

ON THE MORPHOLOGY OF UZBEK SHAMAN LEGENDS

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The morphology of Uzbek shaman legends is considered in the article. The opinions of many Uzbek and Russian folklorists were analyzed. The motif of receiving help from a mythological patron, which is widely used in the plot of shaman legends, was initially formed under the influence of shaman mythology, and later, during the artistic evolution of folk thought, it was studied in terms of motifs from other genres of folklore.

INTRODUCTION.

Uzbek shaman legends are an example of epic prose that is distinguished by its plot structure. Shaman legends usually have a compact plot. As E.S. Novik dwells on the peculiarities of shamanic legends, the main figure in such stories is the shaman and his status as a bearer of shamanic traditions. He writes that the events narrated about the Shaman take place not only in mythological time, but also in the recent past, shortly before the time of the narrator's narration (but not in the distant past, as in fairy tales)¹⁸.

In the opinion of E.N. Duvakin, the legends representing the shaman's biography require special investigation. The reason for this is that such texts are related to the problems of individual shaman mythology¹⁹. F.Nurmanov's candidate's thesis presents a legend that represents the events related to Khizr's entry into heaven, and the researcher acknowledges

¹⁸ Новик Е.С. Фольклор – обряд – верования: опыт структурно-семиотического изучения текстов устной культуры. Диссертация в форме научного доклада по совокупности опубликованных работ на соискание ученой степени доктора филологических наук. – Москва, 1995. – С.8.

¹⁹ Дувакин. Е.Н. Шаманские легенды народов сибиря: сюжетно-мотивный состав и ареальное распределение. Автореф. дисс. канд. филол. наук. – Москва, 2011. – С.5.

that the historical foundations of the plots related to Khizr go back to ancient mythological concepts related to death and resurrection²⁰. B. Sarimsakov emphasizes that Khizr is a slanderer. According to the scientist, mythological plots related to Khizr are directly related to shamanic mythology²¹. In fact, Khizr acts as the mythological patron saint of the shaman in Uzbek shaman mythology. According to a legend recorded in the Dilbar Bakhshi, one day, while the Bakhshi was busy with household chores, Hazrat Khizr came through the door and said, "My daughter, hurry up, they are bringing a blind young man in a serious condition, the time will come" and disappeared from sight. After a long time, a woman came through the door, leading a man and a young man. Bakhshi receives them and listens to their complaints. He found out that those who came are still the parents of the young man. The child has a constant headache. He gets angry on his own. He doesn't want to talk to anyone. It means that he is possessed by a demon. "When I was still taking care of the young man, Baba Khizr came and helped me to expel the demons from his body. When I rested by reading a prayer (spell) to the patient, Khizr Baba would rest with me"²². In this legend, the motif of the appearance of the mythological patron and the warning of the shaman attracted our special attention.

In addition to mythological laws, many other plots live and develop on the basis of their own laws in folk art. As A.N. Veselovsky wrote: myths are "not only a figurative expression of religious thought, but also ready-made formulas of artistic creativity that give rise to new images and generalizations. The wider and deeper the horizons of artistic thought, the greater the demand for them: private, local legends, sometimes ballad legends, not connected with national traditions, are introduced into circulation"²³. E.M. Meletinsky, commenting on the close connection of myths with folklore genres, says: "Legends sometimes have the character of fairy tales, legends or local legends and tell about not only gods, but also heroes, including people who have historical prototypes"²⁴. The local character of the legends noted by the scientist means its local character. It is also noted that

²⁰ Нурмонов Ф.И. Хизр образининг генезиси ва унинг ўзбек фольклоридаги талқини. Филол.фан.номз.дисс. автореф. – Тошкент, 2007.– Б.9.

²¹ Саримсоқов Б. Ўзбек маросим фольклори. – Тошкент, Фан, 1986. – Б.193.

