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Abstract- In this research, authors focused on learning primitive-religious views of the population in the Central Asia. Authors found that griffin belonging to religious-mystical imaginations; cults and early religious views of ancient times in the territory of Uzbekistan have historically experienced very large stages of development. Their images have changed in different ways and have improved in terms of form and content. Griffin symbol is widespread not only in the territory of Uzbekistan. Moreover, art of the ancient world: architecture, painting, sculpture, applied art are spread out.

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The Symbol of the Griffin in the Primitive-Religious Views of the People of Central Asia

Elyor Alimkulov

Abstract- In this research, authors focused on learning primitive-religious views of the population in the Central Asia. Authors found that griffin belonging to religious-mystical imaginations; cults and early religious views of ancient times in the territory of Uzbekistan have historically experienced very large stages of development. Their images have changed in different ways and have improved in terms of form and content. Griffin symbol is widespread not only in the territory of Uzbekistan. Moreover, art of the ancient world: architecture, painting, sculpture, applied art are spread out.

Introduction

All nations have the image of a lion, and views related to it are interpreted differently. In particular, it is clear to many that the image of lion-griffins has existed in our country since ancient times. According to symbolic tradition, griffins combined the dominion over two layers of the universe. The combination of two main "sun" animals indicates that the creature is sensitive.

Researchers have pointed out that the totem symbols of the creation of the world are also connected with other beings. As an example, images of eagle-headed, horse-bodied and winged griffins found on ceramic water bottles and rhytons (drinking vessels with animal heads) found in Khorezm of the IV-III centuries BC [1]. The images of Khorezm Called fortress in the cistern dating back to the 4th century, found in the monument, are recognized as the oldest totemistic symbols of the theories about the creation of the world, not only in Central Asia, but also in the whole world. Scientists tried to restore this image to its original state.

Above the picture is a winged animal, a horse-griffin, and below it is a picture of a goose. In primitive religious beliefs, the fantastic horse-griffin symbol is depicted next to the Tree of Life, associated with the elements of Fire and the Sun. Agni, the god of fire, is represented in the form of a giant bird surrounded by sparks of fire. A picture of a water tank found in the Forbidden Castle shows the fire-griffon re-creating existence and tearing apart the spatial essence in order to completely transform it. If you look closely at the picture, the goose is fantastically drawn, with a male head on the back and front of the goose, and a female head on the chest. The attacking gryphon separates them from each other. In this way, the sky and the earth are separated, and an intermediate space appears in it. According to scientists' hypothesis, the head depicted on the goose is the symbol of Father Heaven, and the picture below is the symbol of Mother Earth [2].

Researchers note that Buddha was born in one of his reincarnations as a goose, and in the Rigveda, the sacred book of Hinduism, the goose is recognized as a symbol of the Sun, light and fire, and is depicted holding all the gods in its bosom. Such symbols are very popular in the field of world art studies, and these symbols are known as "grills".

In his research, Yu. Rapoport emphasizes the existence of such symbols in our country and recognizes that the silver plate found in the Bartim region of Bashkortostan belongs to Khorezm. The scientist compares the image of a mystical bird on this object with the image on a water container found in Koykyiryrkala. It is not difficult to understand that the homeland of such cosmogonic myths is the territory of Uzbekistan. Images found in this way are also found in many other lines [3].

According to Yu. Rapoport, the "mystical bird of Khorezm" is recognized as a cosmogonic symbol in this painting. According to the Avesto, God's divine laws were revealed to the created beings on earth through the goose Karshipt, who was always in contact with Zarathustra. King Yima narrated the Avesta texts to the people through the language of birds. It was found that the divine bird was first embodied in the Avesta in the form of the Karshipt goose, and this symbol is evidence that it spread widely to different countries of the world. Archeological fossils similar to Khorezm's magnificent horse-griffon pecking a goose were found in the image of the creation of life from the temple of Oks of Amudarya in the Koykiryankala reservoir.

According to the researchers' theory, the Persians and Greeks got acquainted with the griffin symbol during their trips to Bactria, and it was introduced into Greek sources based on Bactrian legends by Greek historians. A part of the legend about the Bactrian gryphons has survived to this day in Ctesius' work "Indika" of the 5th-4th centuries BC. According to the theory of the Russian historian-orientalist I. Pyankov, who studied the history of Central Asia, Ctesius summarized and re-edited his story with the information of Herodotus and the narratives heard from the mouths of the Bactrians. Over the years, only information related to some features of this artistic image has been preserved.

