



CHARACTERISTICS AND ANCIENT FOUNDATIONS OF SHAMAN MYTHOLOGY

Olim Qayumov

University of Tashkent for Applied Sciences, Gavhar Str. 1, Tashkent 100149, Uzbekistan

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Annotation: The article reveals the characteristics and ancient foundations of shamanic mythology. Shamanism (shamanism) is one of the earliest forms of religion, which arose in the Stone Age in stateless societies whose economy was based on hunting. Although shamans sometimes use traditional medicine, they are not witch doctors or healers. The latter existed in clan groups along with shamans and independently of them.

Key words: Ancient foundations, characteristics, event, shaman, artistic, image, mythology.

1 INTRODUCTION

Shamanism appeared very early in the history of human society and is known as a faith that has survived to this day. The leading sign of shamanism is based on the worship of spirits and belief in their existence, seeking help from them in solving certain life problems. In our view, the earliest people believed in the existence of invisible forces that govern nature. These invisible forces in their imagination are in turn divided into two categories. They considered that the first category consists of good forces that do good, and the second category consists of evil forces that do evil. In our opinion, all world religions and views about gods came about as a result of these dualistic ideas of our ancestors [10]. In particular, the religious concepts related to shamanism were formed as a result of the views of our ancient ancestors about goodness and evil. We focused on the following aspects to justify our comments:

1. Existence of gods-patrons-spirits in the sky, a space inaccessible to human hands. In shamanism, spirits reside in the Unseen World. A living person is deprived of the opportunity to pass to the world of the Unseen. He can travel to space only with the shaman. In Islam, the Throne of Allah is perfect, but the Throne of God on earth is not perfect. According to G. P. Snesev, "Samo world" is a place of spirits, and the shamans of Siberia and the North supposedly ascended there [2]. In Khorezm shamanism, this phenomenon has already lost its power. First, Zoroastrianism, and then Islam took away the sky from the Central Asian shamans, leaving only the surrounding nature at the disposal of the spirits. At this point, we should pay attention to G. P. Snesev's quote, "First Zoroastrianism, and then Islam took away the sky from the shamans of Central Asia, and only the surrounding nature remained at the discretion of the spirits" [11]. Here, the recognition that Shamanism predates fire worship and Islam is evident. Our view is supported by the fact that the quotation begins with a reference to heaven as the abode of spirits.

2. The Buddhas, the deities of the Buddhists, were repeatedly broken by the evil man's children because they were on earth. Just one example, the oldest Buddhas in Afghanistan were bombed by the Taliban [7]. But neither Islamic extremists nor any other religious radical forces

can destroy the Sun God, or Allah, or the Garden, or the Blue God;

3. Life on earth, human life is controlled by invisible beings - forces belonging to the world of the unseen. Human destiny is determined by the gods. There is a struggle between good and evil forces. Persons in religious professions, such as priest, shaman, priest, priest, are between the two invisible forces, acting as mediators who seek to oppose one or the other forces through their prayers to their superior deity [25];

4. Predominance of ideas about the earth and the other world. The idea that after a person's death, his soul leaves the body and ascends to the sky and dwells in the universe forever, is the leader in both archaic mythology and shamanic mythology. In shamanic mythology, the body of the deceased is secondary, and the soul is primary [8]. In Islam, the deceased is buried, the verses of the "Quran" are recited and prayers are recited for the peace of the human soul and to find a place in heaven. In other religions, the body of the deceased is either buried, or burned, or immersed in water. Here we focus on the tradition of transferring a person's body from the earthly world to the Underworld in whatever form it may take after death [3]. Because the soul and spirit leave the body, it causes the soul to leave the body and the body to other worlds, such as underground and underwater. Most importantly, we have not come across any information about the soul disappearing or dying. Neither in religious nor in secular scientific literature, nor in popular views, there is no clear information about the complete cessation of the activity of spirits. There was an idea that while the soul is alive, it is engaged in evil or good deeds. These dualistic ideas were the reason for the development of shamanism as well as other religious ideas.

5. Shamanism exists within all religions or in parallel with them. According to the well-known ethnographer S.A. Tokarev, V. Shmid, Aleksandr Gaslar have written about the presence of shamanism in various religions. As a matter of fact, S.A. Tokarev's comments are appropriate. Shamanism predates the existing dominant forms of religion and has a distinct belief system. N.P. Dyrenkova, while studying teleut shaman rituals, notes that each shaman has a separate book. This shaman's book is a book of spells and states that it is in phonetic

script [1]. However, Dyrenkova notes that the book was created by the ancestors of the Teleut shamans at a later time. I wonder when shamanism came into being and is there a separate record of it? - the question arises. Since Shamanism is the oldest faith, its script was created long before letters representing sounds. They are pictorial records. Before we came to that conclusion, we decided to look at the rock pictures.