²² О.Қаюмов томонидан 2006 йилнинг 7 мартида Навоий вилояти, Хатирчи туманида истикомат қилувчи Дилбар бахши Қаюмовадан ёзиб олинган.

²³ Веселовский А.Н. Историческая поэтика. Л: Гослитиздат, 1940. – С277. (364 с.)

²⁴ Мелетинский Е.М. Поэтика мифа. – М.: Восточная литература; Языки русской культуры, 1995. – С. 172. (408 с.)

the legends also tell about people with historical prototypes, which is a poetic sign that is in keeping with the nature of any shamanic myth.

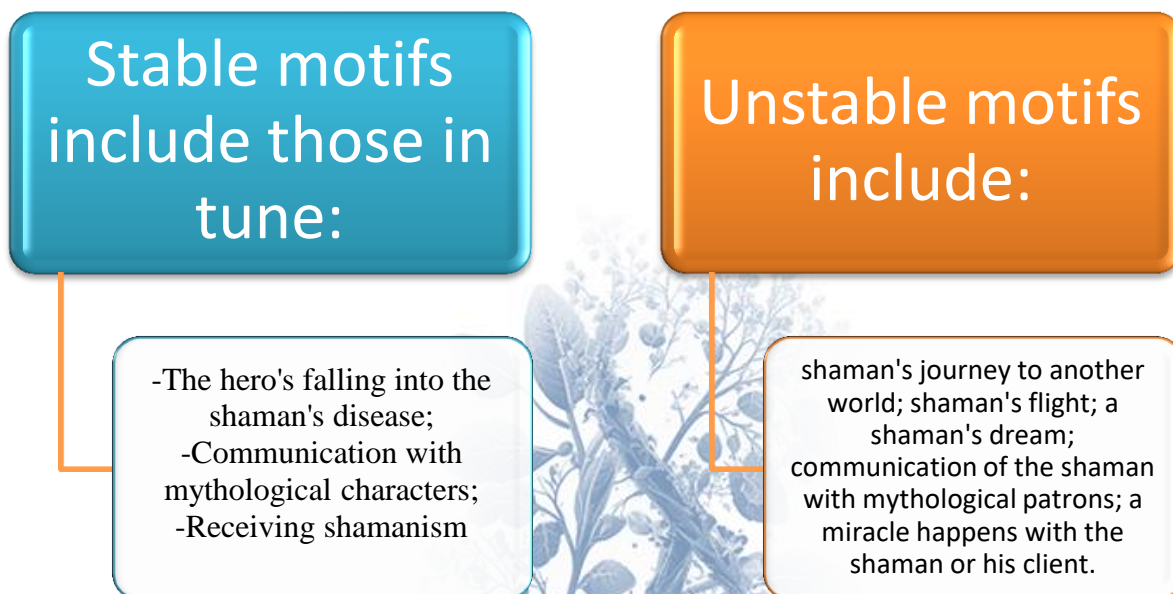
According to I.A. Golovanov, who conducted research on mythological motifs and images in Ural folklore prose, legends and narratives do not have a stable composition due to the instability of the text, therefore, the most important element that forms the plot in these works is the motif²⁵. According to A.N. Veselovsky, the motif is "the simplest narrative unit that provides a figurative response to various requirements of primitive consciousness or everyday observation"²⁶. According to the scientist, such a "unit of the story" is characterized by a certain stability. A. N. Veselovsky's views on the motive and its essence were further developed in the works of V. Ya. Propp. Based on the material of the fairy tale, the researcher comes to the conclusion that the motive is not single-element, not inseparable, the motive is divided into elements, each of which can be changed separately²⁷. It remains a mystery what the structural structure of the motif consists of. N.A. Krinichnaya, who researched folk historical prose, "as a rule, the motive consists of the following elements: the central character - the subject, the object to which the action is directed, the task or action of the hero, the situation; state of action; it is composed of symbols representing the spatial and temporal and movement methods of the legend," he explains²⁸. We agree with the comments of N.A. Krinichnaya on the issue of the structure of the motif. In our opinion, the motive is an important part of the plot system of the work, an important event in the time of events. As in traditional folk prose, the motive is an important element that forms the plot, and according to its quality, it is divided into two, such as unstable and stable motives.

