

**THE PECULIARITIES OF THE LEGENDS OF SHAMANS AND THEIR
MYTHOLOGICAL PATRONS**

Ilkhomjon Darmonov

The researcher of University of Tashkent for Applied Sciences

Abstract. This article examines and analyzes the peculiarities of the legends of shamans and their mythological patrons, and also provides examples describing the miracles of shamanic healing.

Keywords: shaman, patrons, legend, miracles, myth.

Legends about shaman mythological patrons form a separate group of Uzbek shaman legends [1, 2]. Ethnographer O.A. Sukhareva narrated in an oral story recorded from Samarkand that when a girl named Dodaroy visited the grave when she was twelve years old, she was visited by a fairy named Mullakhan. Mullah Khan was a fairy in the form of a short mullah with a turban on his head and fell in love with Dodaroy. Pari did not bring her husband close to Dodaroy. Dodaroy's heart has cooled off from her husband, and finally they broke up. According to Pari's order, Dodaroy slaughtered a chicken, drained the blood, and took up the profession of Parikhan. Dodaroy said that he and his guardian - a fairy, lived like a married couple, and sexual intercourse happened in dreams [3].

This legend seems to explain the shaman's return to shamanism, but in this epic text, the shaman's patron and his adventures with the shaman, and the information about the power of the mythological patron are ideologically leading. In the same study of the scientist, another fact is presented as information. It is noted that a young woman living in the village of Khojaakhror in Samarkand is chosen by the spirits and demands that the spirits come to her and make sacrifices. Porkhan calls this situation shamanic burden. In his stories, it is said that he should slaughter a chicken as a sacrifice and thereby feed the patron spirits, serve them [3]. Both stories presented by O.A. Sukhareva actually convey information about the shaman's mythological patrons. Its narrator is the shaman himself. In this, it is noticeable that information about the mythological guardian spirits, their appearance, and their functions is expressed through a system of small events. In it, events take place between the shaman and his patron spirits. It is explained that spirits, although they are invisible beings, are nourished just like real persons, and the shaman serves them.

Another interesting information was noted by the scientist. In the village of Khojaakhror, a midwife who attends to pregnant women calls her midwives during midwifery by lighting seven small lamps in the four corners of the room. Seven invisible midwives come to help the midwife. Midwives protect a woman giving birth between two worlds and help her return to this life with her child safely in her arms. He writes that the midwife has a role - not just mediation [3]. This information is also described by some folklorists as an oral demonological story. In fact, in this epic context, the event is told in the language of the shaman, the participants of which are the shaman, his mythological patrons, and a woman whose eyes light up in a helpless situation. In these events, the main action falls on the mothers, the midwife creates opportunities for them and asks for help.

There are many legends about the adventures of Janghil Bakhshi and his mythological patrons. We recorded one of such legends from Bakhshi's daughter Manzura Akhmedova in 2022. According to the legend, "It was 2007. Momos were invited to the Bolshoi ceremony, where my mother held the "Momo Oshi" ceremony. Folklorist O. Qayumov also came to record the materials of the ceremony, he planned to film the ceremony by placing a video camera in the hallway of the house where the ceremony will take place. The ceremony began. A blanket was thrown around the room. In the middle of the table, the blood of the sacrificial animal is placed

in two or three bowls, some lamps are lit, and food and drink offerings such as chappals, shirguruch (rice porridge), halvoitar, bread and tea are placed. During the ceremony, the bakhshi used to sing the story of what happened to him, and boasted that he had recovered with the help of his grandmothers and fairies. A circle would accompany the song. Doirani was played by his student Anbar Bakhshi. Unexpectedly, the rhythm of the circle accelerated, and the gathered women suddenly stood up and began to dance. At that moment, the Latin word "Amen" appeared on O. Qayumov's video camera panel, and the camera stopped recording, he repeatedly pressed the "write" button, but to no avail.

Bakhshi was walking around the dancing women filling the room with his whip in hand. Some of the women were in a frenzy and shaking without knowing it. Then he would come and beat the woman saying "Astog'furilloh" and make the woman happy. The party lasted more than half an hour. The women at the ceremony danced happily. Interestingly, they also danced on the table area. After the sound of the circle stopped and gave a standing ovation, everyone stood up and sat down on the blankets spread under the wall. Although there was dancing on the table, nothing on the table had moved, did not change its position or position. Such miracles happen when the angels gather together"[4]. This legend seems to explain the miracle that happened by the mythological patrons of the Bakhsh, but in this epic text, the interpretation of the mythological event served more to convince the listener of the power of the mythological patrons than to surprise the listener. Persuasion of the listener was done by explaining that the spoken text took place in real time, in the presence of famous people, in a geographical space.

In the epic plot, it is understood that the fighting and dancing of the mummies is their dhikr, and the mythological patrons are forced to dhikr. In the story, when we tried to clarify the fact that the folklorist's video camera stopped filming at the starting point of the zikr, despite the participants of the ceremony feasting on the table, the location and condition of the treats and objects on the table remained unchanged, teacher O. Qayumov answered: not actions. They were forced by spirits to dance. Some of the women fell into ecstasy while dancing. That is, they began to communicate with spirits. Second, the mythological patrons who forced them to mention them had their feet off the ground, meaning they were flying. Therefore, no matter how many games were played on the table, there was no change in the ritual dishes and utensils placed on the table," he explained. This sample of oral epic prose describes the influence of the shaman's mythological patrons on the shaman and his entourage. The depicted events take on an incredibly fantastic character. However, the characteristics of his shaman legend are related to the nature of the genre: it is told from the language of a person who witnessed the shaman ceremony, the shaman's unique participation in the events that took place, the described events are based on fictional fiction, the event - events take place in a real geographical space and exact astronomical time, with the participation of real historical figures, It is evident that the stories are told in a memoir style.

M. Akhmedova told the story of two women from the participants of the same ceremony: "Two women from our villagers who came to my mother's ceremony came back from the ceremony and gossiped about my mother. Both of their mouths were agape that night. In the morning, he came to my mother and asked her to repent and heal him. According to my mother, the mothers were upset that they had spread false information about their birth and punished them" [5]. Although the mythological patrons are not clearly visible in the plot of the legend, it is interpreted that they protected the honor of their proteges and punished those who opposed them. Even in this epic text, although the events take place with two ordinary people, the Bakhsh and its mythological patrons play an important role in the logical essence of the events. In the events described in the Uzbek shaman legends, the plot must necessarily involve the shaman in one way or another. If the epic reality described in the legends about the shaman's initiation is mainly led by the interpretation of how the shaman becomes a shaman, in the legends of the shaman's miracles, the events that happened in the artistic image without the shaman being in the main

plan were committed by his mythological patrons, the fantastic image and the high level of fantasy in the depicted events and events are noticeable.

In the shamanic initiation legends, stories and events are narrated by the shaman. In legends about shamanic miracles, the epic reality is narrated by a person whom the shaman turns to or an objective witness. Legends about the mythological patrons of the shaman are also based in most cases on the stories and events narrated by the shaman. The stories and events described in the legends about the mythological patrons of the shaman are distinguished from other types of shaman legends by the fact that they are aimed at explaining the mythological patrons of the shaman, their magical power, divine capabilities, external structure, shape and spirit, and their relationship to the shaman.

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