

## MYTHOLOGICAL VIEWS AND RITUAL SONGS ABOUT STOPPING WIND IN UZBEK FOLKLORE

Mamatqul Jurayev

Doctor of philological sciences, professor, Institute of the Uzbek Language, Literature and Folklore of the  
Academy of Sciences of the Republic of Uzbekistan, Uzbekistan, Tashkent

Mamatqul@yandex.ru

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### SUMMARY

As you know, the Uzbek people are one of the oldest peoples in the world with centuries-old cultural traditions. The roots of material and spiritual cultural pearls go back very far in history. The genre system of Uzbek folklore is very diverse. In the structure of these cultural values, the historical roots of which go back to the discoveries of the artistic thinking of our ancient ancestors, a special place is occupied by calendar ritual folklore associated with the traditional folk calendar. Due to the high development of agricultural culture in Central Asia, peculiar mythological representations appeared, associated with the cults of water and fertility. On this basis, a calendar ritual folklore associated with natural elements was formed in Uzbek folklore. This article analyzes the genetic origins and peculiar verbal components of the "Yalli momo" ritual associated with stopping the wind. Based on the analysis of field folklore records collected from Uzbeks living in the lower Zarafshan oasis, it was concluded that the genetic foundations of the "Yalli momo" ritual arose on the basis of archaic mythological ideas associated with the cult of the wind. Ancient mythological ideas, various magical views, beliefs associated with the idea of fertility, as well as archaic rituals and customs associated with the cults of natural elements are reflected in the ritual songs "Yalli Momo".

People have had different attitudes towards witchcraft at different time. If we look at the treatment of witchcraft during the Soviet era alone, we can see how disrespectful and cruel the treatment of witchcraft was, the product of folk wisdom, which has served as a spiritual therapy among the people for thousands of years. Many of our prayers, addressed to the people with different attitudes, were subjected to ruthless repressions. As a result, many of our spells-prayer were forgotten and the disappeared without a trace. This is a sign that the spiritual wealth of the people is not valued, it is trampled.

Now the time has changed, the attitude to all examples of folk art has taken on a completely different tone. However, by this time many of our spells-prayer had taken with them a large part of our spiritual wealth to the world of non-existence. Still, one thing to be thankful for is that the people are still a great force. He carefully preserves many things that existed and practiced in his life, especially in his spiritual world. The same can be said of witchcraft. As a result of our many years of searching, the collection of about fifteen types of spells-pray that we now claim to be extinct can be proof of our point. The size and scope of the collected materials gave them the opportunity to write a special research paper on them<sup>1</sup>.

**Key words:** *Uzbek folklore, ritual folklore, myth, mythology, wind cult, magical rituals, variant, mythological image, ritual food.*

### INTRODUCTION

It is known that in the folklore of the Turkic peoples, including the Uzbek seasonal ceremonies, the sayings and songs performed during rituals aimed at calling the wind or stopping a strong wind played an important role. The genesis of such rituals and songs as popular as their verbal component is linked to the

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<sup>1</sup> Salima Mirzaeva. Genre features and art of uzbek people's spells-pray. Tashkent, "istiqlol" -2006

mythological views of the ancient peasants associated with the cult of nature. Our ancestors thought that the wind, like all things in nature, is subject to certain supernatural forces, and that the blowing of the wind, its strength or weakness, depends on the behavior of this "owner of the wind." Thus arose popular views on the mythological nature of the wind. On the basis of these mythological views, rituals and magical rituals arose, such as asking for the wind to blow during the wheat harvest, and appealing to the "owner of the wind" to pray for the wind to blow when the hand or well dried. During the gradual development of such ancient rituals, which were built on the worship of nature cults, the folklore of wind-calling and wind-stopping ceremonies originated.

One of the earliest information about the mythological ideas of the Turkic peoples about wind gods is found in ancient Chinese sources [Бичурин Н.Я., 1950, 221-222]. The great 11th-century linguist Mahmud Kashgari wrote about the "custom of divination with special stones (or stones) to demand rain, wind, and so on" [Koshg'ariy Mahmud, 1960, 8]. Archaeological excavations have revealed that Bactrian coins of the Kushan period depict the goddess of the wind [Monnetel devillard U., 1923, 21; Пугаченкова Г.А., 1979, 199].