2 RESULTS AND DISCUSSION

So far, the most ancient source of evidence of the social life of ancient people - petroglyphs written on rocks are the unread pages of the history of our ancestors. Most of the pictures carved by primitive man on rock and various objects consist of zoomorphic and anthropomorphic images. "Sarmishsay" mountain, which hides the pain of centuries in the north of Navbahor district of Navoi region, is a complex of unique monuments that tell about the life of primitive people. There are thousands of petroglyphs drawn by our ancient ancestors on the zalvory mountain rocks lying on both sides of "Sarmishsoy". The first scientific expedition to study "Sarmishsoy" was carried out by the well-known archaeologist A. Kabirov [14] in the 50s of the last century. According to archaeologists, most of the petroglyphs on the rocks of "Sarmishsoy" belong to the Bronze Age. These are mostly petroglyphs with human images, and the animal images on the rocks are believed to belong to the Late Paleolithic period.

What attracted our attention is the question of the plots reflected in the petroglyphs and their connection with ancient beliefs. According to Russian scientists, such petroglyphs mentioned on the rocks are not only in "Sarmishsoy", but also in the mountains around the city of Tomsk, on the rocks in the Republic of Azerbaijan, Kazakhstan, as well as on the drums (drums, drums) and narta (kossul, chest) of the shamans of the Tuvans and Altai Turks [13], it is cited in the researches of: N.F. Katanova, N.P. Dyrenkova, V. Dyakonova, G.N. Potanin, L. P. Potapov, E. A. Alekseenko, G.N. Gracheva, A. V. Anokhin, N.A. Baskakov. For example, in the article "Shamansky buben kachentsev" by L.P. Potapov, birds in the shaman's call: crow, raven, sparrow, cuckoo; heavenly bodies: Moon, Sun (sun), Chedigen-bear star, a man on a yellow horse-guardian of the shaman; animals: seven blue wolves, nine black dogs, bear-Aba, snake, earthworm, frog; It is noted that the image of an anthropomorphic shaman was taken down [12]. The fact that these petroglyphs are directly related to shamanic beliefs is also evident from the bear, wolf-like totems and the image of a dancing man.

The appearance of birds and human images in these petroglyphs is a product of the later stages of human society. However, the images of animals should be evaluated as a product of ancient Turkic mythological imagination. In our opinion, in the early stages of the gradual development of artistic thinking, it is forbidden

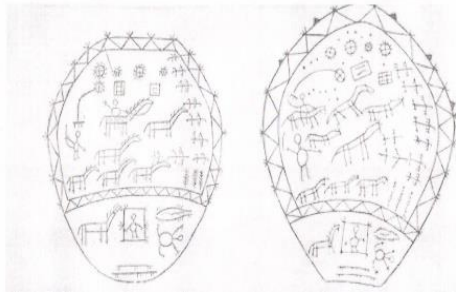
for a person to tell a story about a person, to draw a picture of a person. This mythological taboo is still preserved among the Uzbeks of the Zarafshan oasis.

The depiction of ancient myths as supernatural creatures, archaic myths as supernatural but conscious creatures in the object of artistic representation, myths in hybrid form at the next stage, then the depiction of myth and human relations, and finally the creation of a human image is the scheme of the development of human artistic thinking [20]. If we approach it from this point of view, we understand that the ancient man imagined the divine beings ruling the world in the form of animals.

The animals carved on stones include: deer, bear, camel, wolf, dog. These images show that ancient people were engaged in hunting and animal husbandry, and animals were their main source of livelihood. It is also evident that animals were glorified as divine beings in the imagination of ancient man. The image of the three-horned man on the rock was created later than the animal image. It is appropriate to interpret the petroglyphs on the "Sarmishsoy" rocks in connection with the mythological visions of our ancient ancestors regarding shamanism [21].

