

**DYNAMICS OF DEVELOPMENT OF MYTHO-EPIC AND FOLKLORE THEMES IN
UZBEKISTAN'S FINE AND APPLIED ART***Ibrahim Abdurahmanov**Candidate of Arts Sciences, Associate Professor**phone: 99890 856 14 55 e-mail: azizabdurahmonov53@gmail.com*

Annotation: Article Uzbekistan fine and applied arts mytho-epic Hamda folklore thematic study of culture, development of literature and analysis of environmental dynamics. While in other countries, such as India, it currently does not exist.

Base concepts: myth, imagination, epic, petroglyph, candor, sculpture, primitivism, terracotta, amulet, Sphinx, Humo, Griffon, metaphor, conditionality, symbol.

The first images of mythological thought, made in a simple style, were expressed in various ritual scenes in paintings on gorges, caves, rocks and stones. Although such images of the Mesolithic period were not developed to the level of a work of art, they were expressive interpretations of the mythological ideas of our ancestors about existence in simple, primitive forms.

While the Zarautsoy paintings, according to their form and content, expressed some magical rituals, some petroglyphs depicted symbolic geometric shapes. In the rock paintings of the Sarmishsay Gorge, the theme of "Light" was worked out in the style of carving on smooth, glassy stone. In the composition, which developed from the bottom up, people's movements were united around one theme, one idea. The lowest image depicts a kneeling man making light or fire, the second one depicts a man carrying a torch in his hand, the next one depicts a man baking bread in a tandoor, the top one depicts the sun and in its center the image of a tribal chief with his hand on his waist. From the three-tiered symbolic images above the heads of the people standing on the lower strange creature, it can be understood that our ancestors glorified the sun, the light that illuminates the darkness, and honored their leaders as beings who, like the sun, share light with everyone. Some of the images depict the rituals of the Martians based on the beliefs of the local population.

In the Bronze Age, 20th-7th centuries BC, the first urban civilization emerged, and images related to the mythological ideas of our ancestors were used in the form and decoration of household items made of non-ferrous metals and delicate jewelry. During these periods, the range of mythological ideas expanded, and views related to the spirits of the departed began to be expressed. In art, along with the settled urban culture, images of animals characteristic of the nomadic steppes dominated. The carved and terracotta sculptures related to myths were mainly made of clay, stone, marble and bone. Small terracotta sculptures of gold, silver, copper and bronze were made using the casting method.

Starting from the second millennium BC, exquisite objects, amulets, seals and women's jewelry on magical themes were made of stone and bronze. The appearance and decoration of simple stone and ceramic figurines and household items found in the ruins of Bandikhontepa, Jarkotan, and Kyzyltepa reflect the sharp features of the mythological thinking of our ancestors. The top of the bronze urn found in Sopollitepa has a very simple, lifelike interpretation of the "animal style" in the form of a mountain goat. In these periods, the shape and decoration of simple household

items, vessels, and jewelry made of bronze depicted the beliefs of nomadic tribes, plots, and events in a simple, realistic manner.

The walls of buildings and palaces built in our country during the Iranian Ahmanids in the 6th-4th centuries BC were decorated with plots corresponding to the legends of "Odatid and Zariadna," which were famous in their time. The capital of the Sultan-Uvaystog monument in Khorezm, dating back to the 5th century BC, has a realistic interpretation of a human head facing both sides. The capital is stylistically similar to the palaces of Persepolis and Susa. The image on the stone pillar creates an unnatural mythological figure with a human face and a sheep head. In the art of the 5th-4th centuries BC, the objects and valuable gifts of the Scythian tribes, made in the "animal style", stand out from the rest in terms of their processing technique and artistic style. However, among the various valuable objects in the "Amudarya Treasure" series found in the upper reaches of the Amu Darya, the golden vessel with a lion's head handle was made for the palace in a strict order, based on the decorativeness, elegance, and specific requirements inherent in urban culture.

In the art of antiquity, the images of heroes from Hellenistic myths were interpreted a little closer to real life. In the Hellenistic tradition, numerous smooth and elegant representations of Greek myths - Zeus, Aphrodite, Athena, Eros, Nika, Silenus and Satyr - occupy a special place in the history of art. Statues depicting the mythical heroes Heracles, Romulus and Remus were popular among local residents.