²⁵ Голованов И.А. Мифологические мотивы и образы в фольклорной прозе Урала, XX век. Дисс. канд. филол.наук. – Челябинск, 1998. – С.7. (182 с)

²⁶ Веселовские А.Н. Историческая поэтика... – С.500.

²⁷ Пропп В.Я. Исторические корни волшебной сказки. – Л.: Изд-во ЛГУ, 1946. – С.18. (340 с.)

²⁸ Криничная Н.А. Русская народная историческая проза: Вопросы генезиса и структуры. – Л.: Наука, 1987. – С. 18. (228 с.)



If we analyze the issue of stable motives on the example of legends about shamanic initiation. In the plot scheme of the legend explaining the capture of Jangil Bakhshi, the events are described in a systematic, sequential manner. In this myth, the motif of the epic hero's falling into the shaman's disease, the motif of the future shaman's disobedience to the demands of mythological patrons, and the motif of the shaman's hand in hand are observed. A similar order scheme can be seen in the legend of Yakut Porkhan recorded by L.P. Potapov from Khorezm. In it, the plot is very compact, the plot of the legend consists of only two motifs. These are: the first is the reason why ruby gets shamanic disease, and the second is the reason for accepting shamanism. The plot of this legend consists of two stable motifs.

If we pay attention to the legend of Khudoyar porkhan recorded by L.P. Potapov from Khorzam: soil was brought to his garden in Khudoyar's yard from the back of the village. One day, when Khudoyar was riding a horse for the second time to bring soil, a snail came from the desert and knocked him off the horse. He lies here for a long time. Once his relatives came and found him and took him away. However, Khudoyar's condition is getting worse. His parents decide to show him to the porkhan and invite the porkhan to his house. When Khudoyar saw the porkhan, he ran away and tried to throw it into the fire, so the porkhan barely escaped. After that, they show him to the mullah. Khudoyar tore the "Quran" in the hands of the mullah and tried to kill the mullah as well. Then they show it to him. He

does the same to him. Then it will be clear to everyone that Khudoyar is possessed by a demon. It is controlled by demons. His limbs begin to fail. After that, demons came to Khudoyar at night and demanded him to follow their ways, otherwise they threatened to die in endless pains. At first Khudoyar does not agree, but because the pain has passed, he reluctantly agrees. The next day, his limbs began to work.

The epic plot is formed in the unity of three stable motifs, such as the epic hero's illness of the shaman, communication with the mythological patrons of the shaman, and acceptance of shamanism.

The motif acts as an artistic expression of the action, is the core of this or that event, and gathers all the main details of this event around itself. It seems that a motive is a small fragment of events that make up the plot of a myth, an "organizing principle"²⁹ of a work, or, more generally, one of the components of a work.

Now let's think about the expression of stable motives and means of expression. The motive of the epic hero's falling into a shaman's disease is expressed differently in different legends. In the legend of Yakut Porkhan, the motif of demonic possession of the epic hero is expressed secretly. When the hero of the epic is seriously ill, doctors see him, but they are unable to diagnose his illness and conclude that he is "possessed by a demon." In the legend of Khudoyar Porkhan, the epic hero comes across a tornado in a deserted place, naked, when he is transporting more from the field outside the village. There is a demon inside the rabbit, and it knocks Khudoyar off his horse and makes him uncomfortable. In this myth, the motif of the epic hero's illness of the shaman finds its artistic expression through a complex of mythological images. Complex of mythological imaginations, including the image of a rabbit, its essence in the mythological arsenal, i.e. the presence of a demon inside a rabbit, a rabbit meeting naked, and a complex of ideas about the plight of a person possessed by a demon inside a rabbit, served to express this mythological motif artistically.