In the materials on Teleut shamanism published by N.P. Dyrenkova, there are animals on the shaman's drum, a man next to him, lions in the sky, and on the left the line from the man's head goes to the stars. From the top to the right are bird-like figures, below are trees, below the trees is a bridge, a sign of land, and below it is a man standing in a quadrilateral line, to his right is a lying man, and to his left is an image of a horse-like animal [18]. It seems that the animals are the spirits of the Teleut mythology, the person above is the soul of the deceased shaman, the stars in the sky and the line from the head of the person on the left connecting to the stars is the shaman's communication with the world of spirits. From the top to the right, bird-like forms are symbols of evil spirits, below are trees - plant cults, under the trees a bridge is a quality sign - the earth and below it - the underworld, the world of the dead, the world of evil. a person, the man lying next to him is the disgruntled deceased soul, and the image of a horse-like animal on the left side is the image of a sacrificed animal. It seems that the animal images next to the image of the corpse depicted in the tomb are a reference to resting in the tomb thanks to the sacrifice [9]. The image of a haggard man on the right represents a would-be shaman under the influence of a restless spirit demanding a sacrifice.

Pic 1. A photo of Altai Turk shamans



Therefore, it is a sign that one of the ancestors became a shaman, the spirit of the deceased entered the person, and before he made a sacrifice, he fell ill with the shaman's disease and was with the representatives of the underworld (Pic. 1).

V. Dyakonova in her article entitled "The medical duty of shamans" notes valuable information about how Tuvan shamans treat patients under the auspices of a bear. N.F. Katanova quotes the text of the Tuvan shaman's divine appeal to the guardian spirit of the bear in the article entitled "Examples of the folk literature of the Turkic peoples published by V. Radlov". Elshunos G. P. Potanin, in "Essays of North-West Mongolia", provides information about the existence of a view that the bear was a person or a legendary hero in the mythology of the Tuvan and Altai people, and that the bear is interpreted as a hunter and a shaman, possessing great divine power. It seems that the bear was honored as a guardian spirit in the shamanic belief of the ancient Turkic peoples. It is also known in science that the wolf was consecrated by the representatives of the ancient Ashina clan [23].

Petroglyphs carved by Bronze Age people on the rocks of "Sarmishsoy" consist of animals such as wild bulls, bears and wolves, as well as images of people performing rituals and dancing. Therefore, we have a reason to conclude that the authors of the petroglyphs were primitive people who believed in shamanism. In particular, the image of the person doing the zikr is clearly a shaman. He is depicted in a state of ecstasy. In the picture of the shaman's drum given by N.P. Dyrenkova in her materials on Teleut shamanism, there is also an expression of the shaman in a mandal and in an irregular dead figure (Fig. 1), which we interpreted in connection with shamanism. There is no doubt that the image of people dancing on the rocks of Sarmishsay is the image of a shaman communicating with spirits and representatives of the Unseen World. It reminds of the "game of porkhans" of Khorezm shamans [4].

We can come to the conclusion that our ancestors who lived around "Sarmishsoy" in the 7th-4th millennia BC, performed various rituals related to the worship of spirits among these rocks. There are also images of people riding boats and boats on these rocks. It is possible that the petroglyphs reflected on the rock represent information about a certain plot of reality. If we approach

the issue from a linguistic point of view, these petroglyphs are not an example of the art of drawing pictures on a simple rock, but sacred writings of people of ancient times. In the petroglyphs, the images of three-horned man, various animals, and dancing people indicate that the representatives of the primitive community are holding a certain ceremony, while in accordance with the ancient Turkish mythological imaginations, the images of sacred animals such as dogs, wolves, turbuka, with the head of the sun, and the lower part of the body in the form of a man are sacred inscriptions. can be the basis for us to say [30]. From the image of a man with a sun head, we should understand that the inscriptions on the rocks are likely to be the product of the times before fire worship, more precisely, when fire worship began to appear. Above, we quoted the famous ethnographer G. P. Snesev's opinion on the fact that shamanism gave way to fire worship. This is the basis for our conclusion.

It is known that oral speech was formed in the early stages of human society, but writing appeared much later than oral speech. Well-known linguist scientist O. Azizov, "Yazuv went through different stages in his development. It is known from archaeological investigations and ethnographic materials that in ancient times, people drew pictures of various events related to hunting on mountain rocks and cave walls, expressing their thoughts and wishes. In the examples given by O. Azizov, there are images reminiscent of human and animal shapes. According to the scientist, each petroglyph represents a concept. The petroglyphs on the rocks of "Sarmishsoy" are similar to the petroglyphs presented in the book of O. Azizov, that in the book of O. Azizov, twelve petroglyphs are placed next to each other, and this situation can also be observed in the petroglyphs on the rocks of "Sarmishsoy" [29].

