



The Interpretation Of Images On Dualism, Totemism, Animism And Fetishism

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ABSTRACT

This article summarizes the results of research on the interpretation of the first mythological concepts in the art of Uzbekistan in ancient times - dualism, totemism, animism and fetishism.

KEYWORDS

Dualism, totemism, animism, fetishism, myth, cult, imagination, image, interpretation, outset, symbol, sculpture, household items.

INTRODUCTION

The essence of the images of dualism in the art of ancient times lies in the myths that good and evil are constantly pursuing each other in the universe. They imagined in the form of different

images that there were two supernatural forces influencing the division of the universe into two poles. One of them represented the male - the sky, the sun, the rain, while the other

represented the female - the earth, the being, the plant world, fertility, the moon and the stars [1]. Such teachings were expressed in the appearance and decoration of various statues, objects and household items.

THE MAIN RESULTS AND FINDINGS

Dualistic views were interpreted differently in the myths about the creation of the world. Such an essence is directly hidden in the images that embody ancient myths about twins. In some cases, one of them represented positive symbols while the other represented negative ones. The two came together as a single, unified force that balanced the universe [2].

Several cultural objects of dualistic myths have been preserved in the art of our country. H. Karomatov considers that the fact that two chicks are sitting on two wings of a bird statue on a handle of a pot found in the Yerkurgan [3] temple is related to the theme of twins [4]. This pottery was crafted delicately. The statue has been maintained with no major change. Ancient and early medieval mythological creatures with one head, two bodies, or two heads with one body, half-human half-creature giants, fairies, the winged horse, dog, camel, two-headed snake, and tiger are also directly related to dualistic imagery. All this confirms that the images of these views have a place in the ideological, artistic and methodological development of the art of our country.

In ancient art, household utensils in the form of hedgehogs also expressed the dualistic doctrine. A vivid example of this is a hedgehog-shaped pot handle made in the II-III centuries, found at the site of Shortepa in the Surkhandarya region. In it, the appearance of the hedgehog has almost been preserved in its original state. The beak, body, legs and arms were skillfully made of ceramic. The golden

hedgehog-shaped talisman found at the site of Erkurgan was extremely elegantly crafted. The sides of the hedgehog were embellished with precious green onyx. The talisman was made by local craftsmen in a special order for use in religious ceremonies [4].

Dualistic views formed the basis of Zoroastrianism. The expression of the dualistic concept in the religion of fire-worshippers in art monuments has been studied by K.V. Trever. The scholar pointed out that the images of Ahura Mazda and Ahriman in fire worship are a typical manifestation of dualistic views [5]. The information based on such myths was also studied by VV Ivanov [6].

Totemism, one of the earliest religious ideas from ancient times, as well as various art monuments associated with it, are well preserved in the territory of Uzbekistan. A whole system of images related to totemistic beliefs emerged. Examples of this theme can be found in art monuments of different periods. In particular, embossed images on the outside of ceramic vessels, symbolic images created by polishing and grinding of precious stones, engraved gems, seals and stamps are preserved in the exterior decoration.

Initially, animals were revered as totems, but later kinship was passed on to other creatures, sometimes plants, natural phenomena - rain, sun, wind, and so on [7]. The 'Muchal'(zodiac) calculation of the annual calendar is also directly related to totemism. In the Muchal, the years of human birth are named after twelve animals [8], and each has its own symbolic signs.

According to H. Karomatov, most of the views on the outset of the creation of being are associated with totem symbols. The embossed image of Gopadshah (Govumard, Gayumard,

Kayumars) on the outside of the pottery found at the site of Qalaliqir-2 in Khorezm was made in a unique symbolic decorative style. This image has been interpreted as mankind's first ancestor, the first human being, in myths. In fact, the human-animal theme is based on various beliefs, concepts, and various symbols that have emerged as a unifying totem based on ideas. According to these viewpoints, the world was created by the union of two divine forces. The image of Gopadshah, a man-bull from the IV-V centuries BC, is the oldest and is kept in the Samarkand Museum [9]. A gemma depicting the Gopadshah in a fist-shaped polished gemstone has also been discovered to be relevant to this.

The falcon, along with other creatures, has been sanctified in totemism. A limestone seal found in the 20th century BC at the Tillabulak address in the Sherabad district is vivid proof of this. "A pendant attached to a chest in the shape of a flying falcon - the falcon's tail and wings are spread wide, one wing is broken. Both eyes are carved, the surface is polished. On the back of the falcon's head and under the left-wing, there is a seal in the image of a dog. The dog's short tail is raised vertically. There is a man below the image of a dog" [10].

In general, mythological views express certain ideas, symbols and figurative meanings in connection with the natural features of the image of birds [11]. The bird is a symbol of the sense of being and nature. Falcons stand in the position of the rulers of the sky after eagles. In Eastern and Scythian culture, it sometimes meant dynasties and sometimes celestial symbols. Birds of prey, in particular, represented spatial forces in ancient Central Asia [12]. Images of birds in various forms have been widely used in carving, pottery, jewelry, and sculpture.

In ancient times, "animistic views" were formed on the basis of the meanings of soul and spirit. The essence of animism is the idea that living creatures, objects and events are based on the soul and the spirit. The scientific and theoretical basis of these ideas was studied by the English culturologist E. B. Taylor as the first stage of religion [13].

Our ancestors divided souls into good, generous and bad, evil types. It was imagined that the objects and things depicted by spirits can affect the destiny of people, their way of life. Because of such views, various ceremonies were held for the spirits. Everything in the universe, the sky and earth, the sun and moon, rain and wind, thunder, lightning, were all deified. Mountains, rivers, hills, forests, trees, rocks, cliffs and rocks were also believed to be alive, thoughtful, sensitive and moving, capable of bringing good and evil with them.