In the legends "Jangil Bakhshi", "Dilbar Bakhshi", "Gulchekhra Bakhshi", "Tulganoy Bakhshi" it is hidden that Bakhshi contracted a shaman's disease. I mean when? how? How? There is no answer to the questions. In the shaman legends of these Bakhshis, the events begin with the shaman suffering from a severe illness. However, in the legends "Khudayor Porkhan" and "Shoira Bakhshi" and "Shamsiya Fortune Teller" it is explained that it was caused by the shaman's illness and contact with mythological creatures.

²⁹ Голованов И.А. Мифологические мотивы и образы в фольклорной прозе Урала, XX век. Дисс. канд. филол.наук. – Челябинск, 1998. – С.7.

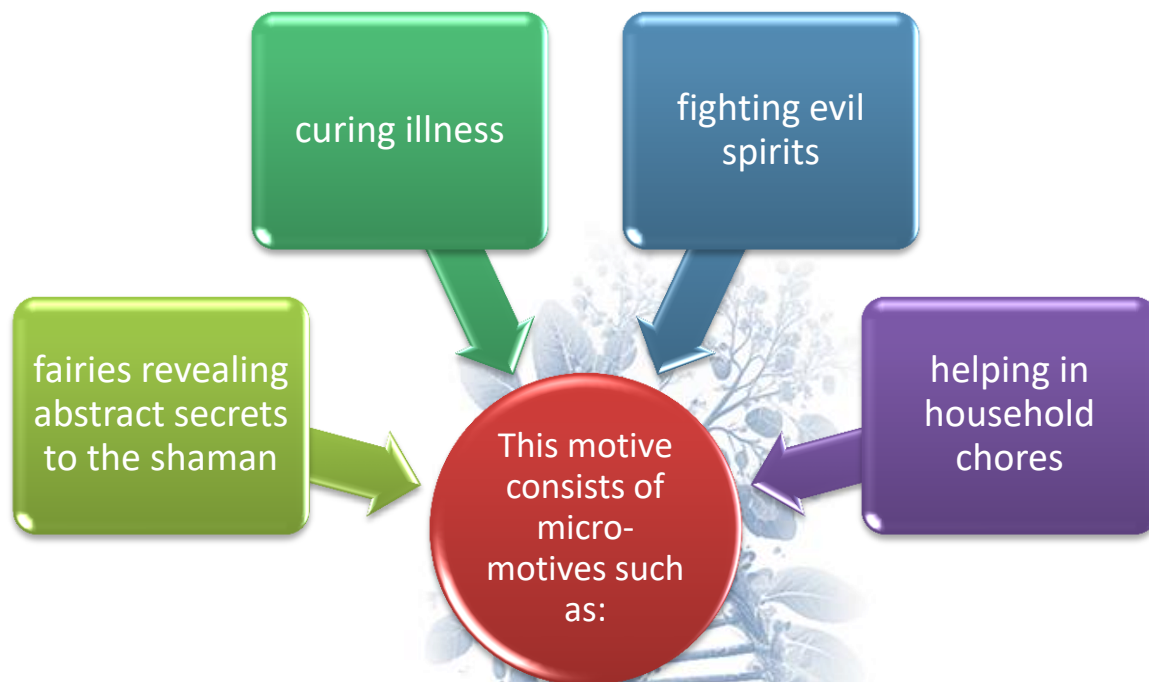
In the legend "Shamsiya fortune teller", the epic hero receives a book left by his grandfather during his childhood and falls in love with a Turkmen fairy. This is where the pain of our epic hero begins. In the legend of "Shoira Bakhshi", the epic hero falls into the water to get water from the pool and meets the mermaids. In it, the starting point of the shaman's disease begins with the infection of the mermaids.

