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**ARCHAIC FUNCTIONS OF FIRE AND SABER-"KYLYCH" IN
THE CRIMEAN TATRIAN FOLKLORE**

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Abstract

The article describes the little-studied archaic functions of fire in the Crimean Tatar folklore. The question of studying religious and mythological views, distinguishing from them the echoes of ancient beliefs about fire, preserved in the oral folk prose of the Turkic peoples, has been going on for more than two centuries and includes several stages. The analysis of the poetic and compositional system of oral folk prose can to some extent become an approach to the further description of the Crimean Tatar mythology, the identification of archetypal plots that have formed the folk worldview since ancient times. According to the ancient ideas of the people, the magical power of fire, inherent in mythical creatures, was gradually transmitted in folklore narrations to a person, mainly a fairy-tale hero. Fire was associated in the national consciousness not only with courage but also with purification and rebirth to life. The author's reflections on the role of various taboos and initiations associated with the miraculous power of the saber-"kylych" in the development of the plot of Crimean Tatar fairy tales are of serious importance for the emerging fairy-tale studies.

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1. Introduction

Oral folk prose has preserved in its structure the signs of national thinking, ideas about ethical and aesthetic values, and ancient vocabulary. Fairy tales created in the conditions of a pre-class society are the property of cultural heritage. The epic thinking of the people synthesized pagan religion and mythology in its way. Mythical figures, plots, and images are so organically integrated into the plot connections and episodes of the fairy-tale text that it is absolutely impossible to distinguish them from the semantic unity. For example, in the content of the calendar, ritual songs, poetic inserts, traditional initials to the fairy-tale epic, the figures that prove the important place of fire in people's lives have been preserved.

2. Problem Statement

The investigation of the poetic and compositional system of oral folk prose is of great importance for the emerging Crimean Tatar fairy-tale studies.

3. Research Questions

The research is aimed at the identification of archaic functions of fire and saber-"kylych" in Crimean Tatar oral folk prose.

4. Purpose of the Study

The tasks of the research are to identify and describe the manifestations of the archaic functions of fire in its correlation with ancient mythological concepts.

5. Research Methods

The research is carried out on based on hermeneutical and descriptive methods.

6. Findings

The question of studying religious and mythological views, distinguishing from them the echoes of ancient beliefs about fire, preserved in the oral folk prose of the Turkic peoples, has been going on for more than two centuries and includes several stages. Researchers as V.V. Radlov, A.N. Bernshtam, Barthold, G.A. Bonch-Osmolovsky, N. Gumilev, S.A. Tokarev, S.P. Tolstov, etc. were the first who attempted to conceptualize this phenomenon. According to our observations, Barthold was among the first to be interested in the symbolism of fire among the Turkic peoples. In his writings, he gives examples-extracts from the writings of the Arab researcher Gardezi Zain Al-Akhbar: "The Kirghiz (Turks) burn their dead and say: "Fire is the purest thing; everything that falls into the fire is cleansed (and) the dead fire cleanses from dirt and sins"... Their religion is that they never touch other people's clothes and property. Having defeated the enemy, their property is completely burned, except for weapons and iron" (Barthold, 1923, p. 34). The cult of fire has been widespread among many peoples of the world

since ancient times. Tokarev (1980) notes that "the assumption that, firstly, for the ancestors of modern man fire served not for warming and not even for cooking, but for fighting with the same strong and dangerous animals surrounding him; and even not only for protection from them, but also for winning back their caves as homes is very likely. It is clear that this beneficent, but also dangerous element became one of the first objects of worship for ancient man" (p. 29).

Thus, Bonch-Osmolovsky (1926) pointed out that the foundations of ideas about the sacredness of fire and hearth were common among all Indo-European peoples and not only among them. It is the fire as the ideal generative and purifying force; the hearth as the altar on which the sacrifice is burned. Hence, the idea of the deity of fire as a priestess among the gods, his virginity and connection with family-related ancestors (p. 85). According to the researcher of the religion of the peoples of Central Asia, Tolstov (1931), the ritual use of fire, along with a superstitious attitude to it, has been known since ancient times. It was also expressed in the personification of fire as a divine and beneficent, but also a formidable being: traces of this have been preserved in many religions. For example, the worship of fire was known in Vedic India (Agni), in the Mazdean "fire-worshipping" cult of Khorezm, and in Western Asia (Vishnevskaya, 1979).