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Scientist Igor Pyankov explained this information as follows: “The Bactrians... dig gold from the mountains, but griffons live there. These four-legged birds have feet and claws similar to those of lions, and they themselves resemble wolves with their huge bodies. Although it has wings, it cannot fly... The feathers on its chest are red, and those on its body are black, its wings are white, its nose is like an eagle’s, and its eyes sparkle with fire. Because of this, it is difficult to get gold from there... Bactrians collect the gold dropped by griffins... Griffins can't fight only against elephants and lions... Gold seekers look for gold hiding from griffins in the dark nights... among Indians, griffins are counted in the celebration of the Sun, four are driven together in a cart with idols representing the Sun... In Bactria, gold too many...” [4].

Gold ingots dating back to the early centuries AD were found in the Dalvarzintepa monument. The weight of the gold ingots has been determined and the inscription “Given by God Mitra” is written on it. This in itself refers to the views associated with the belief of the Sun. From the mentioned information, it can be understood that in the eyes of the god Mitra, the lifestyle of the people in the Kushan Empire was full, and here the god was associated with the Sun and radiant things.

Reflected in a badge on a soldier's uniform found in the Orlot cemetery of Samarkand. It depicts the symbol of a gryphon capturing prey. Therefore, the burial of the deceased with such mystical symbols shows that there was a vision of the afterlife.

There are historical records of the Greeks appropriating and exporting the region's material wealth, particularly gold. The fight of the young men on the elephants with the gryphons in the Red Hall of Varakhsha confirms this historical information. This historical event is confirmed among the people in the saying that griffins “can't resist elephants”. Over time, griffins became patrons, sacred symbols, and mystical symbols of the local rulers of Varakhsha [5].

The image of an elephant carved on a stone found in ancient Termiz is related to this topic.

Based on the information of Greek historians, L.Albaum notes that the gold items with griffins taken by the Achaemenid kings from Bactria entered Iran and were assimilated there. A griffin figurine was found from the Zoroastrian temple in Qal'aliqir, which dates back to the 4th century BC Khorezm, and a griffin symbol on a tablet from the 1st-3rd centuries was found in the Buddha temple of the Fayoztepa monument in Termiz. The mystical symbol of the griffin syncretized with the religious beliefs that entered the region in later times.

It is known that two types of griffins - lion-griffon (winged lion) and eagle-griffon (winged animal with a bird's head) have been widespread in our country since ancient times. *The* lion *is* a symbol of the rulership of the earth, and the eagle-griffin represents the sky. Both mystical symbols are considered to be symbolic representations of the Sun in their direction. In particular, the griffin with the head of an eagle and the body of a lion was revered as a special symbol of faith in the ancient East. The griffins depicted on the seals found in Bactrian Sopollitepa belong to the middle of the 2nd century BC [6].

Local griffons were distinguished from griffons from other regions by their own characteristics. G. Pugachenkova managed to find a griffin with a tiger's body and an eagle's head on a silver plate dating back to BC. In the process of researching this plate, he put forward a number of his scientific theories. According to him, he notes that in the East, the griffon with a lion's body was transformed into a tiger of the Amudarya River, and a griffon with a dog-like head resembling an angry bulldog was found near the Hakim al-Termizi complex.

G. Pugachenkova explains that in the IV-III centuries BC, the griffin symbol spread from Bactria and Sogd through the nomadic Sakas and Scythian tribes through the first route to Ettisuv and Altai, and the second route to Kazakhstan and Southern Siberia.

A medallion was found in Varakhsha, the summer palace of Bukhara gods. It depicts a mystical creature with big ears and a spear-like tail that splits into two and rises up. One of the wall paintings in the Red Hall of Varakhsha depicts a similar mythological animal, whose hind legs resemble those of a cat, and whose front legs resemble those of a bird of prey.

In his study, V. Shishkin depicted the gryphon bird - eagle-headed, lion-bodied and winged, in a mystical way. A seal found in the city of Suz in the 3rd century BC shows the same symbol.

The scenes of the king constantly fighting against the gryphons represent the ideas of dualism and symbolically represent the processes of renewal of existence. Over time, griffins have been characterized in different ways in different peoples, sometimes they were gods of good, sometimes they were evil. According to the hypothesis of archaeologist G. Pugachenkova, griffins depicted on rings, seals and coins found in some historical places of Uzbekistan were used as amulets against evil forces and magic.