The motif of Shamon's communication with mythological patrons is expressed in the same open form in all shamanic legends. They differ only in the types of mythological patrons. The mythological patron of some shamon's is a demon (Khudayor porkhan, Yakut porkhan), the mythological patron of which is a fairy (Shoira bakhshi, Jangil bakhshi), and the mythological patron of another is Khizr, person whose grandfathers with the souls of saints are interpreted (Dilbar bakhshi, Sofia aya).

The motif of communication with mythological patrons of the shaman has an internal differential character. This is seen in the fact that the epic hero, chosen by the spirits for shamanism, is initially pressured by mythological creatures, forcing him to follow his path, sending him various severe pains, forcing him to accept shamanism. Sometimes it is seen that mythological creatures are planned to fulfill their purpose by enticing the shaman while he is possessed. The motif of the shaman's communication with his mythological patrons is realized through the micro-motif of enchantment in the legend of Shayra Bakhshi. When the poet first falls into the water, she falls in love with mermaids. Maybe because the poetess was a baby, mythological creatures - fairies showed a pleasant attitude towards her. But as he grows up, the pressure from the fairies increases.

In the legend "Shamsiya the fortune teller", the adult Shamsiya falls in love with a Turkmen fairy. The Turkman fairy reveals that she has received a forbidden book from her grandfather. In this epic plot, Shamsiya does not fall in love with a fairy, but a Turkmen fairy falls in love with Shamsiya. He informs Shamsiya about the terrible attack of Azabat Yunus and Kasofat Yunus. With this, the epic scares the hero. Communicating with the Turkmen fairy is a mythological event aimed at forcing Shamsia to take up fortune-telling and gain her approval.

The motive of communicating with mythological patrons is interpreted in the legend of Tolganoi Mirzaeva, after the epic hero becomes a shaman, fairies come to help him. As we mentioned above, this mythological motif has an internal differential character.



Micro-motives within the motif of communication with mythological patrons differ from each other according to the quality and content of the relationship of the object to the subject. In the first micro-motive, a certain group of fairies come to help the shaman in revealing abstract secrets by conveying information from the unseen, in the second micro-motive, as a means of guiding the treatment of a disease in the body of a person who turns to a shaman, in the third micro-motive, it is interpreted as the good forces on the side of the shaman in the fight against evil spirits, and in the fourth micro-motive, it is reflected in the interpretation of events such as fairies helping the shaman in his household chores, fairies sweeping the shaman's floors, pouring water on his flowers, and helping him clean his room.

The motif of acceptance of shamanism is one of the stable motifs in the plot of shamanic legends. This motif is a motif that serves to reveal the artistic idea in the plot system of the legend, and it represents the most important magical event in the shaman's myth with the essence of shaman's mythology. The motif of accepting shamanism acquires a synonymous character in terms of appearance. In some shamanic legends, it is expressed in the form of a shaman taking a circle, and in some, it is reflected by sitting down. Both motifs that appear in legends logically mean the same thing, that is, the encirclement of the epic hero. In the legends "Khudayor Porkhan" and "Yakut Porkhan", a shaman easily turns into a shaman by

bringing a circle from the market. This simple motif essentially fulfills the task of micro-motives, such as God bringing a circle, purifying it in fire, and going to the place where the demons entered it, and placing the circle from night to morning. The micro motifs in the motif clarify the essence of the epic hero's encounter with magic, that is, his transformation into a shaman. Although the circle detail in this motif simply represents a musical instrument, it embodies a magical essence when it is purified by fire and spends a night in the realm of demons. According to the mythological imagination of our ancient Turkic ancestors, fire has divine power.

According to the pre-Islamic mythological imagination of the Bedouin tribes who lived in the Arabian Peninsula, it is a fantastic creature created from demon-fire³⁰. This mythological vision was later expressed in the "Quran". In the 27th verse of Surah Hijr, it is said about this: "We created the jinn (the devil) from fire before (Adam)"³¹.

