

**GREAT SILK WAY THE PEOPLE IN MYTHOLOGY THE DRAGON of your image
ARTISTIC MIGRATION ISSUE****Achilova Nurxon Normammedovna**

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Abstract: Medium in centuries of nations national plots and to his images Great silk the way thus constant migratory processes own from the beginning spent This process under the influence of the most famous has been mythological symbol dragon too to changes face held new content and forms occupation reached His number and quality in terms of change on the ground the most first of all spiritual superstructure – of nations religious and mythological ideas reason has been Such spiritual and literary of the foundation appear to be the dragon of the image to evolution constant way effect did In our article dragon of the image Great silk the way in mythology artistic to migration to meet issue about word we walk

Key words: Great silk the way East and West in myths dragon, migratory processes

**К ВОПРОСУ О ХУДОЖЕСТВЕННОЙ ИНТЕРПРЕТАЦИИ
ОБРАЗА ДРАКОНА В МИФОЛОГИИ НАРОДОВ
ВЕЛИКОГО ШЕЛКОВОГО ПУТИ****Аннотация:**

В Средние века на Великом Шелковом пути в национальных сюжетах и образах народов происходили постоянные миграционные процессы. Мифологический дракон, самый известный из которых находился под влиянием этого процесса, также претерпел изменения, приобретая новые значения и формы. На почве его количественного и качественного изменения главной причиной была духовная надстройка – религиозные и мифологические представления народов. Появление такого духовного и литературного фундамента постоянно влияло на эволюцию образа Дракона. Наша статья затрагивает проблему художественной миграции образа дракона в мифологии Великого Шелкового пути.

Ключевые слова: Великий шелковый путь, дракон в мифах Востока и Запада, миграционные процессы.

Stories about the battles between the gods and the forces of darkness (mainly the myths of the ancient Greeks, Scandinavians and other peoples) are often found in the myths of the world. According to them, the gods had to fight with giant creatures, and these creatures were often portrayed as dragons and portrayed as negative characters. The first written information about the dragon (hieroglyphs) is found in the ancient Egyptian inscriptions and the epics of the Sumerian-Babylonian peoples, and in these sources the dragon appears as an image of eternal evil. In ancient Babylon, the goddess Tiamat, who was killed by her grandson Marduk, is represented as a dragon. Also in Ancient Egypt, Apep appears in the form of a huge reptilian dragon that seeks to devour the sun. The god Ra fights against him and wins. Later, legends began to appear in which demigods, not gods, fought against dragons. An example is the twelfth feat of the ancient Greek hero Heracles. As time passed, legends and narratives began to appear about the battles of brave knights against evil dragons in the early Middle Ages (The Ring of the Nibelungen is an epic of the Germanic-Scandinavian peoples). Dragons appear as enemies

of humanity in the folklore of the ancient Slavic peoples, but in these epics and fairy tales they do not pose a cosmic threat to humanity, they are usually pirates ("Peasant son Ivan and Chudo-Yudo" [1] fairy tale) and are engaged in capturing people (the epic about "Dobrynya Nikitich and Zmey Gorinich (Fiery Serpent) [2]").

In Eastern myths and legends, the dragon does not appear in an evil image, as in Western countries. For example, in the Chinese Legend of the Four Dragons[3], the dragons seek to help people and even bring water to people without the permission of the Heavenly Emperor, even though they know they will be punished. In this way, the four main rivers of China appear: the Heilunjiang (hēilóngjiāng , "Black Dragon River"), the Huanghe (huánghé , "Yellow River"), the Yangtze (zhǎngjiāng , "Long River"), and the Chujiang (zhūjiāng , "Pearl River"). Another Eastern mythology mentions the water dragon Apalala, who controls rain and rivers[4]. According to legend, Apalala protected people and their crops from floods and storms caused by evil dragons. However, as time passed, the people began to disrespect him, and the angry dragon sent floods upon the people and caused many casualties. After that, the Buddha himself, having compassion for people, calls Apalala to order and takes him as his disciple. Converting to Buddhism, Apalala vows not to harm any more humans, but asks for a tribute every twelve years.

