

## QUESTIONS ABOUT THE GENRE NATURE OF SHAMANIC LEGENDS

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### ARTICLE INFO

### ANNOTATION:

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#### ARTICLE HISTORY:

Received: 29.10.2024

Revised: 30.10.2024

Accepted: 31.10.2024

#### KEYWORDS:

shaman, plot, shaman  
legends, motive,  
folklorist.

*in the article, the genre nature of the shaman legends was discovered. Legends are important as one of the most popular and ancient epic genres of folk art. The term shamanic legends refers only to stories in which the protagonist is a shaman. As for their genre characteristics, they are represented by a wide range of storytelling styles, from memoirs and blichs, myths to legends and narratives.*

**INTRODUCTION.** According to the well-known Uzbek folklorist K.Imomov, art is not a priority in the reflection of historical reality, formal structure, interpretation and description of various motives, events and events are oriented to knowledge and learning, the main function is to provide information about historical events and events [12]. Folklorist O. Safarov believes that the term "legend" is derived from the Persian word meaning "spell - magic" and is applied to prose stories created on the basis of fiction and imaginary fiction [10]. It is true that there is a story in the legends, but there are also significant differences from the story in the way the voea are depicted. Folklorist M. Rakhmonova writes that Uzbek folk legends have their own imagery and artistry, and there are certain poetic means of expression, linguopoetic signs, and compositional elements that create this state [9]. Also, M. Rakhmonova recognized that legends perform an informative function.

According to the folklorist U. Sattorov, who studied the toponymic prose of the Uzbek people, the function of conveying information takes the lead in any myth. However, events and events in it are based on fictional fiction [2]. It is true that the task of conveying information about the occurrence of a certain event and event is in the opinion, legend. This task also leads in shaman legends. Shaman legends are also focused on conveying this or

that event related to the shaman to the listener, convincing the listener of him. Folklorist E.S. Novik's scientific report prepared for his doctoral thesis states that the term "Shaman legends" refers only to stories whose hero is a shaman. As for their genre characteristics, they are represented by a wide range of storytelling styles, from memoirs and blichs, myths to legends and narratives. This makes the corpus of texts a convenient laboratory material, since the category of genre plays a large role in the field of oral storytelling. So, according to E.S. Novik, oral prose stories whose main character is a shaman and describing the events that happened around the shaman represent shaman legends. In our opinion, when the scientist said story, he meant the way of telling reality. In the monograph "Ritual and Folklore in Siberian Shamanism", the scientist divides the examples of oral prose related to shamanism into internal types such as shamanic legends and shamanic prose [8]. The scientist also classifies shaman legends into two main groups according to the scope of the topic:

1. Legends about shaman's miracles and miracles;
2. The birth of the first shaman, receiving the blessing of shamanism, biographies of the great shamans who lived in ancient times, etc.

The scholar groups shamanic legends based on the form of shamanic rituals. The first group includes the power of the shaman and the adoption of shamanism, and the second group includes myths that are the object of various cults and performed during shamanic rituals [7].

E.N. Duvakin notes in his thesis on the composition of motifs of the plot of Siberian shaman legends that the historical fact that is the basis of the plot of shaman legends is not found in other sources, it is presented as historical evidence only by the performer [4].

Our well-known teachers point out that the main characters of shaman legends are historical figures, but these heroes have magical properties such as communicating with representatives of the other world and receiving power from them, which is one of the unique characteristics of the shaman legend genre.

In our opinion, shamanic legends represent how a shaman became a shaman, miraculous events that took place under the influence of a shaman by his patron spirits. L.P. Potapov, who was on a scientific trip to Central Asia in the 30s of the last century, recorded the legends about the Porkhans of Khorezm. According to the scientist's diaries, he cites an oral story explaining how the then 39-year-old porkhan, who lived in the village of Piskanak, Khiva district, Khorezm region, became a porkhan. According to the story, a girl named Yaqut started talking to herself at about the age of eight, and later her limbs hurt and

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stopped working. His relatives cannot understand his pain. Then someone explains to him that he will be cured of the influence of these demons, if he accepts the burden. They bring a circle to the ruby, and by playing the circle, he calls demons and spirits and starts communicating with them. After that, Yakut's limbs will heal [15].

It is clear from the text of the legend that the plot serves to convey information about how the shaman became a shaman. However, two characters stand out in the plot of the legend. The first is a shaman, the second is a mythological patron. The main character of the legend is the storyteller, events take place with his participation. The events depicted are fictional for the listener, but real for the narrator. If we analyze the oral stories about porkhans from the diary of L.P. Potapov [15] above. The hero of the first story, Yakut, suffers from severe pain due to the influence of demons. When he gets a grip, his health will improve. In this myth, the hero's suffering from unnatural pain is the reason for his acceptance of the priesthood. Communicating with demons and talking with representatives of the other world, healing people with their help are among the functional tasks of the porkhan. Yakut, the main character of the legend, is a historical person, his place of residence, the time he lived in is confirmed by the person who saw him. So this myth contains the image of a historical person.