Similar views are held by V.Ya. Propp, M.Kh. Bakirov, M.Ch. Dzhurtubaev, E.A. Seferov, N.K. Emirsuinova and many other researchers of folklore, which we can refer to as the second stage of the investigation. So, Propp (1955) gives interesting and convincing data that in the mythology of the Turkic peoples an important place is occupied by the idea of the division of nature into four elements – fire, earth, water and air (wind). The same opinion is expressed by the researcher Dzhurtubaev (1991), who notes that this is probably because the distinction of the four elements brought into the consciousness of people who previously thought of nature as a kingdom of chaos, the idea of order, and, perhaps, was the great fruit of the desire of human thought to generalize. The fear of losing this order, this distinction, apparently caused the prohibitions to mix water and milk, fire and water, fire and air. Emirsuinova (2012) expresses her view on the archaic elements of the fairy-tale epic in the article "Archaism in the Crimean Tatar tale of Kuchiuk Oglan". The author's reflections are based on the analysis of an ancient fairy tale, which "may to some extent become an approach to further describing the Crimean Tatar mythology, identifying archetypal plots that have shaped the people's worldview since ancient times" (Emirsuinova, 2012, p. 192). The research of the folklorist Seferov (1995) is also devoted to this problem. The attempt to decipher the mythological ideas of our ancestors is carried out in it. Thus, the researcher notes that "the cult of fire is associated with the worship of Tanra (Tengri, Teiri) and the sun. Curses and superstitions have been preserved from the former veneration of fire: "Ojagyn sensin" – "Let your hearth black out" or "Kyrmyzy ogyuz yatkan yerde, from osmey" – "Where the red ox (or fire) lies, the grass does not grow" (Seferov, 1995, p. 41).

It is worth reminding that the Crimean Tatar people still have many folk beliefs and signs associated with the worship of fire. For example, religious ceremonies, actions, and songs associated with the spring equinox, the Navrez (Novruz) holiday. With the onset of spring, fieldwork began, livestock multiplied, and there was a sense of prosperity in the family. After the first spring thunder, a rite of purification was performed – dry branches and last year's straw were burned in all the courtyards, and young people and children, uttering nicknames, jumped over the bonfires and sang: "Chykty chelge batyr

Ali, Zilfi kara dulduli, Ol Tanynyn arslany, Azan Navrezim mubarek" (lit. "Batyr Ali went to the steppe, On a winged horse with a black mane, He is the lion of our Tengri, Happy holiday Navrez!") (Bekirov, 1991, p. 183).

In the memories of the older generation, the following was preserved: when the people led a round dance around the fire and jumped through the fire, they kept saying: "Alla Tanrim-yildirim, avurligym yavura, engilligim ozyume" (lit. "Supreme Tengri! God of lightning, let my weight fall on the infidel, and give me ease and peace») (Eredzhepova, 2009, p. 72; Ipekchiev, 2011). To this day, the Crimean Tatars have a round dance of girls and horsemen called "Horan", performed around the fire on holidays, during weddings or after the construction of the house is completed. Note that the first part of this word "choir" means "burning coals", and the ring of dancing girls and young people symbolized the sun. Thus, the sphere of family and household relations has preserved many archaic elements associated with the symbolism of fire. Until the beginning of the twentieth century, relics of the veneration of fire in the wedding ceremony of the Crimean Tatars were preserved. Thus, one of the famous researchers, Bonch-Osmolovsky (1926), in his work "Marriage rites of the Tatars of the mountainous Crimea" notes that "the ceremony of dressing the groom takes place in the courtyard by the light of burning torches, shooting and singing" (p. 85). In this situation, the fire played the role of a talisman, i.e. it protected the groom, his house, and household from the evil eye and damage. After the wedding celebration, three days later, the friends brought the following items from the bride's parents' house: a lamp or candles, a broom and a shovel, as well as a ritual dish – "kobete" (meat pie baked on the fire). According to informers, "kobete", cooked on the fire and the hearth of the parent's home, is a symbol of the continuity of generations, a symbol of prosperity, well-being. The cult of fire, which existed in ancient times, left a legacy of the traditional attitude to the lamp, candles and related beliefs. Besides, there were rules for handling fire, which are still passed down from generation to generation. It was forbidden to throw garlic or onions into the fire. Also, it was believed that if you burn someone's spit with fire, then the tongue of the spitter will be covered with ulcers (Ibraimov, 2011). Fire belonged to the apotropaic (driving away) magic, with the help of which unclean, hostile forces were repelled. Having heated pliers, knives, and scissors on the fire, they circled all the corners, the ceiling, and the floor of the dwelling. Until the middle of the twentieth century, there was a sign: if the firebrand in the hearth becomes a stick, a guest will come. The birth and death of man have developed in the people their innermost side of their spiritual life, connected with the worship of fire. For forty nights, a fire (a lamp or candle) was supposed to burn in the room of the deceased person. There is a belief that a dead person could still return to this world physically. After sunset, the fire from the house was not borrowed. Anyone who dared to make fire had to first psychologically tune in to good thoughts and actions. With the onset of dusk, milk was not given (sold) to neighbours and acquaintances. In a desperate situation, a lighted match or charcoal was thrown into the milk (Salavatova, 2010).

