use of folklorisms in Berdaq's work, their forms of transformation, and their functions.

Berdag's lyro-epic work "The Foolish King", as well as examples of world folklore, were used as the research material. The process of scientific analysis employed comparative-analytical, historical-typological, and structural-semantic methods. The Aarne-Thompson-Uther system (ATU) was utilized for the classification of folklore motifs.

A number of dissertations have been dedicated to the problem of folklorism in literature. For instance, Galieva studied the transformation of folklore traditions in the poetry of Yesenin and Mayakovsky[1], E. G. Pozdnyakova discussed the poetic functions of folklorism in the prose of N. M. Karamzin[2], and Yu.V. Rozanov researched the source, genesis, and poetics of folklorism [3]. These sources are of great importance for defining the theoretical foundations of the transformation of folklore motifs within a literary text and the relationship between folklore and literature.

When the results of these scholarly works are compared with the transformation of folklorism in Berdaq's creative work, a number of commonalities and distinct aspects are identified. For example, in the works of Galieva (2018) and Pozdnyakova (2015), archaic motifs are typically transformed within an aesthetic or mythological context, where the characters often serve a passive or symbolic role. In Berdaq's work, however, the motif assumes a socio-didactic and philosophical function, and the heroine is presented as an active and conscious character. Rozanov's (2017) concept of the poetics of folklorism provides an opportunity to practically affirm Berdaq's works, where the archaic plot is adapted within the context of national folklore and becomes a tool for reflecting social issues. Thus, the

theoretical foundations developed by Russian philologists serve as the primary scholarly basis for analyzing the post-folkloric and socio-satirical contexts of folklorism in Berdaq's creative work.

In world oral and written literature, there are certain plots and motifs distinguished by their archaic nature, universality, and social poignancy. One such motif is the aspiration of a ruler or father figure to marry his own daughter. In international folklore, this plot is designated by the number ATU 510 B [4] in the Aarne-Thompson-Uther classification and is titled "Unnatural Love."

This motif is found in various cultural contexts and carries a unique semantic and ideological weight in the literature of each people. While in classical folklore it is typically associated with the breaking of a taboo, the fate of the heroine, and her miraculous rescue, in written literature, especially in works with a socio-critical focus, it acquires a new meaning.

This motif holds a "universal" status and is found across various cultural areas. For example, the motif of a father marrying his daughter or a brother marrying his sister can be found in the plots of Western European fairy tales such as Charles Perrault's "Donkey-Skin," the Brothers Grimm's "The Maimed Girl," and Slavic fairy tales like "The Girl Without Hands" and "The Pig's Bristle."

For instance, the very issue we are discussing - the plot in the work "The Foolish King" [5] where the king attempts to marry his own daughter - serves as an example of such archaic plots.

Drawing on Karakalpak folklore, Berdaq creatively reworks this archaic motif. Whereas classical magical fairy tales focus on the hero's miraculous survival, in Berdaq's work, the motif takes on a socio-didactic character.

Through the character of the "Aqmaq patsha" (Foolish King), in contrast to European kings who act under the influence of fate or an oath, Berdaq's character is endowed with tyrannical qualities. His desire is not a simple mistake, but rather a sign of the moral decay of power and a deviation from the norms of Islam and public morality.

In Berdaq's work, the daughter appears not as a passive victim, but as the bearer of the people's wisdom. Her

confrontation with her father symbolizes the struggle of honor and justice against despotism. According to V. Ya. Propp's [6] views on the morphology of the folktale, the physical loss or harm experienced by the hero serves a testing function within the plot. Whereas in the folktale models described by Propp the hero is spiritually elevated through trial, in Berdaq's "Aqmaq patsha," the powerful king fails the test of temptation and suffers a moral crisis.

Berdag transforms the mythological plot into sharp social satire. The king's "shameless desire" becomes a metaphor for his inability to govern the state: the poet raises the issue that whoever cannot control their own lust and violates the laws of the family has no right to rule from the throne. It is transformed from a mystical or fairytale plot into a medium for civic lyricism and philosophical reflection on the moral character of a ruler. This demonstrates not only the poet's connection to world cultural heritage but also his innovations in the discussion of eternal themes.