S. E. Malov, a well-known Turkologist who studied ancient sources, gives a picture of a written monument found near the Elegesh River in Kyrgyzstan. In this photocopy of the inscription, one piece of petroglyph and nine hieroglyphic signs written even earlier are displayed under ancient runic inscriptions. S.E. The petroglyphs presented by Malov are similar to the petroglyphs on the rocks of Sarmishsay. A well-known Turkologist also refers to these pictures as inscriptions. In 1996, at the international conference on "Priesthood and shamanism of the Scythian period" held in St. Petersburg, Russia, M.A. Devlet proposed to study the historical foundations of shamanism on the basis of petroglyphs on Siberian rocks. The researcher also cites as an example the attribute of the shaman's circle (drum)-shaped accent instrument on rocks. Also, the image of the horse is based on the image of the animal that the shaman carries between the worlds of the Earth and the Unseen. Based on the representation of the shaman's circle, dancing position, a person riding an animal, extremely large animal-cult symbols in the petroglyphs, we came to the

conclusion that the petroglyphs on the rocks reflect the performance of certain shamanic rituals by the shamans.

According to G.P. Snesarev, who studied the pre-Muslim rituals and customs of the Khorezm people, "...shamanism lived side by side with the official religion and was not completely absorbed by the influence of the Muslim religion. Its specific aspects are very clear and obvious, so it is appropriate to consider it here as a separate religious system.

S.A. Tokarev, a well-known scientist who studied the history of Shamanism, writes about the presence of Shamanism in the territory of Russia, especially among the Siberian Turks, in the works of scientists who lived in the 17th-18th centuries: Gr. Novytsky, G. Dyachkov, Gmelin, P. Pallas. According to S.A. Tokarev, shamanism is a belief found in all nations of the world. In his research, the scientist dwells in detail on the meeting of shamanism in the nations of the world at different times [31]. As we think about the period in which the mythological images related to shamanism appeared in the history of the peoples of Central Asia, we think that the mythological images related to shamanism can serve as an important source for our reasoning based on the existing archaeological materials in the territory of Uzbekistan.

In the XX century, scientific articles published by the Russian scientist V.P. Nalimov [32] presented interesting scientific views on the mythological views of the Komi people. After physical death, a person goes directly to the world of the dead. In the teachings of Islam, the other world is considered the real world. The other world is also parallel to the world of the living, where the souls of the dead work. The difference between the world of the living and the dead is that the world of the living has an end, an end. In the Islamic faith, the Day of Resurrection is considered the end of the world. The world of the dead has no end of activity [23]. Researcher V.P. Nalimov interprets the world of the dead as located on another planet. Because when a person dies, relatives and friends remember the deceased for a certain period of time. The Komi people believe that after they forget the deceased, his soul goes to the blue world. Uzbeks also believe that when a person dies, his soul goes to the real world. The mythological space referred to as the real world-the other world is another world. Uzbek shamans believe that after a person's death, his soul lives in another world, helps his descendants and watches over them. S. E. Malov, who observed the shamanic faith of the Yellow Uyghurs [35], cites the information that the Uyghurs light a bonfire and throw bread in worship to appease the spirits of their deceased ancestors. It can be seen that the Uyghurs believe that the souls of the dead are nourished in the same way as the living ones. Uzbeks who live in the Zarafshan oasis also believe that "if the ghosts are not satisfied, the living are not satisfied" and "hungry ghosts". According to folk demonology, ghosts squeak when they are hungry. As a result, it will have a negative

impact on the lives of the living. Sacrifices are made to keep the Avohs from starving [36].

The sayings of Uzbek shaman rituals by their nature form a separate category of mythological sayings. The sayings performed by the shamans during the ceremony consist of a series of purely mythological sayings. N.A. Alekseev, who determined the presence of mythological plots and motifs in Yakut folklore, classified Shamanism myths into separate groups. In his classification, N.A. Alekseev divides the myths contained in folklore texts into six main groups:

- 1) myths about fish, animals and birds,
- 2) myths about the rulers of the blue world, heavenly bodies and the sky,
- 3) the other world, which includes the middle world (on the ground). myths about the creatures,
- 4) myths about the spirits of the underworld,
- 5) myths about the first human ancestors,
- 6) myths of shamanism [37].