LPPotapov, a scientist from Altai, reported that the whip of the Altai shaman was understood as a snake, and the shaman used his snake-whip to protect himself from hostile spirits. "From this it is understood that the snake was considered the main protector and patron of the shaman: it was not for nothing that his dress was decorated with long ribbons and belts depicting a snake. It is worth noting that according to the belief of Kazakhs, Kyrgyz, Karakalpaks, Altaians and other Turkic peoples , devilish creatures and evil spirits such as albasti and yalmogiz are extremely afraid of whips. For this reason, the Altai people tied the whip to the cradles of babies to protect them from various evil spirits, including the devil who steals the souls of babies. The fear of the spirits hostile to man from the snake and the whip in its shape is expressed in the Altai epics. Bahadir Sulutai Khan captures Erlik, the ruler of the land of the dead, and whips him with a whip like a gray snake. Erlik is horrified by this and begs Sulutai Khan:

I will not stand against you in your way,
I will not come back to earth [5] ...

Yuho (Yukhva) is another mythological figure found in the folklore of Turkic peoples. According to legend, the long-lived dragon becomes Yuho. Yuho is an evil dragon or serpent that can take the form of a beautiful woman and destroy men by seducing them. In the mythology of some peoples (Bashkir, Tatar), Yuho seduces a man with her beauty, marries him and kills him by drinking his blood at night. John can be exposed using fire and salty food. Yuho, who has eaten salty food, tries to satisfy his thirst by crawling in the form of a snake to the shore of the sea or lake at night [6].

Yuho's "relatives" are found in the mythology of other nations. In Slavic and European peoples, Lamias, who have the form of a serpent woman, live in water and caves, like Yuho. They also lead men astray and kill them by drinking their blood. In John's half-serpent (or dragon) half-human appearance, a connection can be seen with Medusa, the gorgon from Greek mythology. However, unlike Yuho, Medusa does not seduce men with her beauty, she turns them to stone as soon as she meets them.

Another dragon found among the peoples of the East, Abraxas, is mentioned in Indian mythology. This image represents the Gnostic celestial deity, the supreme ruler of Heaven, the unity of Time and Space. Abraxas is depicted in the works of ancient Indian, Persian, and Egyptian art, with a human body, the head of a rooster, and the tail of a snake instead of legs. The appearance of this creature in Late Antiquity and Early Middle Ages is described as follows[7].

As a result of the conducted ethnographic studies, it was found that there are two different attitudes towards dragons in Central Asia. For example, according to the research of GP Snesev, snake and dragon were interpreted negatively and positively in ancient Khorezm[8]. The occurrence of such a situation can be explained by the addition of other cultures to the initial positive interpretation of this image in Central Asia. In particular, it is known that Central Asia was influenced by Hellenism, which arose as a result of the campaign of Alexander the Great. It is shown that under the influence of Hellenism, the influence of the negative views of the Greeks on the image of the snake-dragon, which was initially interpreted positively, was observed. At the same time, Firdausi's "Shokhnama", which depicts the conflict between Iran and Turan, has an episode of the main character Rustam fighting a terrible dragon[9]. If we take into account that the confrontation between Iran and Turan is reflected in "Shokhnama" [10], the fight of the Iranian hero Rustam with the dragon logically means that the dragon fought on the side of Turan, thus the image of the dragon in the ancient Iranian and Turanian peoples has two types. , that is, it is known that it is classified in a negative image in Persians and in a positive image in Turks. Such an example can be given in relation to the Russo-Slavic mythologies mentioned above. Under the influence of the invasions of nomadic Turkic peoples, dragons, which have a positive character among the Turkic peoples, are embodied in Russian mythology mainly in the form of robbers and robbers.

According to doctors of historical sciences AM Belinitsky and VA Meshkeris, by the time of the Middle Ages in Central Asia, the dragon was gradually transformed into an image representing evil forces, and the victory of the hero in the battle with the dragon was an became a mother[11].

Serikbol Kondibai, a Kazakh mythologist, divides the dragon into two types - the "fairy tale" dragon found in the tales, epics and legends of Kazakh and other Turkic nations to this day, and the ancient mythological proto-Turkic "other" dragon. Although there is almost no difference in their external appearance , the dragon in "fairy tales" based on Arab-Persian mythological plots represents evil, unlike the proto-Turkic "other" dragon - a totemistic hero, he is the creator, the ancestor of mankind, therefore his propensity for evil is rejected. According to Serikboy Kondibai, the interpretation of the dragon as "evil" goes back to the negative attitude of Arab-Persian psychology towards snakes and snake-like creatures, therefore, Zoroastrianism and later Islam show snakes and dragons in a negative light. For this reason, the image of a snake (or dragon) began to be interpreted as a symbol of evil in the folklore of the Turkic peoples of Central Asia due to the introduction of Persian culture. However, in spite of this, in the folklore of the Turkic peoples of Central Asia, especially in the legends about the Alps, the visions of the "Snake Grandfather" have been preserved[12].