According to Professor M. Joraev, "one-plot fantastic stories of a cosmogonic, etiological, anthropomorphic nature, which provide information about the beginning of the material world, explain the emergence of things and phenomena related to nature and social life, are called mythological legends" [5]. So, in the sample of epic prose that we analyzed above, a demon - a mythological image is involved, which is a characteristic of its mythological legend. Are we then to say that this pattern of oral epic prose is typical of a mythological legend?

According to the folklorist U. Sattorov, who studied toponymic prose samples, toponymic legends consist of oral prose stories [2] based on fictional fiction, with a compact plot, aimed at explaining the origin of certain place names. The origin of the place name is not explained in the epic text that we analyzed. So, this is not a toponymic legend. But his heroes are real historical figures. The category of historicity is prominent in it. According to M. Rahmonova, "the scope of historical legends is diverse, it includes important historical events that happened in the past, the activities of real historical figures who lived in life, the origin of clans and tribes, the construction of monuments that played an important role in the history of our architecture, the construction of cities. , the miracles of saints and others are told" [9]. In our opinion, the miracles of the saints are described against the background



of a certain evolutionary event, a miraculous reality. Therefore, we believe that it is necessary to exclude the concept of saints and their merits from the description of poetic characters in historical legends. It is true that most of the saints are historical figures, and their sainthood is determined by the fact that they are the possessors of karomat. However, the mythological essence prevails in the works of the saints, it is evident that the activity of the saint was formed under the influence of some ancient belief. Therefore, we believe that it is better not to include religious legends among historical legends.

Above, when we relied on the views of the master folklorists on the description of the legend, we witnessed that the epic text we are analyzing is characteristic of a legend, but it can be neither a historical, mythological, nor a toponymic legend. Because it is important that the character of the epic text under analysis was living at the time of writing and narrated what he went through. In the theoretical conclusions obtained by Uzbek folklore studies, it is emphasized that the events described in the legends happened in the distant past. So, there is a difference in the time of events. That is, the events in the legends take place in the distant past, in ancient times, and the events in the epic plot that we are analyzing are happening in the present time. Analyzing such epic texts, folklorist O. Qayumov believes that "the unique characteristics of shamanic legends: in such oral prose stories, the main character is the narrator himself, and the described reality is interpreted as a divine event occurring in a specific historical time, in a real space" [13]. Therefore, we think that the story of the epic plot is interpreted as the adventure of the narrator - the hero, and the fact that the hero is a shaman is the basis for evaluating it as a shaman legend. True, as we have seen, in this legend, information transport is in the leading position. Also, motifs such as the touching of the hero and his spouse by representatives of the other world, and the flight of the ram in the sky acquire a mythological essence. But considering that the ideological direction of the legend is to explain how the shaman becomes a shaman, we can evaluate it as a shaman legend. In the plot of the legend, the hero's suffering from severe pain and the development of events ending with the explanation that he accepted shamanism in order to get rid of the pain is an epic formula of a specific character typical of shamanic legends.

The shaman's initial onset of severe pain has been studied by ethnographers, and most ethnographers attribute the shaman to mental illness. However, ethnographer V.N.Basilov put an end to such debates after finding out that the shaman causes severe pain when choosing spirits, that the shaman is a healthy person and that he conducts a special magical ceremony [3]. In the adventure stories of the Uzbek shamans we have analyzed: the

Porkhans of Khorezm and the Bakhshis of Navoi, it can be seen that the motif of the hero's suffering from severe pain served to ensure the development of events. The analysis of the shaman's legends, which describe the events related to the shaman's activity, shows that one group of legends explains how the shaman accepts shamanism, as described above, while another group of legends tells about supernatural events that occur under the influence of the shaman and his powers.