The epic "Chora Batyr" already has a fairly serious tradition of study among the Turkic peoples. The original concepts of reading an epic tale made by Zhirmunsky (1974), Iskhakov (2007), Zavgarova (1910), Jamanakly (2008), Bekirov (1975), Bakirov (2012) are considered to be extremely modern. Thus, the researcher Bakirov (2012) writes: "Various national versions of the epic dastan "Chura-Batyr" originate from a common source and are essentially "consanguineous". But it is quite difficult to say

exactly which of the versions is more ancient – the Kazakh versions standing somewhat apart or the Tatar, Nogai, Crimean Tatar and Polish-Tatar versions that are similar to each other. However, in the Crimean Tatar folklore, not all aspects of this unique text are fully explored. The analysis of the poetic and compositional system of the epic "Chora Batyr" can to some extent become an approach to the further description of the Crimean Tatar mythology, the identification of archetypal plots that have formed the national worldview since ancient times. We should immediately note that in the material of the epic, the fairy-tale plot and the image of the central character Chora Batyr function in an applicative form. They make up independent narrative stories. An important component of the plot development is the story of the birth, "in the form of fire", of Chora Batyr: "*Eldan ketip barayatkanda, Nariknin apakayy tolgata, lok'sa ola. Balasy doggan vakytta, bala atesh olyp doga. Son ayagy tiigen erden suv chykyp, suvnen ateshni sendure. Ana Choranyñ ejeli suvdan olgany shunyn ichyun eken*" (lit.: "On the way, Narik's wife gave birth. The boy was born in the form of fire. Water seeped from the ground where the baby's feet touched and extinguished the fire. It became clear to everyone that Chora would die from water") [Author's translation] (Bekirov, 1991, p. 81). This is how the motif of the hero's miraculous birth is realized peculiarly. He becomes a descendant of the fire element itself, which in this story is personified by the mythological image of the "rider with fire in his hand": "*Kunlerden bir kun atla kele amma, kjolund bir atesh bar, dunyany yak'ajak. Balalar kjorkup kjachalar, yalynyz Choranyñ Kjylynchak kjalalar*" (lit.: "One day, when Chora and Kylynchak were grazing cattle, a horseman rode up to them with a fire in his hand. The fire burned as if it would burn the whole world. All the children, frightened, ran away, only Chora and Kylynchak stayed") [Author's translation] (Bekirov, 1991, p. 116). The rider, "turning the fire into a dragon, first let it into the chest" of Chora Batyr, and then turning the fire into a snake let his friend Kylynchak into the chest. After performing the rite of sacrifice, which was performed on the "oba" ("place of dwelling of spirits", mound, earth elevation), eating the meat of the sacrificial animal cooked on fire, the rider (mythological image), gives the horse to the central character and determines his fate. It is important to note that the rider with fire appears in connection with one of the most ancient motifs in the world of verbal creativity, namely, the hardening of the main character in the fire, after which his body becomes completely invulnerable. Then there are signs of the heroic behaviour of the central character, and for the umpteenth time in the text of the epic, the formula that characterizes the epic hero is fixed: "burned with **red-green fire**". One of the most remarkable episodes in the epic is the episode when Chora Batyr enters into a duel with Zolpyn Palvan (Batyr): "*Zolpyn pelvan aita: Sen Chora degil, kim olsan ol, men senin bogazyndan tutar, bogazyñny kyoparyr alyr edim, – dey. – Senden bir ally-yeshilli atesh chykty da, shu yaman yakty kozyumni, – dey*". (Zolpyn Palvan says: "If you were even Chora or someone else, I would break your neck. But the **red-green** fire with which you burned scorched my eyes") [Author's translation] (Bekirov, 1991, p. 163). According to the researcher Salamzade (2011), colours have long had their polysemantic symbolism in the Turkic culture. So, blue (dark blue) – symbolized the one for all Turkic peoples Tengri – the god of Heaven; yellow (less often red) – his wife Umāi, green – the natural forces of a rebirth; red – the sacred fire, blood and courage. In this context, these epithets figuratively reflect the natural observation of the ancestors. Fire was associated in the national consciousness not only with blood but also with courage, purification and rebirth to life. Thus,

the symbolization of fire, which is traditional for the Crimean Tatar fairy-tale epic, has taken on a new colour.