A.Divaeв [Диваев А., 1891, 98; Диваев А., 1892, 201], B.Sarimsoqov [Sarimsoqov B., 1986, 115-134], K.Taydjanov and H.Ismailov [Тайджанов К., Исмаилов Х., 1986, 116-120] studied the ceremonial rituals of the Central Asian Turkic peoples related to the wind cult and the songs performed in it. Articles by ethnographers such as A.Jikiev, J.K.Karmisheva, S.M.Demidov, A.Orazov provide information about the popular views about Haydar or Mirkhaydar, who are considered in Uzbek and Turkmen mythology as the legendary patron of the wind [Джикиев А., 1983, 15; Кармышева Дж.Х., 1986, 63; Демидов С.М., 1962, С.201; Оразов А., 1973, 30]. M.Juraev's research provides a detailed analysis of Uzbek mythological notions about the wind, in particular, the views of the people on the cult of Haydar, Yalli momo and Ajdar [Jurayev M., 1997a, 37-42; Jurayev M., 1997b, 41-47; Jurayev M., 1997c, 107-117; Jurayev M., 1998, 51-53; Jurayev M., 2005, 86-93].

One of the ancient rituals of the Uzbeks, which embodies the mythological views of the wind, is the ritual associated with the cult of "Yalli momo". The factual material on the Yalli momo cult was collected on the basis of a cartographic method as a result of "field research" conducted by the author during folklore expeditions in 1989, 1991 and 2004. The analyzed factual materials and "field records" were covered on the basis of the comparative-historical method.

## THE MAIN PART

A separate set of Uzbek mythological notions related to the wind cult, related to the matriarchal period beliefs, forms a system of beliefs about Yalli momo or Yalala momo. Folk beliefs about Yalli momo have been preserved as part of Uzbek wind-stopping ceremonies in the lower Zarafshan oasis.

According to popular belief, Yalli momo is the owner of the wind. When people are upset, the wind intensifies and the dust rises. Therefore, if there was a strong wind or the wind did not stop for a few days, they held a "Yalli momo" ceremony.

In the village of Ghamkhor in the Kyzyltepa district of Navoi region, when the wind blows for several days and the people are tired, the grandmothers make a "o'lik bacha" ("dead boy") out of old rags. The ready-made "o'lik bacha" ("dead-boy") is a puppet wrapped in a white cloth shroud and carried from house to house through the village streets. Every time I go home, one of the grandmothers says:

*Yalli momo, Yalli-yo,*

*Yalli momo o'ldi-yo,*

*Quduq subı topolmay,*

*Sirka bilan yuvdik-o,  
Bo'zdan kafan topolmay,  
Bo'yra bilan ko'mdik-o!*

*Yalli momo, Yalli-yo,  
Yalli momo o'ldi-yo,  
Yalli momom gullari,  
Xazon bo'lmay so'ldi-yo,  
Shum shamolning onasi,  
Yalli momo o'ldi-yo!*

*Yalli momo, Yalli-yo,  
Yalli momo o'ldi-yo,  
Ketmonchani topolmay,  
Tesha bilan ko'mdik-o,  
Ochiq go'rni topolmay,  
Mol oxurga k o'mdik-o!*

*Yalli momo, Yalli-yo,  
Yalli momo o'ldi-yo,  
Yallining izi yitsin deb,  
Jo'rob bilan supurdik-o,  
Yallini suv yutsin deb,*

*Izlariga suv urdik-o!* [MFE. In 1991 it was written by M.Juraev from Aydin Atoeva].

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(Yalli momo is dead,  
Yalli momo is dead,  
Not finding well water,  
Washed with vinegar,  
Unable to find a shroud of ice,  
We buried him with a mat!