It seems that the classification carried out by N.Alekseev is based on the description of myths in all folklore texts. However, it is difficult to distinguish the myths about otherworldly beings entering the middle world and the myths about the spirits of the lower world, as well as the myths about the first ancestors and ancestors of man, with the myths of shamanism. , alvasti, sariqiz), if we take into account that the spirits of representatives of the underworld (souls of the deceased) also enter, it is not justified to classify myths in this taqlid. In the folklore of the shaman rituals of the Turkic peoples, the main mythological patrons of the shaman are characters considered to be ancestors, spirits of the deceased, deceased saints, and pirs who were contemporaneous with the shaman, who are still alive and are imagined to have divine power, pure mythological characters who are imagined to represent the other world, that is, the unseen world (fairies, sariqiz), the mythological patron Khizr, who drinks the water of life and warns the whole humanity from troubles, helps humanity in difficult times, is included.

Considering that it is far from the goal of our research to cover the issues related to the peculiarities and transformation of myths, we found it necessary to dwell on the issue of which parts of the myths in Uzbek mythology are related to shamanism.

In the scientific literature, it has been emphasized many times that the shaman is an intermediary between people and representatives of the unseen world. At

present, in almost all regions of our country, it is common to see fortune-tellers, soothsayers, fortune-tellers treating the sick, and patients turning to them. Shamans are important as transmitters and guardians of folk mythology to the next generations.

Shamanism occupies a special place in the system of different ethnic groups and beliefs. It should be emphasized that shamans are not the founders of Uzbek mythology, but the carriers and popularizers of certain mythological visions. "The main feature of shamanism is the belief in the communication with spirits, as well as in their divine power, of people chosen and trained by the spirits." It was noted by S.A. Tokarev that the term "shaman" meaning "crazy quality" was derived from the word "saman" in the Tungus-Major language. According to Uzbek shaman belief, spirits exist. The souls of the dead always watch over their loved ones. Most of the mythological patrons of bakshi, porkhan, soothsayer and kushnoch are the spirits of the deceased. For example, in the sayings of Uzbek shamans, Mother Anbar is mentioned as a mythological patroness, and the shaman worships Mother Anbar. It was announced in our research that Anbar is a historical person and lived in a certain historical period. Similarly, in the sayings of shaman rituals, the mythological patrons of the shaman are saints, distinguished persons who lived in history. It is worth noting that the cults of fathers, grandfathers and mothers, who are the mythological patrons of Uzbek shamans, form a separate group. It is necessary to explain the conception of famous historical figures as myths after their death in connection with the common, traditional criteria of Shamanism belief of all peoples. The cults of deceased fathers and mothers are interpreted as the shaman's mythological patrons in the sayings of the Tuva shamans and the shamanic sayings of the Altai Turks [31].

In the texts of Uzbek shaman folklore recorded by us, it is particularly noticeable that the belief in the existence of spirits, that spirits are representatives of the unseen world, but can influence the earthly world. This belief was formed as a separate myth, and it was considered that only porkhans, kushnoch and bakhshis had a complete idea of their essence. In particular, the fact that fairies are otherworldly creatures, that they meet only those they choose, was known only to those who were aware of shamanism. Ordinary people considered fairies to be divine beings who sometimes do evil and sometimes good to people. The views of our people about spirits, especially fairies and elves, are more vividly reflected in the poetics of shamanic legends. Also, in the legends of the shaman, as the mythological patrons of the shaman, not only mythological characters such as fairies and Khizr are recorded, but also the ancestor cults are recorded, and the master shaman, who was still alive, mentored the shaman, and gave him the profession of shamanism, is also interpreted as a pir. The shaman's mythological patrons are interpreted as those who provide spiritual support to the shaman, help him in the

process of practice, have the ability to appear only to the shaman, possessing certain divine power. Academician V.M. Zhirmunsky, speaking about the divine blessing given to the people, paid special attention to the legends related to the appearance of the shaman and the summoning of spirits. The scientist calls such texts, which tell about the adventures of a shaman, as legends. In the primitive times of shamanism, chiltans, the spirit of the deceased shaman, earth, water, fire, and tree cults were regarded as the mythological patrons of the shaman, and later, as a result of the leadership of the ideas related to the cult of ancestors, the spirits of saints and Sufis were also among the patrons of the shaman. In the next chapters of our research, we will focus on the relationship between Islam and shamanism.

In shamanic mythology, fairies are considered the most active mythological patrons of the shaman. By clarifying the genesis of this mythological image, we can come to a clear conclusion about the historical foundations of shaman mythology. A.E. Bertel's article on the image of "Fairy" notes that the root of the word "fairy" is the Indo-European lexeme "pery" in pre-Zoroastrian mythology. G. Guntert, a well-known British scientist who studied the religious views and mythology of ancient Iranians, comments that "pairika" is an image of the ancient fertility goddess mentioned in "Avesta". He writes, "As a goddess of fertility, she is primarily associated with the idea of the incarnation of emotion, that is, the idea of resurrection. Therefore, all the beauties and charms of the female body are embodied in their figure. Because they are related to feelings of love, in Zoroastrianism they were interpreted as evil forces. So, fairies began to be interpreted as symbols of evil in the Zoroastrian religion. This tradition naturally continued in Islam.