In classic Persian literature, as we mentioned, the dragon had only a negative meaning. In Firdausi's "Shahnama", two snakes-dragons appear on the shoulders of king Zakhok with the desire of the Devil and start feeding on people's brains. As a result, many young children die

this way. Zahhok's name also later became Aji Zahhok, Aji Dahok and Ajdarho. Firdausi wrote the following verses about it:

The devil came like a pair,
 The two kiftins kissed, laughing with joy.
 He kissed her, then she woke up.
 Have you ever seen such a thing?
 Two large snakes on both shoulders,
 The king was inconsolable.
 A sword will cut them in two,
 Snakes begin to grow again.
 It swayed like a tree branch,
 Two black dragons on the shoulders.
 Farzana doctors gathered,
 He couldn't help but wandered everywhere.
 Various tricks were also tried,
 They couldn't find a solution, they finally died.
 The devil came again to the king,
 This time he turned out to be a doctor.
 He said: "It is as it is,
 It is necessary to feed them now.
 Bsribon food in quiet time,
 There is no other way, you can't find peace.
 Feed on the human brain, but
 This food is worth killing."
 What is the purpose of the giant, see?
 What is the purpose of this measure[10].

Aji dahaka comes as a mostly negative image. It is preserved in "Avesta", the holy book of the religion of fire worship. It contains the first layers of mythology that appeared among the Turkic peoples, especially the ancient Khorezm peoples. Hence, Aji dahaka is the name of an imaginary creature in the form of a mythical snake, and is also a mythological figure belonging to the ranks of evil forces. During the development of the mythology of the peoples of Central Asia, Aji dahaka acquired an anthropomorphic image[13].

In general, the images of snakes and dragons have been combined in the myths and legends of ancient peoples to such an extent that in many cases they appear in different forms of the same image.

During our scientific-pedagogical research in the United States of America, we learned about Kukulkan or Quetzalcoatl, the snake-dragon who is considered one of the supreme deities of wind and water, the founder of royal dynasties and large cities in the mythology of the ancient Maya tribe. According to one of the Mayan beliefs, the world was created by the gods Kukulkan and Hurokan. Such an interpretation recalls the activities of the Zoroastrian gods Ahuramazda and Ahriman. Representatives of the Mayan tribe believed that Kukulkan taught them how to fish, invented writing and a calendar for them, and also introduced rituals.

Er. take By the 5th century, the Greek colonies in the Crimea and Asia Minor brought trade relations between Europe and the Middle East to a new level. As a result of the military campaigns of Alexander the Great, these relations were further enhanced. By this time (1st

millennium BC), the image of the dragon, which was considered sacred for the Turkic peoples, underwent certain changes under the influence of Greek and Persian mythology, and the evolution of the dragon from a positive image to a negative image began. In Europe, its shape has remained almost identical to the eastern version. For example, in English folklore, a dragon is usually described as a giant lizard or snake-like mythical creature with wings like bat wings, a fire-breathing mouth, a saw-like tail, and a fleshy body. Belief in this mythology was formed in humans even before the appearance of ancient giant dragon-like reptiles[14].

In European folklore, dragons are divided into two types: 1. Dragons with wings and the ability to fly. 2. Wingless creatures that only crawl on the ground (monsters).

Dragons of the first type are either bipedal or quadrupedal in appearance, with quadrupeds having sharp claws, serrated wings, front legs shorter than hind legs, long bendable tails, large heads, and huge sharp mouths. It is depicted as full of teeth, sharp-eyed, with two horns that can see well in the dark. Dragons with a third eye, described as an eye-like gem between their two eyes, are called dracontia. Their body is covered with green scales. The inside of its body is light yellow in color, and its upper part is said to have sharp spikes from head to tail, and huge, spreadable wings that shine like bat wings and are difficult to defeat.[15]

Summing up our article, it can be said that the Great Silk Road's movement had a serious impact on the cultural and spiritual life of the peoples located around it, and in fact, it was the cause of fundamental qualitative changes. The plots and characters of national content, which exist in the culture, literature and mythology of the peoples of China, Turan, Transcaucasia, Russia, and Europe, gradually acquired an international essence. The migration of national plots and images along the Silk Road began. Under the influence of this process, the most famous mythological symbol, the dragon, also underwent changes, acquired new content and appearances.

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