It is logical to study mythological themes in the art of the ancient period by conditionally dividing them into two historical stages - Hellenism (IV-II centuries BC) and the Kushan period (I-IV centuries). The influence of the artistic traditions of the Hellenes left its mark on the art of the ancient period. The Greeks also brought Western mythical views, customs, and religions to all the territories they conquered. As a result of the adaptation of the images of mythological heroes to local images, their influence among the local population increased. The long-lasting processes of cultural transformation began to find their reflection in art.

In the sculpture of the Kushan Empire from the 1st century AD, the image of the Bactrian Zahhak, a monstrous creature symbolizing evil, oppression, and misery, was carved from marble-like limestone and richly interpreted with local symbols. The image of the Zahhak giant, by its very nature, embodied dualistic ideas. The sculptor introduced some local elements. Such features are observed in the position of the face, eyes, mouth, and nose.

During the Kushan Empire, special attention was paid to mythological themes. In particular, on gold coins minted by rulers in the 1st century, the image of the god of prosperity "Moh" in his hand was depicted, and the human-like images of the gods were interpreted in a simple, simple, life-like and realistic style typical of nomadic culture. However, in some cases, a number of local gods - the winged Bactrian god "Khvanida" dating back to the 1st century BC, the alabaster human-headed sun god found in Fayoztepa - were interpreted in a decorative style based on a strict order typical of the Greeks.

In the art of the Kushan Empire, mythological themes began to be expressed in various artistic forms and styles. Mythological creatures with a human-animal-bird, (lion) lion-headed, eagle-winged, sometimes with a body resembling that of a lion or a human, were depicted in reliefs, carvings, or figurines, and in their artistic decoration. Such images are called griffins in the history of art. In our homeland, three different types of images of griffins were created:

1. Lion-griffin - images in the form of a winged lion.
2. Eagle-griffin - images of a winged bird of prey with an eagle head.

3. Griffins, whose bodies resemble those of a human and whose heads resemble those of a bird or lion, are characteristic of the art of the Kushan Empire. The animal depicted in them is interpreted as the earth, the bird as the sky, and man as their ruler and leader. All this means that the essence of the world consists of three foundations - earth, sky and living creatures.

The images belonging to the myths that emerged along with Buddhism in the territories of the Kushan kingdom have their own artistic interpretations. The Airtum frieze depicts mythological images from the series of the great death myth "Parinirvana Jataka". According to legend, the sounds of five great musical instruments soothed the deceased Buddha with gentle melodies, and the donors accompanied him on his final journey with flowers. The frieze reflects a mythological scene typical of the art of the Gandhara school in terms of style. According to Sh.R.Pidaev, the essence of this myth is expressed in the relief image on the frieze made of marble-like limestone of the 1st-2nd centuries, found at the bottom of the Amu Darya River not far from the city of Termez. This circumstance facilitated the understanding of the essence of the myth by the local population.

In the art of ancient Sogd and Khorezm of the early Middle Ages, monuments expressing mytho-epic and folklore themes are distinguished by their uniqueness. Most of the various sculptures, household items, and wall paintings found in the Sogd region depict geometric and plant-like symbols, mythical heroes, religious, celestial, anthropomorphic, zoomorphic, and ornithomorphic themes. The image on the lid of an alabaster ossuary in the shape of a human head dating back to the 7th-8th centuries, found in the Taylak district of the Samarkand region, was interpreted in a decorative style characteristic of palace culture under the influence of the art of Sogd and the Sassanids of Iran. Also, among the ring-shaped vessels, many spoon-shaped bowls, plates, jars with handles, humms, and molds used in their processing were found. Most of them depict images related to the myths of the early Middle Ages, and their plastic form and stylistic uniqueness indicate a system of images that dates back to Islam.

Two carved secret figurines on the ganch friezes of the Varakhsha Palace of the 8th century provide rich information on this subject. On one of them, the image of mythical birds walking in a row with their left legs forward was used as an artistic decoration. The images of female birds carved on the walls of the palace, although executed in ganch using different technologies and materials, have essentially the same content.

The theme of predatory creatures The mural in the "red hall" of the Varakhsha Palace, depicting a griffin attacking a rider on a camel, expresses the theme of heroism inherent in local, Indo-Gandharan art and Iranian epic. This panel, dating from the late 7th - early 8th centuries, is kept in the Hermitage. Of particular interest is the carved image of a horned serpent-dragon on the ganch facade of the palace. This image is widespread in the myths of local nomadic tribes, and later in medieval epics.

By the 9th century, artistic, ideological and methodological changes occurred in the visual arts of Transoxiana. As a result of the promotion of the idea of not depicting the appearance of living beings, the ancient monumental sculpture and wall paintings gradually began to disappear. Later, they were completely forgotten. They were replaced by various symbolic patterns. Ornaments in applied arts played a decisive role in the formation of Islamic artistic aesthetics.

