

Mythological Fundamentals of Unusual Images in Ancient Works of Art

Allambergenov Khamza Kamalovich

PhD, Senior Lecturer, Department of Uzbek Literature, Nukus State Pedagogical Institute named after Ajiniyaz, Doctor of Philosophy in Philology

ABSTRACT: It's also one-sided to conclude that mankind's unity with nature and natural phenomena have coordinated their activities with living things, i.e., that they've been "formed" into a mechanical phenomenon. Because this is a specific example of knowledge in primitive times, after all, "knowledge belongs to the cult, and the general form to which knowledge belongs is trust ..." Primitive man discovers the truth of life in his mind through the thoughts, imaginations, and symbols that arise as a result of human belief in existence and the quest for anything in it. Symbols reflecting the reality of life in primordial man's imagination are mirrored in instances of fine and applied arts, fairy tales, and folklore in general. The phrase is better suited to the poetic process, as it incorporates the emerging unique laws of envisioning and comprehending the world, as well as emerging principles, such as aesthetic ideals.

KEYWORD: Images, Art, Fundamentals, phenomena, Mythological.

In this context, syncretism refers to the manifestation of artistic thinking in art and mythology, as well as the rise of folklore in ancient art, allowing us to state that a period of syncretism existed in the history of artistic thought in Central Asia. A.N. Veselovsky provides the complete answer to this question. He coined the term "syncretism" to describe the first stage of historical poetics (syncretism is a Greek word that means "inseparability") The phrase is better suited to the poetic process, as it incorporates the emerging unique laws of envisioning and comprehending the world, as well as emerging principles, such as aesthetic ideals. At the same time, this theory applies to a wide range of time periods, including the Paleolithic period in Greece (VII-VI centuries BC) and the first centuries AD in the East.

A. Veselovsky pioneered the principles of syncretism in historical poetics, based on the science of ethnography, mythology, customs, and theoretical notions of folklore and psychology of his day. (Archeological study, in our opinion, was still immature at the time Veselovsky created the syncretism principles - in the latter quarter of the nineteenth century. A. Veselovsky would have used archeology's materials in addition to mythology and folklore to prove syncretism if archeology had developed.) Syncretism can be found in all ancient societies, from emotional fantasies to myth, religion, and art, as its name suggests and the poetic process that has occurred in this regard. Syncretism is a phenomenon that can be found in all mystical symbols.

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Two-dimensional images can be discovered among the works of art found in Central Asia, including household goods, labor tools, murals carved in rock or wood, and a variety of other species. The core and content of the visuals in the above-mentioned works of art are similar to the written text or folk oral fabrication, particularly fairy tales and legends. After all, whether the two-faced picture is in a work of art or a book, it is a mythological image with the same meaning, and "this mythological image is characterized by polysemantism, or image semantic similarity." The integrity of the subject and the object, the world that can be known and the person who knows this world, were used to explain this phenomena. The concrete thinking that gave rise to the mythological assimilation of the universe was that man could conceive of objects and events only in isolation, without generalizations, with their external, physical existence, without breaking into their quality. We call such mythological images "images" ... In earlier mythological thinking, the "feature" of an object was thought to be a living being, the image of that object."¹ From this point of view, the two-faced creatures in the fine arts have replaced the supernatural symbols in folklore and written literature and have met aesthetic needs.

Art samples found in all regions of Central Asia - Southern Siberia, Mongolia, Central Asia - are referred to by terms such as "Scythian-Siberian art animal method", "Scythian animal method". The reason we pay attention to this method in art is that myths, folklore, and supernatural symbols in the first written literature complement each other in art, and artistic thinking is manifested in the same way in both. We mentioned this in part in the first chapter of the first chapter of our study. These images in art also show the possibilities of artistic thinking of the ancient Turkic peoples. In addition, the fact that this method has been used in art for many centuries is a proof of the development of aesthetic thinking of mankind, especially the ancient Turks.

That's all, a number of studies have been done on this issue and there are many perspectives, the origin of the Scythian-Siberian "animal method" in the peoples living in the desert zone from the Danube to the Urdu and the availability of books and Despite articles on his appearances in fine and applied arts, the issue is still controversial.² N. Rakhmonov has some observations about the Scythian-Siberian animal method in Uzbekistan³. He tried to prove that the image of the ancient Turks was based on the Scythian-Siberian animal method, referring to the genetic interrelationships of the Scythian-Siberian animal method in ancient Turkic written monuments and the epic "Oguznoma", including the three-layered model⁴ of the universe. It is noteworthy that N. Rakhmonov tried to prove that the Scythian-Siberian animal method has left its mark not only in art but also in written literature, and through the integrity of ideology and worldview, he was able to show the almost unity of this method in art and literature. The generality of the mythological symbols in these monuments put forward their views on how accurately the ancient Turks and Scythians imagined the model of the universe by idealizing historical heroes or loading them with mythological content.