In the legend of Sofia Aya Ashurova: "I had to start healing people in the footsteps of the Grandfathers at the age of 31. I was afraid that "I will not be able to do this". I could not imagine how I could heal people without knowing the science of medicine. The deadline given by the grandfathers is over. And I still wouldn't give consent without accepting the treatment. After that, the Grandfathers began to punish me: they separated my soul from my body, sometimes I walked in heaven, sometimes in Mecca. During this period, they 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 take on the order of the Grandfathers. Now, I am very sorry for not obeying his commandments in time. After all, how many sick and needy people could be helped by my help" [13]. It has been almost half a century since Sophia Aya has been communicating with the representatives of the Unseen World and helping the human children of the earthly world. The grandfathers, who demanded that the hero of the legend follow their path for disobeying the demands of the spirits, explain to him that he can heal people. Sophia admits that she does not know medicine because she cannot accept this offer. Grandfathers give him time to think it over. After the deadline, Sophia Aya is pressured by the spirits because she does not express her consent. They separate the hero's soul from his body. They take him to the other world, sometimes they walk in heaven, sometimes in hell. At this time, the hero's family members were crying over his lifeless body. After Sofia finally agreed to the conditions set by the representatives of the Unseen World, she completely recovered and said that she would give a fatawa to the patients who could not find a cure for their illness, and that the grandfathers would come and treat them. In this legend, the shaman's mediation between the unseen world and the earth, the shaman's illness, the motivations of traveling to the other world during pain, the fact that he was first punished by the guardian spirits, and then became a famous person, are the leading motifs. Also, the motif of the occurrence of a miracle is prominent in the legends of the shaman. We can see this in the motifs of Aya Sophia becoming a healer in a few seconds after agreeing to her grandfather's proposal, and in another legend, a patient who was cured after receiving a fatwa from Aya Sophia stopped

drinking and started reciting verses of the Qur'an in one night, acquired the skill of reciting the Qur'anic writings.

There is another series of shamanic legends, one of the most widespread genres in Uzbek shamanic ritual folklore, in such legends there are also legends about the hero's suffering from severe pain, going to the shaman in search of healing, the process of the treatment performed by the shaman and the patron spirits, and the miraculous results. In this type of shamanic legend, the unusual events that occur are performed by the shaman's mythological patrons and are witnessed by the person who turns to the telling shaman and is healed by him. The functional function of the legend is to convey information, now it takes on the character of reprovism. The listener's trust in the information conveyed by the speaker is achieved.

Shamanic legends are texts about shamans told by lay carriers of the tradition or written texts from shamans. In shaman legends, sometimes the teller tells stories about other shaman, not himself. Shaman legends can be told in the first person as a memoir at the same time, but the image of the shaman, which is always present in them, is always represented by the third person [4]. The events described in these legends are distinguished by the fact that they happened in the same time, in the lives of our contemporaries. It is unanimously emphasized by our famous scientists that legends report on the events that happened in ancient times [11]. Realization of poetic reality with the presence of the narrator, in real time, movement of mythological images through the mediation of a historical real person, the healing process of the hero, the finding of a lost object, the artistic expression of an abstract object or the prediction of an event are only poetic properties characteristic of the nature of shamanic legends [1]. In shaman legends, the shaman's miracles are narrated by people who have been healed or benefited from him. Events that happened through the mediation of the shaman are often reflected by the shaman's mythological patrons. The system of fantastic events related to the speaker's visit to the shaman, his appeal to the mythological patrons and the cure for his illness constitutes the plot system of the shaman's legend. In shamanic legends involving the image of Sophia Aya, we observe two types of events: the first is the description of the events that explain the shaman's acquisition and transformation into a shaman; secondly, the patient's appeal to the shaman and his applause, as well as the interpretation of fantastic events with the help of mythological patrons, are clearly visible.

In the shaman's legends, the performance of the shaman's applause and the performance of the applause in the plot of the work as a poetic function that ensures the development of

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events are of great importance. Motives such as belief in the magic of words, the shaman's calling patron spirits by means of clapping and receiving help from them have a mythological essence. Composition of Uzbek shaman legends, it is noticeable that in the legends explaining the miracles of the shaman, applause mainly performed the task of inviting patron spirits. In particular, in the series of legends related to the image of Sophia, the main epic character, the shaman's applause (giving a fatwa and saying amen) serves as the main sturgeon in the fable of the oral work. In all legends related to the figure of Sophia, the shaman chants to ease the troubles of the epic hero and is tasked with waiting for the arrival of the guardian spirits. In addition, the shamanic rituals performed by Sophia aya are fundamentally different from traditional shamanic rituals. The difference between Sophia Aya rituals is that in this ceremony, the shaman's invocations are not performed when calling the guardian spirits, but the shaman's applause is enough, and secondly, like other shaman rituals, there are no cases of shamans or the shaman gathering a few people in the lead role, but the patient goes to his house and takes his place in his bed, the table writes, puts salt, sugar, water on the table. Also, the room must be covered with jamoz. This is the structure of the ceremony with the participation of Sophia Aya. In this magical ritual, the shaman only gives applause as a consultant. All the events narrated in the legend take place around this table and the place prepared for the patient in the presence of patron spirits. The construction of the plot of the shaman legends with the participation of Sophia Aya is compositionally manifested in the sequence of the following motifs: the narrator falls ill → meeting the shaman → he lies down after receiving applause from the shaman → the occurrence of miracles - fable. So, oral prose stories performed by a shaman or a person who turns to him, built on the basis of a single event, with a compact plot, aimed at explaining the shaman's acquisition of shamanism and his miracles, adventures, and describing the events based on imaginary fiction, are shamanic legends.

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