The image of the fairy, which appeared in the mythological thinking of our ancestors who lived in ancient Central Asia, was also formed as a mythical character performing a dual poetic function, like good and evil spirits³². According to S.A. Tokarev, the historical roots of the mythological views, which embody the symbols of goodness and evil, which constitute the essence of dualistic views, should be sought in "Avesta"³³. Scholars such as E.Taylor, A.M. Zolotarev and S.P. Tolstov have recognized that Akhuramazda - Angra Mainyu in "Avesta" is one of the ancient types of mythological figures performing a dual role³⁴. So, fairies have been known since ancient times as a mythological figure with a dual function, and their dual function in the mythological arsenal has led to their placement in shamanism mythology as a mythological guardian. As a result of the introduction of Islam in Central Asia, the ancient mythological imaginations existing in the people's thinking were enriched with Islamic mythology. The idea that the demons patronize the shaman is a phenomenon that came into being under the direct influence of Islamic mythology.

³⁰ Петрушевский И.П. Ислам в Иране в VII-XV веках. – Л., 1966. – С.66.

³¹ Қуръони карим. Ўзбекча изоҳли таржима. – Тошкент, 1992. – С. 181.

³² Қаюмов О. Ўзбек фольклорида пари образи(генезиси ва поэтикаси).... – Б.11.

³³ Токарев С.А. Религия в истории народов мира. – М.: Изд. Полит. Литература. 1986. – С.341.

³⁴ Тайлор Э.Б. Первобытная культура. – М.: Политиздат, 1989. -572 с.; Золотарев А. М. Родовой строй и первобытная мифология. – М.: «Наука», 1964г.; Толстов С.П. Древний Хорезм. Опыт историко-археологического исследования. – М.: Наука, 1948. 352 с.

The historical basis of the motif of Khudoyar Porkhan receiving help from demons goes back to Islamic mythology. The reason is that Islam denies the faith that preceded it. Shamanism is interpreted as infidelity. In addition, in Islam, jinn and fairies are used interchangeably. This can also be seen in the stories of Rabghozi. Such a legend is mentioned in the chapter "Sifat al-Arazina" of Nasridin Burkhanuddin Rabghozi's work "Qisa Rabghozi": *"Bilgil, al-qavlu fi xalqi al-maqolati va aljinni va al-insi izi izza va jalla farishtalarni o'tning yoruqliqidan yaratti. Asillari birik turur, ammo uch narsa birla tafovutlari bor. Biri ul tururkim, farishtalar nurdin, parilar yolindin turur, ikkinchi, farishtalar malak atandi. Parilar jin atandi. Uchinchi, farishtalar o'rni aziz ko'kda bo'ldi, parilar yerda bo'ldi"*³⁵. As we have seen, Rabghazi says that the origin of jinn and fairies is the same. On top of that, in the mythological imaginations of our ancestors of that time, the existence of views that fairies and demons were created from fire was also reflected in the tradition of finding the circle of gifts in fire. In fact, shamanism is a belief that predates Islam and is still alive today. Zoroastrian, animistic and manistic visions of our ancestors were embodied in its historical basis. We can clearly see the traces of primitive mythological imaginations in modern shamanic rituals.

The motif of receiving help from a mythological patron, which is widely used in the plot of shaman legends, was initially formed under the influence of shaman mythology, and later, during the artistic evolution of folk thought, it was transferred to the art of other genres of folklore. In particular, in the image of the epic hero getting out of the situation by using the help of a mythological patron in a difficult situation in magical tales, and in the image of the mythological patron helping the epic hero in the most difficult situation in the folk epic, we should understand that the historical basis of this motive is related to the mythology of the shaman.

Unstable motifs with a mythological essence in Uzbek shaman legends can be found in various places of the epic plot. E.S. Novik, who conducted research on the essence of shaman's legends, noted that legends are told as memories of the teller. The content of shamanic legends is also determined by the ideas about the world of spirits, their influence on people, the existence of other worlds, originating from shamanic mythology.