¹. Freidenberg O.M. The myth and literature of antiquity. - M.: Main editorial office of oriental literature, 1978. - p. 182.

². Mannay -ool M.X. On the question of the origin of the Scythian-Siberian "animal style"// New explorations of Tuva, 2009. № 3. - p. 119-125; Tolstov S.P., Itina M.A. Saki of the lower reaches of the Syr Darya // SA, 1966. № 2. - p. 151-175; S.V. Kiselev Ancient history of southern Siberia. - M.: 1951; Rudenko S.I. The culture of the population of the Altai mountains in the Scythian time. - M. - L.: 1953; Rudenko S.I. Culture of the population of Central Altai in the Scythian time. - M. - L.: 1960.

³. Rakhmonov N.A. Orkhon-Yenisei monuments and Turkic epics. ADD. - Tashkent, 1991. - p. 45.

⁴. For a model of a three-story universe, see: Jurakoziev N.I. Cosmogonic mythology in ancient Turkic written monuments. Author's abstract of the dissertation of the Doctor of Philosophy (PhD) in philological sciences. - Tashkent, 2018. - p. 13.

Undoubtedly, it can be said today that the commonality of the ancient Turks and Scythians' ideas about the model of the universe is one of the factors determining their kinship.

Art historians and folklorists have suggested that some of the symbolic symbols of the Scythian-Siberian animal method spread to Europe as a result of "migration."

Among the gold and silver objects made in the Scythian-Siberian animal style, the observance of supernatural symbols in the monuments of Central Asia is particularly noteworthy. In the 60s and 70s of the last century, interest in Scythology led to a systematic study of ancient works of fine art, and a special conference was also held. These conference proceedings were published as a separate collection.⁵ Specialists analyzed works of art performed in the Scythian-animal method on the example of archeological monuments found in many parts of Asia and Europe. However, it is worth mentioning that at that conference, in the articles and lectures of scientists, the works of art performed in the Scythian-animal style of Central Asia were ignored.

Among the articles in the collection, the article of the famous archeologist M.I. Artomonov on the "Scythian-Siberian animal method" in art is very important. When he speaks of this method, he expresses his views that the method belongs not to a particular ethnic group, but to different races and peoples who speak different languages in the first millennium BC.⁶ Clearly, when the method of belonging to a different ethnic group in art spreads to other peoples as well, their way of life, the generality of their management, the building of a homogeneous society, and a similar ideology play an important role. M.I. Artomonov says that the tribes of Northern Iran played a key role in the emergence of the Scythian-Siberian animal method⁷, which may not provide enough evidence to draw objective conclusions in solving the problem under study. We will not dwell on historical-ethnic relations with the peoples of Iran and the regions where the Scythian-animal method is prevalent, as this is a separate topic. Since our main object is the mythological content that lies beneath a particular method in the fine and applied arts, we will dwell on the issue from place to place.

The Scythian-Siberian animal method is practically reflected in the items used in everyday life - work tools, household items, jewelry, clothing. Also among the murals and examples of applied art, the majority are those made in the Scythian-Siberian animal style. We are in favor of studying the Scythian-Siberian animal method not regionally, but based on the general characteristics of this method in Central Asia and beyond, including the abnormal depiction of the birds or animals being depicted. Indeed, mythological thinking based on mythological assumptions in this way can also be one of the proofs of the kinship of ethnic groups in the Central Asian region. The cult of supernatural animals and birds was the basis of mythological thinking.

Among the most common works of fine art in Central Asia are winged horses, winged camels, and a number of other creatures with supernatural wings. In this regard, the "Treasure of the Amudarya" is noteworthy. Among the works of art included in the series "Treasures of the Amudarya" there are images of supernatural creatures.

The monuments of the "Treasure of the Amudarya" are believed to date back to the Achaemenid period, IV-II centuries BC. Among the items belonging to this treasure are the head of the poem on

⁵. Problems of Scythian archeology. - M: Science, 1971.

⁶. Artomonov M.I. Scytho-Siberian art of animal style / Problems of Scythian archeology. - M.: Science, 1974. - p. 24.

⁷. Artomonov M.I. The article above. - p. 25.

the handle and a jug made of gold on the back, a bracelet in the shape of a two-winged black bird's body, a fantastic Gopatshah - a bull with a body and a beard.

The similarity of the Scythian-Siberian animal way in the "Treasure of the Amudarya" - the closeness of form and content - is also seen in the monuments found around Khorezm and Termez.

In general, pre-Islamic myths, ancient Turkic monuments, cultural monuments, examples of fine and applied arts express the unique appearance of artistic creation. The primitive way of thinking reflected in these monuments proves, not "mental backwardness," but that humanity has always sought to know the world. This process has shaped the ability of humanity to express their views in an artistic way, to enjoy aesthetically as a result of knowing the world. Man was able to enjoy aesthetically from natural phenomena and objects.

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