Yalli momo, yalli-yo,  
Yalli momo is dead,  
Yalli momo's flowers,  
Withered away  
The mother of the evil wind,  
Yalli momo is dead!  
Yalli momo, yalli-yo,  
Yalli momo is dead,  
Can't find the hoe

We buried with small hoe,  
Unable to find an open grave,  
We buried it to Mol okhor!<sup>2</sup>

Yalli momo, yalli-yo,  
Yalli momo is dead,  
So that the traces of Yalli disappear,  
We swept with socks,  
So that Yalli may be swallowed up,  
We hit the tracks with water!) – they say sayings.

Everyone, depending on their ability, produces what they call: a sack of flour, wheat, bread. The collected items are taken to the house of one of the lonely grandmothers in the village and distributed as "shamol oshi" ("wind food"). The funeral is then read to the "o'lik bacha" ("dead boy") and handed over to the children. The children make their way to the barn to bury the "o'lik bacha" ("dead boy"). They tie a rope around the waist of the child who is walking behind everyone and hang a broom on the end of the rope. The children carry the "o'lik bacha" ("dead boy") around the barn and then enter the village. They dug deep from the cow's manger and buried the "o'lik bacha" ("dead boy"). After that, those who went with the children to bury the "o'lik bacha" ("dead boy") said, "Chapdan qayt, chapdan qayt" ("Turn left, turn left"), and turned around without looking back. They think that if this is done, the wind will stop.

There are several local views of this ceremony, which was held to stop the wind. In Navbahor district of Navoi region, "Yalkan momo" was built to stop a strong wind. The "Yalkan momo" ("lonely woman") was a puppet with a black face, and a woman carrying it went begging in seven houses and brought flour and oil. Cook the snails from the oil with the collected flour and spread on the children [MFE. Recorded in 1991 by Muyassar Ruzieva]. In Shafirkan district of Bukhara region, when a strong wind was blowing, children went from house to house:

*Lalalay, Layli xotin o'libdi,*  
*Suv topmay sirka bilan yuvibdi,*  
*Ketmon topmay tasha bilan ko'mibdi*  
(Lalalay, we hear that Layla's wife is dead,

We hear that he washed with vinegar without finding water,

We hear that she was buried with small hoe without finding hoe), – who sang and gathered flour. The village kaiwan cooked a layer of "qotir" from which the children collected it and shared it with the children [MFE. In 2004, M. Juraev wrote from Shamsiya Esonova, a resident of the collective farm "Shofirkon" in Shafirkan district].

In the village of Qayragach in the Shafirkan district, women made a doll out of old rags to stop the strong wind that had been blowing for days. Then, carrying that doll, they went from house to house through the village streets, and when they went to every yard:

*Chalalay Chalpi xotin o'ldi dedilar,*  
*Suv topolmay sirka bilan yuvdilar,*

<sup>2</sup> Molokhor – pet food container.

*Kafan topmay bo'yra bilan o'radilar,*

*Ketmon topolmay tesha bilan ko'mdilar*

(It is said Chalalay Chalpi wife was dead,

Unable to find water, they washed with vinegar,

They wrap themselves in a mat without finding a shroud,

Unable to find hoe, they buried him with small hoe), – they sang. The homeowners

took out the flour and baked chalpak from the collected flour and gave it to the children. The doll was buried in a cattle shed [MFE. It was written in 2004 by M. Juraev from Munavvar momo, who lives in Qayragach village of Shafirkan district of Bukhara region]. Chalalay Chalpi (hero of wind stopping ceremony)

The making of a "wind puppet" – a "o'lik bacha" ("dead boy") – is a tradition that among our ancestors in ancient times was a tradition of sacrificing people to the patrons of natural phenomena. There is such a legend among the people about the origin of this custom. It is said that in ancient times, a woman was playing with her child when suddenly a strong wind blew everything away. Seeing this, the woman buried a toy of her child on the ground so that the wind would not blow away the child's doll. Suddenly the wind stopped blowing. Since then, the custom of making dolls and burying them in the ground has become a strong wind [MFE. In 1989, M. Juraev recorded from Izzatoy Juraeva, a resident of Sayyod village, Karakul district].