Mythological views on the ascension of the human soul to heaven after death were among the most important themes in the fine and applied arts. The image of the dove embodied the symbols of messenger, purity, marriage (depicted with a wedding ring on his beak), peace (white dove) and tranquility. In the tales of "A Thousand and One Nights," a giant ghost bird is mentioned. His appearance on Noah's ark with an olive branch in his beak testified that the water had returned from the surface of the earth. It meant the beginning of peace and the renewal of life [14]. Presumably, images of birds carrying necklaces on their beaks may have come into being in this way. The image of fairies in Uzbek folklore is sometimes imagined as a dove [15]. In folk tales and epics, the interpretation of beautiful fairies in the form of forty pigeons is widespread in our country.

Animistic views are also found in Zoroastrian art. In the structure, shape, and external artistic decoration of most coffins, images of animistic views can be seen. In particular, the style and shape of the ossuary found at Mizdahkan in Khorezm are completely different from others. H. S. Karomatov notes that leaving holes in different parts of the coffin, piercing the lid and wall for hanging locks, imitating a lock, sometimes drawing a black line or other markings are the only copies in our country [16]. In fact, coffins of various forms are found mainly in the art of Sughd and Khorezm. They come in a variety of shapes, with a rectangular base, a bird with a lid, and even a human head, stature, or sitting look, sometimes shaped like a pot. The image of legendary birds in the artistic decoration of the outer surface is directly connected with the myths that the soul of the deceased flies to the sky, to the heaven [17]. In particular, the god Soroush in the form of a rooster was compared to Mitra, which is based on the myths that he protects the earth and people from evil forces at night.

The notion of spirits is also expressed in a rectangular ossuary [18] from the beginning of our era, found at the Qalaliqir monument in Khorezm. The installation of a bird statue on the lid is directly associated with the myths that the soul of the deceased flies into heaven (seventh sky), and it belongs to the category of astral symbols.

Objects, things, idols, and fetishes depicted in works of art were deified because our ancestors believed in the divine power of inanimate objects. In science, such notions are called "fetishism." Western scholars claim that fetishism is a form of animism. As the crop was harvested by women during the harvest season, their images were painted. As a result,

fetishes and idols of fertility gods were created. Among such fetishes, giants were imagined as a symbol of evil. The head of the giant statue found in Kuva and the statue of Zahhok [19] with two snake heads on his shoulder discovered in Bactria are proof of this. In the later stages of the development of society, the first early forms of agriculture appeared, and the process of mastering land cultivation, water extraction, production and use of tools was improved. Especially in the domestication of animals in nature, men have begun to take on greater responsibilities. As a result, the dominant position of men in society has grown. This, in turn, led to the creation of images of the gods of the sun and other celestial planets and their symbolic characters. Thus, a solid foundation has been laid for the growth of the role of various religious beliefs and rituals in the lives of our ancestors. Consequently, monks who preached various beliefs became increasingly popular as earthly representatives of the gods. Various household items, terracotta figurines and plates depicting the exterior decoration of coins also confirm this.

Amulets were deified, sanctified, worshiped as fetish, and asked for help in ancient times. In general, the essence of fetishism is observed in three different images in works of art, and they are reflected in household items - amulets, objects of worship and idols. Later, their ranks expanded and reworked strange-looking stones, wild animal teeth, uniquely shaped Balbal statues, terracotta, ceremonial circles, shamanic whips, bakhshis' daggers, and jewelry were also seen as the main instruments of fetishism. These objects were believed to have divine power and bring people good luck. When someone addresses these things, the case comes to the right, that those fetish items

helped him, and vice versa, these things and items were considered insignificant and were given up. In this case, the items were replaced by another [19]. Our ancestors believed in their imagination that there was great power in fetishism, and the objects used were imagined to be alive. The stone weapon in his hand, the knife and the ax, the stick, the hammer, the wooden spear were interpreted to be associated with divine power when fighting with an opponent, fighting animals, or when hunting was successful. They were carefully decorated with various signs, stamps and symbols. As a result of practical needs, labor tools rose to the level of a cult. There has arisen a unique system of divine characters related to fetish items. Idols and fetishes created in various forms were brought to the level of art and worshiped.

CONCLUSION

Thematic art samples in ancient art can be studied conditionally by distinguishing three important aspects based on their specificity.

1. Pictorial characters are created in accordance with mythological ideas based on the appearance, size, and shape of household items and objects [20]. These include Samarkand idol statues, a cross-shaped seal found in Sopollitepa, a lion griffin in the Amudarya, a two-headed snake-shaped amulet, a glass tumor found in Bittepa, a bull in a bronze seal in Bactria, a Termez griffin, a lion-shaped handle of the cauldron and so on. The fact that the findings were found in the territory of our country ensures us to come to this conclusion.
2. The images of mythological imagery expressed in the artistic decoration of

household items and equipment made in ancient times form a separate category. The gold belt found in Dalvarzintepa, the image of a giant in a mortar, the representation of totem symbols on the exterior decoration of the Khorezm water-bottle, the bronze tray depicting the sphinx, and many other examples confirm our above considerations. It is observed that they used decorative elements in a certain sense.

3. The rock paintings (zarautsoy, sarmishsoy, saymalitosh) found in different parts of our country and the murals on the palaces of old towns (old Termez, Bolaliktepa, Dalvarzintepa, Jonbos-Kala, Topraq-Kala) of ancient times, along with the real-life of our ancestors, also contain thematic plates. Such plots are valuable as the first examples of fine art within the subject.

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