It should be noted that Propp (1986), defining "the functions of the plot as the rapid growth and "mischief" of the character", believes that in the epic it serves as a motive for his exile. This can be confirmed by many epic legends of the Turkic peoples. In the Crimean Tatar epic, the functions of such a plot have changed. Here, it serves as the impulse for the epic dynamism of the character, who ("after mischief" in adolescence) performs heroic actions: takes revenge on the khan's batyr Ali Bey for insulting his father and mother, humiliating his sister, and services the Kazan Khan, etc. In the epic, overcoming obstacles is a pretext for revealing his heroic essence. At the same time, according to V. Propp, for an epic, the very task assigned to the hero is predetermined by the pathos of praising the feat, that is, the more the epic historic, the more purposeful and motivated the difficult task is for the hero (Propp, 1986). Let us note the relevant plot conditions of the epic heroics, for example, the episode when Sari khanim gives forty swords to the batyrs, and Chora batyr gets a felt bag, the motive of resentment and remorse, the details of the search for the bag, and, finally, the acquisition of an unusual sword that can fold eight times: "*Sari khanim Chora batyrnyn ogyune kelip, kaltany agzyyny acha, onyn ichinden sekiz kat buklengen bir kylych chykaa*". *Chorabatyr k'ylychny k'oluna ala, pek k'uvana*" (lit. "Sary khanym, approaching Chora batyr, opened the bag, took out a sword folded eight times, and handed it to Chorabatyr. Taking the sword, Chorabatyr was very happy") [Author's translation] (Seferov, 1995, p. 42). Meanwhile, Bakirov (2012) in the book "Tatar Folklore" on the Tatar version of the dastan "Hikayat Chura-Batyr", notes this fact, focusing on the gift of the daughter of Shagali Khan Sarykani (in the Crimean Tatar version – Sary-khanym) and emphasizing that "she hands gifts to those who defended Kazan, and Chura-batyr gives the sword "kukchibik" ("blue twig") in a special box". The hero, with this blade and his army, "destroys the enemy forces, approaching the city several times" (Bakirov, 2012, p. 284). In this context, the epithet "blue" figuratively reflects the natural observation of our Turkic ancestors about the structure of the universe. The definition of "kook" (in the Tatar language), (in the Crimean Tatar language "kok") as "blue" among the Turkic peoples is associated not only with celestial, astral phenomena but also with the water element. Chora Batyr becomes the owner of the *heavenly divine sword*. So, a new round of challenges and adventures begins. The epic essence of the hero is also expressed in his committed exploits, when he protects not only his fellow tribesmen but also the Kazan people from the enemy invasion: "*Chora shu yerde bir ateshke chevirilip, jana. Dushman askerinin esaby ek, edi kun, edi geje jenk eteler*" ("During the battle, Chorabatyr burned with fire and burned hordes of enemies for seven days and seven nights") [Author's translation] (Seferov, 1995, p. 43). So, the wise storytellers put into their story not only the ancient ideas about heroism but also the actual problems of his time. The deeds of Chor Batyr in the Crimea, in Kazan, are similar to those of the mythological ancestors.

It should be taken into consideration that the famous Turkish traveller of the XVII century Celeby (2008), describing the Crimean army, the life of people who lived in the Crimea more than 400 years ago, writes: "These soldiers never turned away from the enemy... and in the blink of an eye, they are on horseback, with the sword and quiver, whip twice, they are galloping, warming up both themselves and the horse in the cold" (Celeby, 2008, p. 36). It should be noted that the word *kylych* in the Crimean Tatar language has two meanings: "1. sword; 2. saber". In this context, it is worth mentioning the article of the

researcher Nimetulla (2003) "Artistic weapons of the Crimean Tatars of the XVII–XVIII centuries", where the features of the development of military affairs and military equipment in the Crimean state are widely covered. In listing the samples of weapons created by Crimean Tatar masters, the researcher writes: "Such products were sold in Europe, most of all in France. The famous Damascus steel was most often chosen as the material for the blades ("bolat"). The main weapon in the battle were sabers (kylychs). The lightness of the saber and its fighting qualities, combining slashing, cutting, and piercing blows made it preferable to a heavy sword..." (Nimetulla, 2003, p. 18). In this paper, we focus on the study of the numerous manifestations of the archaic functions of fire and sword and their correlation with the ancient mythological views of the people.