We think that the ancient man considered natural disasters that endangered human life – hurricanes, hurricanes, floods, strong winds – the attack of evil forces or the wrath of the "wind gods" who angered people. So they thought it was necessary to sacrifice in honor of the legendary patron to stop the strong wind that lasted for several days. Traces of the primitive sacrificial rites or the custom of offering wind sponsors a ritual meal have been preserved in the ceremonial folklore of our people in two forms:

a) **ritual cooking**; When there is a strong wind in the village of Qassobbayot in Alat district, to stop it, they take seven handfuls of flour from seven old women who were once married in the village and cook snails and hamsters. When he distributes these things to the children on the street, the wind stops [MFE. In 1989 it was written by M.Juraev from the son of Ergash bobo Nodirkhoja]. Sometimes they work in the houses to calm the wind. In the village of Bangi in the Alat district, women are pouring heat into a ditch [MFE. In 1989 it was written by M. Juraev from Abdugarim Islamov].

In the village of Ulfatbibi in the Gijduvan district of Bukhara region, when the wind blew a lot and people damaged their crops, they used it as a "shamol oshi" ("wind pot"). To do this, they collected ingredients from seven houses and distributed them as liquid soup. The old grandmothers made a "shamol qo'g'irchog'i" ("wind puppet") out of a mat and buried it in a village cemetery [MFE. In 1991, A. Fayzieva wrote from 77-year-old Izzat Bibi Majidova]. In the village of Kokrabot in Kyzyltepa district, seven families collected seven different ingredients and cooked "o'moch oshi" ("wind food") to stop the strong wind [MFE. In 1991 it was written by M.Juraev from D.Safarov]. In Khatirchi district, in order to stop the chronic winds, they took flour from one of the seven houses and distributed it to the whole family [MFE. In 2004 it was written by M.Juraev from Gavhar Qayumova].

In order to stop the wind, special attention was paid to the detail of the 'bridge' or 'road' in the ritual cooking ceremony. For example, in the village of Daraytut in the Pakhtachi district of Samarkand region, when the wind was strong, women would go out on the bridge or along the road and cook "shamol oshi" ("wind food") [MFE. In 1991, M. Juraev recorded from 60-year-old Toti momo Kayumova].

In the past, in the village of Yangikurgan in the Navbahor district of Navoi province, when a hurricane or storm arose, people gathered in mosques and cried out to God. The call to prayer was said, and they collected alms from the villagers and cooked them in the way of God [MFE. Recorded in 1991 by Rahmat Goyibov].

b) *the sacrifice of a live animal*. Sacrifice for the owners of the wind is done by slaughtering any living thing. In the village of Boston in the Kyzyltepa district, where there is a hurricane, there is a riot, and it is said "shamol qonsirabdi" – that the wind is blowing. People come to an agreement and slaughter any cattle, at least one chicken, and sprinkle their blood in the direction of the wind [MFE. Recorded in 1991 by F. Temirova].

According to B.Sarimsakov, the five tall girls who took part in the Chaymomo ceremony thought that an ancient people had to sacrifice a living thing when such a natural disaster occurred. In our view, in the past, as in the sacrificial ceremonies held in honor of various gods, there was a custom of sacrificing a person for the sake of spirits in the rites of stopping the wind or calling it. The ancient rites of our ancestors also showed that it was customary to sacrifice a person for the sake of the owners of the wind [Sarimsoqov B., 1986, 117].

It is natural that the primitive rites also change over time. This, in itself, testifies to the fact that many traditions and customs of our ancestors have been updated in line with the development of human thinking and lifestyle changes. The composition of the rituals of the rites of calling the wind and stopping it has also undergone similar changes. The custom of the ancient priests, who were helpless before the forces of nature when a strong wind blew and a storm arose, sacrificed a man for the sake of the owners of the wind, and asked for help from the legendary patrons, was preserved even later. Only one of the most important parts of the primitive ritual, the custom of sacrificing, has changed: the custom of slaughtering an animal instead of a human has become a tradition. Sacrificing animals in honor of the patrons of the wind is one of the most ancient rituals, and the remnants of this primitive magic practice have survived among the Uzbeks of the lower Zarafshan oasis as a ritual of slaughtering a rooster and spraying its blood in the direction of the wind.