The Brothers Grimm's fairy tale "The Handless Maiden" [7] (Ger. Das Mädchen ohne Hände) is classified as Aarne-Thompson type 706 and has been widely studied in folklore as an example of a complex symbolic plot within the European fairy tale tradition. The protagonist of this tale loses her hands because she resists her father's desire for her to marry him, but her purity, faith, and spiritual resilience enable her to overcome many trials and achieve a happy destiny. The plot reveals not only supernatural elements but also important themes such as the power of faith, endurance of suffering, and spiritual restoration. In literary research, it is often seen as a metaphor for personal growth and the triumph over evil. Despite her physical disability, she maintains her dignity, demonstrating endurance and a belief in goodness, which ultimately leads to her healing and reunion with her beloved. Such a plot exemplifies how folklore can embody the ideals of patience, morality, and spiritual strength, even in the context of physical limitations.

In contrast, the literary tradition presented in Berdaq's work (for example, in "The Foolish King") focuses on critiquing social and political structures, specifically the ruler and his position. In such plots, the king acts against basic human values to impose his own will and personal desires, which is manifested not only as a violation of

moral norms but also in his unconscionable treatment of those close to him, including his own family members.

While the fairytale "The Handless Girl" illustrates an individual's inner strength, patience, and ability to overcome difficulties even when all seems lost, Berdaq's works, in contrast, focus on a social critique of the monarchy, highlighting its cruelty and incompatibility with humanitarian values. This comparison allows for the identification of two different models of the relationship between the individual and power in folklore and literature: the first, through the characters' symbolic overcoming of hardships, and the second, by

negatively reflecting the "dark sides" of the social structure and the ruler's personality. Although the plots in Karakalpak fairytales may not be identical, the poet Berdaq intensifies the motif of kings who, upon seeing any beautiful woman, desire her for their kingdom and scheme to send her husband on impossible journeys - the "barsakelmes" - regardless of her being married. By elevating this theme to an absurd level, Berdaq strives to expose the true nature of these rulers.

In the following table, we can see a comparative analysis of two different manifestations of the same motif:

Analysis Criteria	World Folklore	Berdag's work
Genre	Folktale, Folklore	Written literature, a socio-critical work
Source	Common European Folklore Tradition	Turkic literary tradition
Protagonist	The Girl (victim, but an active subject)	The King (the powerful one)
Hero's Status	Physically weak, spiritually strong	Socially strong, spiritually weak
Main Motif	Spiritual ordeal through physical loss	The spiritual decay of power
Type of Conflict	Humanity vs. Fate / Evil Force	Man - power / a cruel ruler
Theme of Marriage	Escape from forced marriage (symbolic)	A marriage proposal contrary to human norms
Nature of Villainy	Symbolic, mythological	Realistic, social, and physical
From the Perspective of Propp's Theory	The "loss/harm" function serves to develop the hero	The functions of power are disrupted, the hero undergoes degradation

Character Arc	Coming of age (spiritual maturity)	Decay (loss of humanity)
Moral Stance	Human values are protected	Human values are denied
Work's Core Idea	The triumph of patience, courage, and inner strength	The dehumanization of a tyrannical force
Symbolic Meaning	Armlessness as a sign of spiritual purity	The King - a symbol of the ruler as a beast
Conclusion	The hero ascends as a human being	The powerful one disintegrates as a human being.

When studying the use of folklore samples in Berdaq's works, it is impossible to bypass the term “post-folklore”.

In modern folkloristics, the term “post-folklore” signifies the process of reworking traditional oral plots and images in written literature and mass culture. In this process, the folklore text departs from its ritualistic or mythological function and acquires a social, political, or moral significance.

In Berdaq's creative work, folkloric motifs are recoded in precisely this manner. He introduces an archaic plot into a real social environment and connects it with the life of the people, power dynamics, and human morality.

The transformation of folklorisms in Berdaq's creative work can be assessed as a manifestation of the post-folklore phenomenon in classical literature. The poet, while preserving folklore motifs, imbues them with new social and moral content. In this process, folklore is transformed from a product of collective consciousness into an object of individual artistic thought.

The socio-critical reworking of archaic motifs connects Berdaq's creative work with the ideas of populism and enlightenment. This, in turn, increases not only the aesthetic but also the societal significance of the poet's works.

CONCLUSION

In conclusion, folklorisms serve as an important artistic tool in Berdaq's creative work. Through their transformation, the poet recontextualizes folk oral tradition within new historical circumstances. The acquisition of socio-critical content by archaic folklore motifs provides the opportunity to evaluate Berdaq's creative work from the perspective of the post-folklore phenomenon.

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