In the fairy tale "Buyuk Lambat masaly" ("Buyuk Lambat fairy tale"), besides the interaction of the central character Kuchuk oglan (the younger son) with mythical characters, you can find echoes of primitive, pagan antiquity. In the development of the plot special functions belong to the motive of tests by fire. Going through the testing, the main character, Kuchiuk oglan, becomes the owner of a magic saber, which decides itself where to go, what to burn and destroy, who to kill and when to return to the owner: "Yak-yik, kylychym! – dey de azhderany bashi ustyune silkimege bashlai. Bir an ichinde azhderany otuz dokuz bashyny kese. K'ang'a bulang'an azhdera: Yigit olsan, k'yrkyndzhi bashymy da kes! – dey. Kuchiuk oglan: "Babamnyn chifte kozyu degilsin, barsyn janyn talasha-talasha chyksyn", – dey" (lit.: "Kuchiuk oglan, taking his saber out of its scabbard, shouted: "Burn-destroy my saber!" In a moment of time he cut off the thirty-nine heads of the Azderhi dragon. The bloody dragon turns to Kuchiuk oglan with the words: "If you are a jig, then cut off my fortieth head with your saber! Kuchiuk oglan answers: "You are not my father's second eye, die in agony" [Author's translation] (Tyncherov et al., 1959, p. 23). It should be noted that an important element of ancient beliefs is personification, which enables "to endow objects and phenomena of nature with the properties of living beings", in this case, giving the saber the human qualities: to burn, destroy, walk, pardon, and punish. In our opinion, this fairy tale reflects the idea of the supernatural saber, its miraculous ability; the saber is endowed with great power and magical ability. It is also important that a person's thoughts about his relationship with inanimate objects, in this case with a saber, are reflected in the relics of cosmogonic ideas, in particular, in folklore. So, some remarkable information about the saber is given by a native of the village of Beshuy (Partisans village) of the Simferopol district Ibraimov (2011): "The Crimean Tatars believed in the existence of *jan kylych* (saber of life) and *Tanra kylych* (heavenly, divine saber). Such a natural phenomenon as a heavenly rainbow after a thunderstorm the ancient Turks associated with "Tanry kilychy", the Saber of Tanry. A similar observation can be also found in the study of Meremkulov (1984). Noting the mythical personified name of the rainbow, he writes that in the Ossetian language the rainbow was called "Khazireti Aliya Klyshy" – "Hazrat Aliya sword". In this aspect, the research of M.Ch. Dzhurtubayev (1991) is of great scientific interest. The researcher draws attention to the fact that the Scythians worshipped an iron sword stuck on the top of a mound built from one hundred and fifty wagons of firewood, a sword that was an image of the Scythians, a symbol of the god of war Ares. The Scythians sprinkled the sword with sacrificial blood. It symbolized the first rain, sometimes bloody.

It should be noted that for most world-describing systems, rainbow, rain, and wind are some main figures in nature myths, and they are usually located at the highest or middle levels of mythology. At the

same time, in various mythopoetic systems, these natural objects are absolutely real, the image of which is passed from generation to generation in myths, fairy tales, epics, and other genres of verbal creativity. Thus, Tylor (1989) pointed out that the first and main reason for the transformation of the facts of everyday experience into a myth is the belief in the animation of all nature, a belief that culminates in the personification of it... the sun and stars, trees and rivers, clouds and winds become animate beings who live like people and animals. The mythology of the Turkic peoples is no exception. Our ancestors viewed the rainbow as a heavenly saber, with the help of which the sky god Tanra (Tengri) guided the course of all life, gave happiness, sent misfortunes, provided rich harvests, and good offspring of cattle, as well as adversity and punishment.