The idea of human sacrifice in primitive ceremonies held to stop wind or storm has not disappeared. In our opinion, the custom of making a "shamol qo'g'irchog'i" ("wind puppet"), ie a "o'lik bacha" ("dead boy") and burying it in a manger to stop the strong wind at the Yalli momo ceremony in the lower Zarafshan oasis is directly related to these primitive sacrificial rites. A puppet created to quell the wind is symbolically a person chosen to sacrifice for the sake of the "owner" of the wind, and its burial on the ground indicates that the sacrifice was presented to the spirit world. In ancient times, when this ritual took place, our ancestors, who hoped to stop the wind, must have sacrificed a man who was thought to have been chosen directly by the spirits. Later in the ceremonies of stopping the wind came the tradition of using symbolic symbols of man – figurines made of ceramic or clay, various toys. Thus, the historical and mythological basis of the numbers associated with the creation of the "o'lik bacha" ("dead boy") in the ritual "Yalli momo" is based on the mythical views associated with the rituals of sacrifice for the "owners" of natural phenomena.

Near the city of Piskent in the Tashkent region, there is a place called "Kampir o'ldi" ("The old woman is dead)." Folklorist A. Musakulov heard from the elders living here that at the beginning of the last century, when a strong flood came and did not stop, an old woman voluntarily threw herself into the flood and the flood stopped. That is why this place is called "The old woman is dead." The exchange of the ritual of human sacrifice with the animal is seen in Islamic teaching when a ram was sent by Allah instead of sacrificing Isaac, the son of Abraham.

Now, let's move on to the analysis of the specifics and the main members of the tradition of making a "o'lik bacha" ("dead boy"):

1) *The process of making a "shamol qo'g'irchog'i" – "wind puppet"*. Most of the informants we spoke to said that the "o'lik bacha" ("dead boy") was made of old rags. But subsequent observations allowed us to shed some light on and fill our assumptions about the making of the "shamol qo'g'irchog'i" ('wind puppet'). For example, in the village of Qassobbayot in the Alat district, when there is a strong wind, they make dolls out of seven types of cloth, resembling a child. They bury this doll on hard ground and come back without looking back [MFE. In 1989 it was written by M. Juraev from Ergash Nazarov].

It is no coincidence that the tradition of believing in the magical properties of the number seven in the wind-stopping ceremony of the Qassobbayot has been preserved. Because in addition to making dolls to stop the wind, they also collect flour from seven handfuls of seven married grandmothers in the village and bake snails with umoch. The custom of making a doll from seven different fabrics and collecting flour from seven handfuls of seven grandmothers is based on the mythical views associated with the cult of the seven grandmothers, who are recognized as one of the patrons of the wind in the system of mythological imagination of our people [For seven momo cults and their connection to wind calling and stopping ceremonies, see: *Тайжанов К., Исмаилов Х.*, 1986, 111-116; *Jurayev M., Tohirov O'.*, 2003, 34].

In the village of Qumon in Gijduvan district, when there is a strong wind, they make a "shamol qo'g'irchog'i" ("wind puppet") out of mats. The village elders say that if he is taken to the grave and buried, the wind will stay. Traditionally, to make a wind puppet, they tied a 'lake' to a wicker reed or straw, dressed the 'man' formed from various pieces of cloth and dressed him [MFE. Recorded in 1991 by Sharofat Fayzullaeva]. The fact that the detail of the "bo'yra" – "mat" is mentioned here is related to the popular views associated with evil forces. The fact that the ceremonial song, recorded from the village of Ghamkhor, also contains the lines "Bo'zdan kafan topolmay, bo'yra bilan ko'mdik" ("We could not find a shroud in the ice and buried it with a mat") also shows that this detail is one of the traditional members of the wind-stopping ceremony.

It is known that the mat is placed under the beds, such as felt, carpet, and protects them from dust and moisture. Therefore, there is a perception among people that under the mat is a place of hardship. One of the Uzbek folk legends explains the origin of giants and fairies: "After God built the earth, He created Adam to honor the earth. The man was given his life on Friday. A hundred years later, God also created Eve from his ribs [MFE. Recorded in 1991 by Mahbuba Nozimova, a resident of Kahramon village, Romitan district].

