

QUESTIONS ABOUT THE MYTHOPOETIC NATURE OF UZBEK SHAMANIC RITES IN FOLKLORE

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ARTICLE INFO

ANNOTATION:

ARTICLE HISTORY:

Received: 14.11.2024

Revised: 15.11.2024

Accepted: 16.11.2024

This article talks about Uzbek shaman rituals and their semantic meaning. It has been proven that the types of shaman rites and their utterances in the ritual process constitute shaman ritual folklore.

KEY WORDS:

*Shaman, ritual,
mythological patron,
heritage, shamanic
disease.*

Introduction. It is known that shamanism is the belief of people who are considered to have the supernatural ability to communicate with spirits. Usually, people get a certain disease, and after getting rid of the severe pain with the help of spirits, they become a shaman. Our twenty-year observations and the data of ethnographers who have conducted research before us are the basis for drawing conclusions about how shamanism is acquired.

The famous ethnographer V. N. Basilov studied the activities of shamans who lived in the territory of modern Uzbekistan. During the scientist's expeditions to the Fergana Valley, Tashmat published information about a shaman who wore women's clothing [2]. According to V. N. Basilov, the boy Toshmat fell ill in his teens and was brought to the shaman. After he recovered, female fairies fell in love with him and began to patronize him. Toshmat's illness was a shaman's illness. Usually, a person suffering from shamanic illness is a chosen one of the spirits and experiences an illness sent by them. Modern medicine is not able to cure the Shaman's illness. The spirits inhabiting the patient's body prevent the doctor from identifying the illness and making the correct diagnosis. Only shamans can cure such patients. Thus, Tashmat, the chosen one of the fairy women, was healed with their help and

since then accepted shamanism, began to wear women's clothing and gets the opportunity to heal people from evil spirits.

In the legend about the shaman, recorded by us in 1996 from Khatirchilik Tolgana Mirzayeva, it is said that Tolgana suffered from a serious illness and recovered after accepting shamanism. T. Mirzayeva's illness was a shamanic illness, and in order for her to accept shamanism, an initiation rite (testing and dedication) was held and this cured her in time chilla. V.N. Basilov noted that "spirits with pain and force force their chosen ones to serve them, this is observed not only among shamans of Central Asia, but also among shamans of all peoples of the world" [3].

In the ethnographic information published by V.N. Basilov, it is told about a kushncha named Momokhol, who lived in the Shurob-Angorsky district of the Surkhandarya region, and how she acquired shamanism. In the legend about Momokhol, the kushncha, whose grandfather was Olim Bakhshi, a storyteller and healer at the same time, treated the sick with the help of shamanic songs. After the death of the grandfather, his whip and tambourine (doira) remained, because of this, that no one brother these instruments one after another, Momokhol's children died and then she herself also became very ill, and then the grandfathers of the chiltang appeared to her in a dream and ordered her to take the instruments of her grandfather, thus she became a shaman and was healed [4].

In shamanic legends, the plot system consists of five complementary motives that serve as a poetic formula:

- one of the shaman's ancestors was a shaman;

- inheritance of a shamanic object;

- the appearance of a burden of heaviness in the hero;

- vision of mythological patrons in dreams;

- the ritual of taking the shaman's hand.

In the ruby legends about the shaman, the image of a tree acts as a sacred center of the universe. According to the legend about the migration of the ancestors of the Yakuts to the banks of the Len River, the Tuymaada Valley was discovered by a shaman named Khomurgan. The white birch in the center of the valley was later consecrated and took the form of the spirit-master of the earth. Researcher E.P. Sleptsov, who analyzed this legend in his article "The Image of a Tree in Yakut Shamanism", says that holy spirits live in tall white birches. Therefore, it is forbidden to cut down tall trees. It was believed that this deity lives in large birches, so it was forbidden to cut down old trees. In order to maintain the favor of the spirit-mistress of the earth, every spring the Yakuts brought her a sacrifice, using the shamans of the deities aiyy (white shamans), who addressed her in prayers-algys with calls to protect the fruits of human labor from the action of forces hostile to people. In the ritual "Aiyysyt tardar" - "asking for children from the goddess Aiyysyt" - the image of the tree of the souls of all people was preserved [5].

As a result of the mythological ideas of our ancient Turkic ancestors associated with the cult of the tree, the tradition of a shaman to press a tree to a sick person and wish health and children from the old tree arose. In the practice of Uzbek shamans, derivatives are the use of tree bark to scare away evil spirits, hugging a tree after a shamanic ritual for a person in need, and casting a spell on a tree with the words "myeni dardim syenga, syeni sog'liging myenga" which means "my illness to you, your health to me".

Thus, the ethnofolkloristic analysis of the folklore of Uzbek shamanic rituals shows that Uzbek shamanic rituals are events of magical significance, organized with the purpose of inviting spirits and communicating with them. Shamanic rituals require the preparation of special dishes (shirguruch, is, bo'g'irsoq, xolvaytar) and sacrifice (animals such as sheep, goats, chickens).

Shamanic rituals have their own special sayings. The performer of ritual songs is a shaman, and the listener is a woman who is a participant in the ritual.



During such shamanic rites, shamanic songs (chorlov, yo'qlov, shomon termasi) are performed to the accompaniment of a drum (doira), movements are performed in parallel with flogging, blows with a whip, and a symbolic ritual with a knife aimed at driving out evil spirits.

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