The epic hero of the shaman's legend himself enters into one or another relationship with the heroes of the shaman's mythology, receives help from them or faces their opposition. Shaman legends differ from other legends in folklore in that they focus on the present rather

³⁵ Насриддин Бурхонуддин Рабғўзий. Қисаси Рабғўзий, 1-китоб. – Тошкент, 1990. – Б.13

than the past. The stories and events described in the shaman's legends contain information about what happened in the life of the storyteller himself or people he knows well. The nature of the legend of the shaman determines the presence of instability and departure from the traditionalism characteristic of folklore in the quality and placement of motifs in the plot. One such unstable motif is the shaman's journey to another world.

The motive of the shaman's journey to the other world is definitely expressed by the fact that the shaman sees his body in the earthly world and observes the relationship of his relatives to him. In the legend of "Shoira Bakhshi", the epic hero walks under the water, but on the surface of the water, he sees that his grandmother came and pulled him out of the water. The motif of the shaman's journey to another world fulfills both artistic and aesthetic tasks, such as revealing the mythological essence of the shaman's legend and ensuring the development of events in the legend's plot.

In the myth of "Sofia Aya", the ancestors, who are mythological patrons of the shaman, give him time to accept shamanism and heal people. But the epic hero does not agree to the demand of the ancestors due to his ignorance of the science of medicine. The time limit given by the grandfathers is over. And he still wouldn't consent to the treatment. "After that, the Grandfathers began to punish me: they separated my soul from my body, sometimes I walked in heaven, sometimes in Makkakh Mukarrama. During this period, my relatives mourned over my soulless body at home. I collected beads from Mount Arafat during these trips. I swept the thresholds of heaven. I would die every time. However, I could not find the courage to accept the order of the Grandfathers". It seems that the epic hero's spirit leaves his body after disobeying the demands of mythological patrons. He travels to another world. Sometimes he sweeps the threshold of heaven, picks beads from Mount Arafat. In the myth of the shaman, the motif of the shaman's journey to another world explains his resurrection, mediation between two worlds. The primary function of this motive is to convey the ideas of shamanic mythology, to ensure the development of events in the plot of the secondary myth.

Another unstable motif that acquires a mythological essence in shaman legends is the motif of the shaman's flight. I would like to draw your attention to one episode in the legend of "Shoira Bakhshi": "Years later, when we finished school, it was the summer of 1988. One day in my dream, we were resting by the stream in the school yard. At one point I heard a voice saying "we are leaving". Involuntarily, I hurriedly got up and walked out of the school towards home. For some reason, my head would get heavy, something would stick in my nose, something would crunch under my feet. When I open my eyes and look under my feet,

for some reason I am walking on peach trees, not on the ground. After a while I fell on beautiful soft flowers like feathers. I started to sleep enjoying it". In the motif of Shaman's dream, we find the image of his flight. As he dreams and narrates the events of his dream as an adventure, he begins to walk as soon as he hears the word "we are gone" (a voice from nowhere) and feels that he has flown when he sees peaches crunching under his feet. In ancient times, future shamans attached special importance to dreams. That is why dreams have a special place in many rituals of shamans. Even a shaman dreamed of his work before becoming a real shaman. The ability of shamanism first appeared to him in a dream. If he did not act on his dream, then this dream haunted him relentlessly or he fell ill. Shamans know very well when and at what time a person can have prophetic dreams and at what time and in what situation it can be interpreted correctly³⁶.

In the interpretation of the dream of the poetess Bakhshi, the flight of the epic hero, the sound of the voice saying that he has disappeared from the unseen acquires a symbolic meaning. Shaman flying over peaches means that his reputation will rise. Peaches are directly local. So, the shaman means the rise of prestige in his area. In fact, shamans have been flying since ancient times. Shaman goes to another world while flying. The shaman's flight ensures his journey to the unseen world.