Each time Eve became pregnant, she gave birth to three children at once. The children on the left are boys and the girls on the right are girls. The one in the middle was Moma Havo shooting behind the mat. From the children thrown behind the mat, evils and angels appeared.

In ancient times, Yalli momo, who was imagined as a mythical goddess who remembers strong winds, was considered to belong to the category of evil forces that inflict heavy calamities on people. The fact that the "wind puppet", that is, the "o'lik bacha" ("dead boy") is made of wicker, means that the "owner" of the wind is connected to the world of evil forces. Even in the songs performed at the Yalli momo ceremony, a wicker detail is used, as noted above. There are such verses in the song of the wind-stopping ceremony, written by folklorist A.Musakulov. When the hammer cooks and says this "wind byte", the wind stops:

*Yalala momo yal dedilar,*

*Jom kosada suv dedilar,*

*Suv topolmay sirka bilan yuv dedilar,*

*Kafan topmay, bo'yra bilan kum dedilar* [Folklore archive. Inv.№1805/20, p.23].

(Yalala momo said yal,

They said water in a glass bowl,  
They said they could not find water and washed with vinegar.  
Not finding a shroud, they said bury it with a mat.

2) *the ritual of burying a "shamol qo'g'irchog'i" – "wind puppet"*. Despite the fact that Yuldash Muqim o'glu Otash Ayyom Ojuz and Yalli Momo, who tried to describe the wind-stopping ceremony of the Shafirkan people based on their memoirs, mixed popular views about Yalli momo, the author's ethnographic data on the custom of making "qo'g'irchoq kampir" ("puppet old women") is of great scientific value. He writes that the disbelievers "thought that in order to stop the mad wind, the storm, the turmoil, they should kill Ayyom Ojuz, put him in a coffin, and bury him in an open grave. That is why they made a "qo'g'irchoq kampir" ("puppet old women") out of old rags and made a shroud and coffin out of white cloth.

The children went from house to house, gathering the ingredients needed to cook black soup. The "qo'g'irchoq kampir" ("puppet old women") was taken out of the house of a lonely grandmother, who lived alone on the outskirts of the village. After the blessing was recited and the necessary rituals were performed, the children set off, carrying the coffin containing the "body" of the "puppet old woman." At the end of the line of burials, a child walking was wrapped in a rope tied with a broom to one end of his waist and tied. The broom sweeps the children's tracks and continues to dust the street. The ancients usually return to bury the "old doll" in an old manger in the barn of a dilapidated, dilapidated house on the outskirts of the village" [Yuldosh Muqim Otash, 1992, 19].

The song about Yalli Momoni in the book of Yuldosh Muqim's son Otash is based on the artistic reworking of the traditional wind-stopping songs of the Shafirkan people. Because the text of this song also contains the interpretation of traditional motifs, such as washing the "wind puppet" with vinegar, shrouding it with a mat, burying it in a manger, sweeping the trail:

*Yalli momo yalli-yo,  
Ayyom ajuz o'ldi-yo,  
Buloq suvi topolmay,  
Sirka bilan yuvdigo...  
Bo'zdan kafan topolmay,  
Boyra bilan ko'mdigo.*

*Yalli momo yalli-yo,  
Shashting sinsin, yalli-yo,  
Shamol tinsin, yalli-yo!  
Yalli momo yalli-yo,  
Ayyom ajuz o'ldi-yo,  
Ketmon, kurak topolmay,  
Tesha bilan ko'mdigo.  
Goru qabr topolmay,  
Oxurchaga ko'mdigo...  
Shunning izi sinsin, deb,  
Jorob bilan supurdik.  
Ixdan gullar unsin deb,*

*Garmob bilan suv qo'ydik [Yuldosh Muqim Otash, 1992, 20].*

(Yalli momo yalliyo,  
Ayyom is helpless,  
Not finding spring water,  
Wash with vinegar ...  
Unable to find a shroud of ice,  
Burial with a mat.  
Yalli momo, yalliyo,  
Your power will go, yalliyo,  
Let the wind blow, yalliyo!  
Yalli momo, yalliyo,  
Ayyom is helpless,  
Hoe, without finding a shovel,  
Burial with small hoe.  
Unable to find a grave,  
Buried in the manger ...  
To break the traces of noise,  
We swept with socks.  
Let the flowers follow in his footsteps,  
We poured water with a (garb).