B. A. Litvinsky also supports this opinion. In his opinion, the genesis of the image of the fairy lies in the cult of fertility and the traditions of the ancient farming culture, and the interpretation of the fairy in connection with water and flowers in the popular opinion is the most important evidence that connects this image with the ideas of fertility. Also, according to the evidence of the Iranian scientist B. Sarkarati, in pre-Zoroastrian mythology, the image of "pairika" was depicted as the goddess of fertility, and water and rain were considered her leading attributes.

As a result of archeological researches, many figurines depicting female figures were found in Central Asia. A.P. Okladnikov, who discussed the mythological interpretations of Paleolithic art, writes about the essence of the image of "Stone Age beauties": "Paleolithic female figurines are related to ancient fertility cults and served as one of the sacred objects of our ancestors who lived in the Stone Age." The Stone Age corresponds to the VII-IV centuries BC. This period is long before Zoroastrianism. The fertility cults of this period were

fairies, who also served as mythological patrons of ancient shamans. From the opinions of well-known scientists, which we have discussed above, it is determined that the fairy is the goddess of fertility and that she belongs to the mythological imaginations before fire worship.

Mythical views of Uzbeks related to shamanism are also expressed in legends about a certain person "taking on" the practice of bakhshi, parikhan or kushnochlik. For example, let's pay attention to the legend of the shaman recorded by us in 1995 from the 23-year-old fortune teller-Shoira Hakberdieva, who lives in Navbahar district of Navoi region: "I was six years old then. Dad brought a bucket from the store. As soon as I saw the bucket, I wanted to go to the water. My grandmother accompanied me to the water. Grandmother filled the bucket in her hand and started walking towards the house. I bent down to get water from the pool and fell into the water. At that moment, I heard a group of girls laughing. When I opened my eyes, I saw little red people floating in the red-cloudy water. Beautiful jewels are pouring out of the big red chest. I enjoyed watching them. Interestingly, I can easily see life on land while standing underwater. At one end of a large pond, my flowers are floating on the surface of the water. At that moment, my grandmother looked back, ran to the pool and pulled me out of the water. I couldn't stop laughing, something was tickling me. Grandmother put me in front of her and took me home.

After that incident, every night when I went to sleep, something was "big" in my head. When I open my eyes, a woolly thing like a clock jumps up and down. I would fall asleep with my head covered in a blanket.

Years later, when we finished school, one day in my dream, we were resting by the stream in the school yard. I heard a voice saying "we are leaving". Involuntarily, I hurriedly got up and left the school and walked home. My head is heavy, something sticks in my nose, and when I look under my feet, I am walking in the air above the peach trees. After a while, I fell on beautiful soft flowers like feathers. I started to sleep happily.

I had a conversation with beautiful girls in my dream. One of them asked me: "Will you stay with us? Or ...", he said. At that moment, my mother's voice woke me up: "Get up, if you are not so sleepy." I lay there without wanting to wake up. My dead relatives appeared before my eyes. My grandfather is watching me without speaking. My other relatives would call me with their eyebrows. I found myself lying in the middle of the house. Doctors in white clothes, my mother, father and family members are all around me crying. I was surprised and went to them saying: "Here I am." At that moment, someone shouted that he had opened his eyes. My mother kissed my face and eyes and started crying.

About two years later, a ghost began to haunt me. I told my mother about it, and she reassured me: "That's what you had in your mind." I didn't tell my mother about it.

In the summer months of 1992, something stuck in my throat, my soul is dripping to the ground. My bones are burning and thickening. My soul was splashing on the ground like burning glue. My mother took me to the hospital. The doctors took him to the hospital. For some reason, my heart was pounding there. They used to give me heart-strengthening medicine. An interesting phenomenon began to happen in the hospital. I started hanging in the air every day at midnight.