In the legend of Jangil bakhshi, the image of the "Momo Oshi" ceremony of the bakhshi shows that the participants of the ceremony danced on the table opened for the ceremony. It is interesting that the event takes place on the table during the zikr of the participants of the shaman ceremony. But it does not change the place of any item on the table. In this case, the motif of the flight of shamans is reflected. In the literature, shamans move to another world during the ritual, this phenomenon is mentioned in connection with their flight. Mainly, Siberian shamans fly during rituals, but it is emphasized that their body is on the ground and their soul ascends to another world. In the legend of Sophia, as the shaman is punished for not fulfilling the demands of his mythological patrons, his body on earth and his soul travel to another world. In this legend, the spirit of Shaman flies. However, in the legends of Shayra Bakhshi and Jangil Bakhshi, the shaman himself flies. Only one of them flies in the middle of the night, and in the other, during the ceremony, the feet of the shaman and the participants of the ceremony are lifted off the ground and chanted. The motif of the shaman's flight also serves a unique mythopoetic function. First, it serves to convey the

³⁶ Эшонкул Ж. Ўзбек фольклорида туш ва унинг бадий талқини. – Тошкент, Фан, 2011. – Б.22.(304 б)

ideas of shamanism, and secondly, it serves to provide a solution in the development and culmination of events.

The motive of the shaman's dream. In the myth of Shayra Bakhshi, the motif of dreaming sets the scene for the subsequent motif of flight. But many shamanic legends have the shaman's clients dreaming and telling information about the missing thing so that they can find their lost things. According to the legend recorded by folklorist O. Kayumov about Nasiba fortune teller from Navoi, Nasiba fortune teller communicates with fairies in his dreams. Fairies advise people who come to him with problems and solutions to their problems. In the legend of Shayra Bakhshi, it is observed that the shaman communicates with his mythological patrons in a dream. In the legend of the shaman, the dream motif plays an important role in the formation of the epic plot. First, if it ensures the development of events; secondly, it conveys the main idea of shaman mythology; thirdly, it serves to reveal the magical power of the epic hero. In the words of folklorist J. Eshonkulov, "In the state of sleep, the freedom of the human spiritual world, the inability to keep subconscious feelings in a certain form, such as the mind, ensures that the information in them is more truthful than mental information". Therefore, during sleep, a person collides with the real world, the activity during sleep is not the activity of the body, but the activity of the spiritual world³⁷. Shaman's narration of his adventures through the motif of a dream aims to convince the listener of the described events and events.

Shaman legends also play an important role in the plot construction of the shaman's communication with his mythological patrons. This motif is common to all shamanic legends. But we included this motif among the unstable motifs, since the motif of the shaman's communication with his mythological patrons is different in the legends of different shamans.

The motif of communication with mythological patrons acquires an important magical essence in the legend of the shaman. Due to this motive, the shaman's magical power is revealed, and as a result of this motive, a magical phenomenon occurs around the shaman. So, the motive of communication with the mythological patron spirits of the shaman serves to form the plot of the shaman's legend, to ensure the development of events in it, and to express the magical idea of the shaman's mythology. In the plot of Uzbek shaman legends, another unstable motive that serves to increase the artistic and ethical essence of the legend and convey the ideas of shaman mythology to the audience is the motive of a miracle

³⁷ Эшонкул Ж. Ўзбек фольклорида туш ва унинг бадий талқини... – Б.35.

happening to the shaman or his client. Such a motive is clearly reflected in the legends told by Sofia Aya's customers. In the legend, the epic hero appears from the unseen and saves his client from destruction. In this epic text, told in the language of the shaman's client, the miracle is seen in the shaman's sudden appearance and quick disappearance in a deserted place, when the client is on the verge of destruction.

So, it is appropriate to study the mythological motifs that make up the plot of Uzbek shaman legends into unstable and stable motifs according to their quality. Shamanic legends have a morphologically compact plot, but sometimes they can be several fables aimed at expressing several events.