Describing the poetics of fairy-tale prose, we note the features, such as the wide coverage of phenomena as well high, sacred as real, the close relation with rituals, and allegorical imaginary. The Crimean Tatar fairy-tale epic, as well as the epic of other peoples, consists of prose tales and poetic (poetic-song) poems. Similar storytelling is developed in poetic style in various cultures. For example, the plots of romantic epic tales contain songs, the content of which is mainly to praise heroism and glorify heroic qualities. If we take into account the fact that song is also one of the most ancient genres of folklore, then determining the invariant and natural in it will help to look into the origins of not only the song genre but also the identity of the people. The epic tale "Ker oglu", which is distinguished by its high artistic merits, is remarkable in this sense. It is impossible to imagine the central character without his faithful horse and saber. Meanwhile, the Ker oglu saber has a wonderful magical property ("the earth groaned from the sound of the saber"): "*At kishnemesinden daglar chynlady, Kylych sesinden erler inledi. Menim ozyumni dushman dinledi, Ishte, Aivaz, daglar bu*" (lit: "From the neighing of a horse the mountains shuddered, From the ringing of a saber, the earth groaned, My enemy heard me, Look, Aivaz, these are our mountains") [Author's translation] (Bekirov, 1991). It is the saber that symbolizes the fighting spirit, the rebellion of the characters against injustice: "*Aivaz keldi, ona ish andy, Bazirgyan kesildi, erge teshelip, Beline kylych, Hellin chokmar kushandy, Aferin, Aivazga, kozyumden yash keldi*" (lit.: "Aivaz came, a saber on his belt, and a mace in his hands. He found a job, a Merchant, defeated by a saber, lies on the ground, glory to Aivaz, I shed a tear") [Author's translation] (Bekirov, 1991). If in the first verse-song passage the environment acts only as the background of the lyric hero's experiences, in the second song the main content is social contradictions, which are resolved using weapons, that is, sabers. It should be noted that despite the attempts to make the epic text "refined" and "modern", the heroic actions and functions of the traditional characters of the fairy-tale epic are similar to the actions of the mythological ancestors.

The combination of the fantastic and the heroic is inherently present in the fairy tale "Aglagan nar ve kulgen aiva" ("Crying pomegranate and laughing quince"). A detailed plot, the structure, and an acute conflict are artistic components serving to reveal the image of the main character, various taboos and initiation procedures associated with the saber. The name of the central character, Ibraim-kyz, is associated with her saber, which has a magical power. So, the horse, protecting the girl, forbids her to kill twice. Following the advice, Ibraim-kyz pierces Deva with a saber, no matter how he asks: "*Myna bu kylychny al. Dev, padishanyn yanyna keldimi, ony bu kylychnen ur; o shu erde olub kalыр. Amma sakt ol, bir daa urayism deme, ekindji urushda o bir daa janlanyb, seni de, myndaki butyun adamlarny da*

oldyurib tashlar" (lit. "The horse: "Take this saber. When Dev reaches the Padishah, hack him with a saber, and he will die immediately. But be careful, not hack the second time because he will come to life and kill all the people who are here") [Author's translation] (Tyncherov et al., 1959, p. 62). The fairy-tale text is structured to show how Ibraim-kyz, with the help of a magic saber, fought against Dev, resisted the chthonic forces, and established order and balance in the entire space. Thus, in the fairy tale, the saber has a magical power that can kill and can bring back to life. It should be noted that the structure of the fairy tale contains various compositional elements that traditionally go back to ancient taboos. According to Freud (2006), taboos in ancient culture performed protective and regulatory functions. The aims of the taboo were as follows: protection of important persons (leaders), objects; protection of the weaker ones from the magical power of leaders; protection from the dangers associated with touching corpses (dead), protection of important life acts (childbirth, marriage, initiation), etc. In the fairy tale, the central character (Ibrahim kyz) becomes a person who follows the taboo: "does not touch the corpse" (Dev), "protects an important person from a danger" (padishah), and also "protects people from the wrath of the gods and demons".

7. Conclusion

Our research does not claim to be an exhaustive analysis of the problem of archaic functions of fire and saber-"kylych" in oral folk prose. At the same time, the analysis of the data obtained allows us to draw the following conclusion: Crimean Tatar folklore is characterized by genre syncretism and archaic forms associated with the oldest ideas and beliefs, along with highly artistic genres. The miraculous powers of the saber-"kylych" are associated in people's consciousness with the divine, heavenly saber, Tanry (Tengri) – kylych or dzhan-kylych, the saber of life. The sphere of family and household relations has preserved many archaic elements associated with the fire symbolism. The birth and death of man have developed in the people their innermost side of their spiritual life, connected with the worship of fire. Fire and saber-"kylych" acquire a plural symbolism in the fairy-tale text, including the ancient idea of the power of natural forces capable of purification and rebirth to life. Fire belongs to the apotropaic (driving away) magic, with the help of which the evil, hostile force was repelled, it also serves as a talisman, a symbol of prosperity and well-being.

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