Then they took me to the vet and I got better. In January of 1993, after I finished my classes, as soon as I left the school yard, long and short white shadows followed me. I changed my direction and ran not to the house, but to the farm office in that vicinity. I met my husband at the office and asked them to accompany me home. When we got home, I went into our room. In the room, for some reason, instead of carpets, there is a large pool, surrounded by trees, about forty girls under the trees, each of them holding a feather. They ran towards me and started hitting my throat. I choked. After that, the relatives consulted and went to fortune tellers. Everything that happened to me came out in the fold and it became clear that since I drowned in the water when I was young, I had a crush on mermaids, that they always protected me.

After that, I began to do fortune-telling, and since then I have been in constant communication with mermaids.

This legend aims to explain how the narrator acquired the profession of shamanism. The unnaturalness of the events that take place in the legend with the main character, the drowning of the main character, who is performing the main poetic task for the formation of the legend plot, the occurrence of unusual events in the geographical space (for example, a large pool appears in his house instead of a carpet), and the hero's dream motifs are the leading features of shaman legends. is one. The fact that the hero of the legend was caught in the whirlwind of supernatural events, and interestingly, that he was the only witness to these events, is recognized in science as a sign of the remission of shamanism by shamans of all nations. Ethnographer V.G. Bogoraz writes: "During the study of shamanism, we encountered men and women suffering from a number of nervous diseases." The researcher replaces shamans with mental patients without much understanding of the essence of shamanism. By the second half of the 20th century, the label of calling a shaman a mental patient was removed as a result of the research conducted by M. Eliada. Based on the results of M. Eliada's research, the attitude towards the phenomenon of shamanism has changed. The scientist assured that shamanism is not a mental illness.

“During the period of shamanic initiation, the initiate has the appearance of a mentally ill person, but “when the initiation is over, the shaman is stronger, healthier and more mindful than other people of his tribe.” Signs of epilepsy and other mental illnesses that mark a calling to shamanism are erased after initiation. The fact that Shaman was a completely mentally healthy person was recognized by later ethnographers. Even V. N. Basilov devoted a separate chapter of his book "Is Shaman healthy?" called it.

If the shaman is a healthy person, where did the shaman's disease come from? Why does a person with this disease get better after starting a shamanic practice? Such questions have become the focus of attention of scientists. V. N. Basilov believes that the shaman's illness is caused by his inner experiences and self-conviction. The researcher cites examples of people suffering from shaman's disease, but without treatment for twenty years, and comes to the conclusion that this disease is not a mental disease, but a disease of the heart.

In the shaman's legend that we mentioned above, the motif of the hero flying, the motifs of the appearance of a pool instead of a carpet when entering the house, are the supernatural events being committed by the spirits in front of the hero's eyes. The paranormal happenings on the part of the spirits are attempts to induce him to take up shamanism. In the legend, the motif of the hero observing his body from above is a phenomenon related to ancient mythological ideas about the soul. After all, the very faith of shamanism consists in communicating with the spirits of the deceased and using them. According to the belief of the ancient Khorezm people, after a person dies, his soul leaves the body and goes to the sky, and after a certain period of time, plants and things move back to the person. The recording of such a mythological code in the poetics of the myth is related to the fact that the depicted artistic fabric is directly aimed at interpreting the shamanic imagination.

From the legend mentioned above, it can be seen that the motif of fascination with the epic hero of the mythological characters acting opposite the main character in the plot of the legend is a poetic phenomenon characteristic of all shamanic legends. A motif common to all shamanic legends is the patronage of an epic hero by a mythological figure, that is, the main character acquires the profession of shamanism as a result of the gift of objects such as a circle, a whip, a book, and a knife by a mythological patron. The selection and protection of the epic hero by fairies is one of the characteristics of shamanic legends. In addition, it was noted by I.A.Alekseenko that the epic hero's ancestors were Mullah, Gate Eshon, Kushnoch, Bakhshi, and that the motive of inheriting a book (sometimes a whip, circle) from them to his grandson exists not only in the belief of Uzbek shamans, but also in Ket shamanism. According to I.A.Alekseenko, the shaman's tools inherited from Ket shamans belong only to a man who is related to the

shaman. Young and middle-aged women are forbidden to even look closely at the shaman's tools. The well-known ethnologist V. N. Basilov said that among the Uzbeks and Tajiks of the Zarafshan oasis, shamanism was performed by women, and by Kazakhs, Kyrgyz, Uighurs and Turkmens, this profession was performed by men. The profession of shamanism among Uzbeks was accepted by men in ancient times and later by women. Uzbeks have a taboo that men should not touch shaman's accessories. The legend recorded above from Shamsiya bibi Ashurova also mentions the taboo related to the book. This can be seen in the motive of the hero's madness. The motif of the ghosts dying and the shaman falling into shamanic pain as a result of not accepting and using the same inherited shaman's tools by the next generation is a common phenomenon for all shamanic legends.