Although the roots of mytho-epic and folklore themes in applied art of the 9th–12th centuries go directly to the celestial, astral, zoomorphic, and anthropomorphic representations that existed in ancient and early medieval times, the situation began to change radically after the Arab conquest of these periods. According to A. Khakimov, after the establishment of the Arab Caliphate, the

territories of Transoxiana switched to Arabic writing. Under their influence, the local epic developed somewhat in the Middle Ages, and with the development of mythological images in lyrical-romantic poetry, the artistic language of irony and metaphor emerged. Many images on mythological themes were reinterpreted in accordance with the needs of the time. A system of new themes with some fairy-tale content appeared in local folk art, which were not widely popular and were never associated with magical views.

During the periods under study, the essence of mytho-epic and folklore images that have emerged over the centuries in art samples changes, and as a result of the reinterpretation of pattern elements directly based on Islamic aesthetic views, a series of images that meet new ideological requirements is created. Thematic images are expressed from an ideological and aesthetic point of view in the appearance, shape, and internal and external decoration of various artistic monuments and household items. However, their ideological and artistic analysis is a somewhat complicated process. All this confirms that a new artistic style called "Middle Ages Muslim Art" was formed in the visual and applied arts and good conditions were created for its gradual development. In such a complex process, along with secular themes, partly mythological paintings were also painted on the walls of luxurious palaces, new castles, hotels and baths built by some rulers. In the 11th century, a ganch panel painted on the wall and porch of the reception hall of the Termez Shahs' palace created a wonderful composition of symbolic images of supernatural creatures with one head and two bodies. The proportions of the mystical image are clear, and the style typical of the Iranian Sassanid period is used. This is evidenced by the extremely elegant colorful image of a mythical predatory animal running on the wall of the Samarkand palace of the Karakhanid period. However, the traditions of majestic sculpture in the fine arts were completely destroyed. Until the beginning of the 20th century, sculpture did not regain its former position.

In applied arts, the conventional language of symbols and metaphors was used to create thematic images. Despite various propaganda, the image of living creatures was partially expressed on the surface of fabrics and household items. In most cases, mysterious symbols retained their significance as amulets among the people. Therefore, the original symbols on woven fabrics were transformed beyond recognition and turned into full-fledged decorative compositions. For example, such ornaments as "swan", "ram's horn", "tiger's tail", "horse hoof", "scorpion", "snake's trail" are among them.

Thus, the content and stylistic development of paintings in ancient art at various historical stages preserved the essence of fairy-tale plots in the 9th-12th centuries. They were reflected in the form of figurative folklore ornaments on dishes and household items of this period. The above considerations are also confirmed by the fact that in the center of a silver plate made by Khorasan craftsmen of the early 11th century in the Hermitage collection, a scene of a legendary ruler sitting on a throne with a canopy is depicted.

The appearance and external decoration of amulets, lampstands, water lamps, medallions, mirrors and other household items dating back to pre-Islamic times were enriched with new content and specially decorated with the advent of Islam. The symbolic motifs featured images of birds, animals, insects and aquatic creatures or their stylized, characteristic images with high artistic skill. The medieval Islamic world reinterpreted a number of semi-morphic images that were closely related to pre-Islamic traditions. In terms of form and content, they underwent processes of combining old and new figurative images based on Islamic traditions.

1. In the art of the pre-Islamic period, primitive forms of expressive interpretations of mythological thought were first created, while later mythological views that emerged on the

basis of polytheism dominated, in which iconographic images of local and Hellenic gods, pagan and Buddhist deities, deities, and monks were created. The “animal style” was widely used. In the art of the early Middle Ages, images expressing the inner world and spiritual experiences of local and Iranian mythical heroes were interpreted in their own way.

2. In the Islamic period, mythological themes were expressed as part of the process of forming a new Islamic aesthetics. The genetic codes of the images that existed in antiquity and the early Middle Ages did not completely disappear, but rather became abstract. As a result of the reinterpretation of a number of mythological images based on Islamic aesthetic requirements, a completely new artistic style of depiction emerged - “Islamic art”. The figurative language of imagery is replaced by the aesthetics of symbolic ornamentation. Under the influence of the Arab Caliphate, the local epic developed somewhat, and with the development of mythological images in lyrical-romantic poetry, a poetic language of irony and metaphor emerged.

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