The ritual of burying a "shamol qo'g'irchog'i" – "wind puppet" is a ritual based on mythological beliefs that the wind is related to the underworld. The scientific literature states that during the Choymomo ceremony, a ritual dish prepared in honor of the "owners" of the wind is thrown into a hole (or its cave-like appearance) or buried near the place, which is supposed to be the wind [Sarimsoqov B., 1986, 115]. Strong winds, considered to be one of the most frightening natural phenomena in the eyes of the ancients, were thought to be the result of the activities of mythical creatures that lived underground. Therefore, it was believed that the sacred food for the "owners of the wind" should be buried in the ground, thrown into a cave, well or pit, and thus presented to the underworld - the world of spirits. Burial of a "shamol qo'g'irchog'i" – "wind puppet" was also seen as a magical means of sending him to another world.

At the heart of the custom of burying the "shamol qo'g'irchog'i" – "wind puppet" not in the grave, but in the manger, lies the ancient mythical views of our people about evil spirits. Eshon Buva Jalilov, a resident of the village of Jigachi in Bukhara's Karakul district, said there were ghosts in the stables. He usually lies in hiding in the stable of the horse, and at night, when no one is there, rides the horse, crossing his path. So the manger was thought to be a hiding place for evil spirits. Yalli momo, who was thought to be the cause of the strong wind, was also buried in a manger because of her involvement in the world of evil forces.

Since the full text of the mythological legends about Yalli momo or Yalala momo has not been preserved, we are unable to imagine exactly what this image looked like. In our view, the beliefs about Yalli momo, who is considered to be the owner of the wind, are genetically related to the mythological notions about Choymomo (hero of wind ceremony). The fact that both ceremonies are held to stop the chronic wind that has been blowing for several days also confirms this idea. The term "Yalli" in the mythology of "Yalli momo" should be related to

the word "el" which means "strong wind". The term used to refer to the name of this mythological character was originally pronounced "Elli", which means "the owner of the strong wind". So, Yalli momo is "wind momo".

## GENERAL CONCLUSIONS

In our opinion, the image of Yalli momo is one of the mythical characters formed in the mythology of the Turkic peoples and is older than the image of Choymomo. The following evidence suggests the following:

1) One of the most important members of the ancient rituals associated with the cessation of strong winds in the ritual of Yalli momo – a variant of the custom of sacrificing in honor of the symbolic owners of natural phenomena in the form of "o'lik bacha" ("dead boy");

2) There is a certain typological similarity between Yalli momo and some images of wind gods recorded in the mythology of the peoples of the world. In particular, ancient Greek mythology mentions the image of the wind god Aeolus, who lived on the island of Aeolia. There is a phonetic similarity between the terms Eol and Yalli. This suggests that the genetic roots of both terms are rooted in a common mythical belief system – the ancient Turks' belief in a wind god (perhaps the name of this mythological character was also associated with the word "el").

Eol's connection to the cave (the image of Choymomo (wind ceremony) is directly related to the cave, and Yalli momo's to the underworld), the wind being "kept in a bag" and Odysseus's companions opening the bag and letting out the wind (according to one Uzbek legend about Ayyom Ojuz, the wind a cave-dwelling grandmother stands in a sack, and while she sleeps her sons Ahman and Dahman open the sack's mouth and let out the wind.)

3) Myths about Yalli momo and folk views related to the wind-stopping ceremony formed under the influence of her cult were widespread among the Turkic peoples living in ancient Central Asia. This mythical character is traditionalized as one of the mythological symbols of the wind cult. Although the mythological nature of the image of Yalli momo has changed over time, the perceptions associated with it have survived as one of the popular local variants of the wind-stopping ceremony among the Uzbeks of the Lower Zarafshan oasis.

## Conventional abbreviations

*MFE* – Materials of the author's folklore expedition.

*Folklore archive* – Institute of Uzbek language, literature and folklore of the Republic of Uzbekistan Folklore archive. Inv.№1805/20.

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