Gryphons at one time were considered not only the creation of the universe, but also the totem of its protection. For example, a pair of wild beasts served as a shield that warded off all the evils of evil forces. The symbol of a pair of horned lion-gryphon bracelets, known and famous in all nations of the world, is one of the rare finds of the Amudarya monument.

The base of the incense pot found in Campirtepa in the shape of a lion-griffin is a clear example of the above idea. Here the incense, in its essence, the protective function of the gryphon is manifested in the case where sacrifices are made to receive help and support from the gods.

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A mold for placing a griffin on the wall was found from the Qalalikir monument of the 5th century BC, bracelets and gold jewelry with images of griffins from the Amudarya coast, and gem objects with a griffin image were found from Termez. The discovery of these symbols shows that they were popular among the peoples living in Sogd, Khorezm and Bactria. A bronze statuette found in Bactria belonging to this period shows a lion-gryphon with twisted horns and spread wings, and a lion-gryphon with wings corresponding to this symbol is depicted on a wall painting in Samarkand from the 7th century.

The symbol of the griffon spread to different regions of the world has been preserved until now. It was observed that this symbol was used on household items in the 10th century, and on architectural monuments by the 12th century. The researchers found that the double image of a lion and a griffon was reflected on the facades of the ruling palace built in ancient Termiz. It is noteworthy that the reflection of such symbols in architectural monuments points to its mystical nature. According to assumptions, these griffins served as amulets protecting the coat of arms of the kings of Termiz [7]. This 12th-century lion-gryphon with wings reflected in a copper mirror found on the walls of the palace of the rulers of Termiz and found in the city area, and the stars depicted on its body indicate that this animal world was created by the God of Heaven.

The symbol of the lion hunting the deer was later adapted to local beliefs in the region, where the lion was replaced by a tiger, a bull or a goat was replaced by a two-humped camel. Similar symbols were found in Lavandak monument of Bukhara region, Afrosiyab, Rashid pool in Bukhara [8].

Symbols of animals chasing each other or hunters chasing each other, characteristic of the general religious and mystical views of the East, have a cosmogonic meaning and represent the exchange of natural phenomena. For example, on the wall of one of the monuments of Sogd, a rabbit, a dog, a tiger, a pig, an elephant and a deer are depicted chasing each other, and in the "Shahnoma" of Abulqasim Firdawsi, they chase each other day and night, and they never catch up with each other. it can be compared to chasing and escaping its prey in hunting [9].

Bronze vessels and inkpots made in Namangan, Samarkand and Termez in the XI-XII centuries contained astrological and astronomical concepts [10]. The origins of such symbols and images are related to ancient folk beliefs and have been transferred from century to century and from one region to another. According to researcher L. Rempel, these folk beliefs and astral-calendar rituals and their symbols are 7 planets: Bahrom (Mars), Keyvan (Saturn), Ormuzd (Jupiter), Mihr (Sun), Anakhita (Venus), Tir (Mercury) and “rotating Moon” are combined. This belief of seven planets (Sun, Moon and five planets) - associated with cosmogonic myths and nature cults in many nations [11]. It is noteworthy that Alisher Navoi’s work “Saba’i Sayyor” also refers to astrological and astronomical beliefs.

Also, L. Rempel adds that the large idol figurines found in Ishtikhan, Poykent and other monuments are connected with the belief of star worshipers in the Kushan Empire [12]. Abu Rayhan Beruni, Abdulkarim Muhammad al-Shahristani, Muhammad al-Khorazmi state that the Sabians worshiped the planets as they worshiped idols and that they appeared before the arrival of Zoroastrianism. Bull - Moon, lion - Sun, wolf - Mars, dove - Venus, eagle - Jupiter and Saturn, dragon - Mercury are examples of this [13]. It should be noted that many signs and symbols of Zoroastrianism, like the religious beliefs that preceded it, were also nourished by astral imagination.

In conclusion, it can be said that gryphons belonging to religious-mystical imaginations, cults and early religious views of ancient times in the territory of present-day Uzbekistan have historically experienced very large stages of development. In this process, their image has changed in different ways and has improved in terms of form and content. From the information mentioned above, it is clear that the griffin symbol is widespread not only in the territory of our country, but also in the art of the ancient world (architecture, painting, sculpture, applied art) spread out.

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