Taking into account the etiological character of the myths that express the motives of madness, obtaining a strange inheritance, it is appropriate to call them shaman etiological myths and group them under this name.

In the ethnographic information published by V.N.Basilov, it is told about a Kushnoch named Momokhol who lived in Shurob Angor district of Surkhandarya region and how he acquired the profession of shamanism. In the legend of Momokhol Kushnoch, the grandfather of the main character, Olim Bakhshi, was a soothsayer, a storyteller, and at the same time, he used to heal patients by performing Bakhshi on the ground. playing, forty chiltans entering his dream and explaining the need to take his grandfather's whip, and when he finally got a hand, that is, when he became a bird, he recovered, also shows that the leadership of motives has an etiological character. The reception of the shaman's items inherited by the descendants of the shaman is considered a ceremony of taking hands among Uzbek shamans, and a sabl ceremony among Siberian Turks. Sabl is a Turkic word used in the sense of an object whose owner has died. The same semantic meaning of this word is preserved in the modern Uzbek language.

In later studies, myths about the profession were also specifically studied. In particular, M. Rahmonova's scientific research studies have explored myths related to professional pirs. However, the researcher has separately grouped legends related to professions and their ancestors within the framework of historical legends. Although the legends researched by M.Rakhmonova do not contain statements related to the profession of shamanism, it is noted that they are close to shamanic legends in terms of subject and character, the participation of mythological characters in the image system of legends of these genres, the historical foundations of traditional motifs are related to ancient shaman mythology. So, the time of creation of shaman legends is much earlier than traditional legends.

3 CONCLUSIONS

So, the events described in the plot of Uzbek folk shaman legends are aimed at illuminating the history of the main character's acquisition of this or that shamanic profession, and acquire an etiological character. The artistic reality described in the plot of such legends is explained by the storyteller's suffering from severe pain before acquiring a certain profession, inheritance of divine objects, and dream motifs. Mythological characters involved in the legend first harm the main character and later (after the ritual of profession) patronize him.

The reason for the occupation of the hero of the legend is explained in connection with the cult of ancestors. We can see that one of the ancestors of this shaman was a famous shaman, that the Prophet Khizr was often included in that person, and the hidden episodes related to the acquisition of the profession of shamanism are important for the development of the plot events.

So, we can summarize our thoughts on the genesis of the mythological visions of our ancient ancestors related to shamanism as follows:

1. Shamanic mythology consists of a set of events that reflect supernatural, strange phenomena, which express the details of spiritual practice related to the presence of spirits and influencing the representatives of the earthly world, that is, ordinary people, by means of imaginary fictions.

2. Shamanism faith was considered the main religion of our ancient ancestors who lived in the territory of Uzbekistan (7th millennium BC). The emergence of fire worship in Central Asia caused shamanism to fade away and live in secret. A religion's denial of its predecessor caused shamanism to live secretly with fire worship, Islam, and in most cases, it was absorbed into later mythological imaginations.

3. In shamanic mythology, the tradition of interpreting saints as shamanic mythological patrons appeared in the middle ages of our era in order to enrich Islamic mythology with shamanic remains and to further increase the sacred nature of Islam. As a result, Islamic sheikhs are religious leaders, their graves were sanctified according to the shamanistic tradition, and the tradition of receiving help from their spirits was introduced into the practice of shamanism. Therefore, at the same time, the verses of the holy book of Islam "Qur'an" were used to treat various ailments and ease difficulties. The use of whips, knives, and amulets typical of shamans by Sufis and Eshans came to the fore. Islamic scholars also introduced the tradition of sacrifice in their rituals.

4. Uzbek shamans use symbols of Islam and fire-worship mixed in their ritual utterances. Shaman lighting a lamp in "Alas", "Kochiriq" and "Khaytarma" rituals, starting the prayer with bismillah, commemorating

saints, picking saints is a product of mutual absorption with Islam.

5. The petroglyphs inscribed on the rocks of Sarmishsay Mountain are important as a source of information about the life of the oldest shamans. The essence of the plots depicted in these rock paintings (a shaman communicating with spirits, an image of a sacrificial ceremony, an image of a dancing person, various fertility and ancestor cults) indicates that these inscriptions were created by ancient shamans.

6. Shamanic mythology and the historical basis of Shamanist beliefs go back to the dualistic imaginations of people who lived in the 7th-4th millennia AD, the primitive times of human society.

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