

**CREATING A COMPOSITIONAL SOLUTION BASED ON LEGENDS AND MYTHS IN
VISUAL ART**

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Abstract

The topic of this practical exercise is the origin of legends and myths, their role in primitive human thinking and worldview, and their importance in creating a compositional solution in the visual arts. The text analyzes the myths of the ancient world, primitive religious ideas - such forms of belief as totemism, animism, magic and fetishism. Also, the formation of hunting rituals, cave paintings and mythological views in the life of primitive society is explained in connection with the first manifestations of art. The topic serves to develop artistic thinking in students based on mythological images and to form the skills of creating compositional images based on mythological plots.

Keywords

Legend, myth, mythology, ancient world legends, primitive imagination, totemism, animism, fetishism, magic, shamanism, cave paintings, hunting rituals, artistic thought, composition, fine arts.

Introduction. In the history of fine arts, myths and mythological plots are an important artistic source. The ancient imaginations of different peoples, their views on heroes and the forces of nature are depicted by artists through figurative expression. Mythological images allow the artist not only to tell a story, but also to express symbolic meaning, dramatism and artistic ideas. Therefore, creating a compositional solution based on myths and mythological plots in fine arts education is an important pedagogical tool for developing students' figurative thinking, creative imagination and artistic thinking skills. General understanding of myths. Humanity has evolved a consciousness that has been observing its surroundings throughout its life, striving for something, being influenced by something, and trying to draw the necessary conclusions from it for its spiritual, everyday life, and practical activities. As a result of these desires and actions, its artistic thinking and feelings begin to take shape. Humanity, observing changes in the environment and nature, has expressed its attitude and feelings towards it in various ways in various forms. In ancient times, the initial creative imaginations and worldviews of our ancestors were reflected in certain rocks, steppes and forests, but over time, these qualities were transferred to figurines depicting various beliefs and views, various gods and goddesses. Various rituals were held related to beliefs and views, and legends and tales were woven. As time passed, as

human artistic thinking became richer, this feature began to be observed more and more in their artistic world. That is, the first examples of fine and applied art began to take on a variety of forms. As a result of studying the material sources that have come down to us, we became convinced that the oldest works of art of mankind were created on the basis of the first ideas about existence. Later, these ideas began to be nourished by various myths and legends.

In order to understand the basic concepts of the field a little deeper, we will first dwell on the main concepts, terms and their essence. In some sources, the term “myth” is used for this purpose. The word “myth” originates from the Greek word *mythos*, meaning legend, narrative, or traditional tale. Regarding this concept, the National Encyclopedia of Uzbekistan states the following. “Myth is a collection of the primitive ideas of ancient people about existence and the universe. It includes beliefs about the creation of the cosmos, the origin of humans, plants, and animals, the emergence of celestial bodies, the causes and nature of natural phenomena, as well as legendary heroes, goddesses, and deities.

Myth is an expression of the unconscious emotional attitude of ancient man to reality, a set of the oldest ideas that explain the essence of various aspects of nature and social life [1].

Although mythological ideas explain the essence of a certain reality through imaginative fiction, myths are perceived by their creators and performers as a statement of events that actually happened in the place where they were created and popularized. From the above, it is clear that the word myth is appropriate to apply to legends, tales and myths. However, we found it necessary to emphasize legends and tales. Currently, a legend is understood as an oral or written work created on the basis of a complete content (“*legenda*” from the Latin “writing”). So, what is the true content - essence of a legend? This term is defined differently in sources. In particular, some dictionaries recognize that “legend” (Persian - stories and tales) is one of the oldest genres of folk oral art [2]. They tell in a fantastic way about various views and ideas, events and phenomena related to social life. Legends are the result of human interest and aspirations to know and understand the phenomena of nature and society, and embody social life and culture, worldview and spiritual experiences, traditions and historical events.

Legends of the ancient world. Cave paintings of the primitive era are one of the earliest examples of human fine art. These paintings depict hunting processes, animal images, and ritual scenes, which show the formation of not only spiritual beliefs, but also artistic methods of depiction. Ancient artists tried to arrange the image in a composition, adapting it to the natural shape of the cave wall. The movement, grouping, and dynamic depiction of animals demonstrate the first manifestations of compositional thinking in primitive art. The first people of ancient times were sharply different from the present in physical, physiological and other areas. This affected not only their life and activities, character, but also their level of thinking, strong excitement, and imagination of the world. Due to the lack of life experience and knowledge in the first people, they constantly tried to improve their imagination, overcome the difficulties of life ahead. For this, they constantly strived, continuously increased practical experience, tried to get rid of it, and wanted to know the secrets of the vagaries and changes of the environment and nature. As a result, not only logical demands, but also emotional-social, imaginative-fantasy relationships began to form from the very first steps of humanity.

Each community had its own way of life, rules. They united in small tribes of 20-50 people, not departing from the existing laws and regulations. They worked together, in the process of which issues such as hunting, searching for food, making weapons, equipping housing, maintaining fire, and other issues were resolved. Also, primitive ideas about permanent social

relations, family ties and the course of events - marriage ties, birth and death, spiritual patrons of the community, supernatural forces and unusual connections between reality were strengthened. Along with real life, views arose about the existence of another world, the ability of the deceased to influence the lives of the living. The creation of humanity, its first life on earth, is interpreted in a unique way in the Avesta, Torah, Gospel, Bible, and Holy Quran. It is stated that the world and humanity were created by a single creator (Ahuramazda in the Avesta, Yahweh in the Torah, God the Father in the Bible, Allah in the Quran). According to the religious conception of mankind, after God created the father of humanity - Adam, he gave him certain instructions and instructions. These instructions are called religion. According to religious doctrine, both the emergence of man and the formation of religion developed gradually, from simple to complex. The ideas expressed in all scientific literature regarding the emergence of religion are scientific hypotheses. The interpretation of this issue in religious literature depends on the religious beliefs of each person.

Hunting rituals and games. In the course of research conducted by archaeologists, drawings made by primitive people were found in caves in various parts of the world [3]. Most of the cave paintings depict hunting scenes, images of humans and animals, and half-human, half-animal creatures dressed in animal skins. It is known from the paintings that ancient people imagined the existence of natural and supernatural connections between themselves and animals. These ideas led to the emergence of the activities of intermediaries between the living and the dead, sorcerers, and shamans.

For example, M. Rahmonov writes in his research that the finds from the ruins of Ayritom, Zarautsoy, and old Termez in the Surkhandarya region are the oldest hunting scenes, and cites the hunting scene of a kotos as an example [4].

The image found in the Zarautsoy stream in Sherabad district reflects the process of our ancient ancestors hunting in the guise of animals. By the way, the first elements of the art of masking and disguise were observed as early as the Upper Paleolithic period. That is, based on the above, we can conclude that the first elements of fine and theatrical art began to form in our country from ancient times. However, it is necessary to distinguish between hunting and "hunting games". Because hunting games are a phenomenon that appeared long after hunting. Before and after the hunt, the community worshiped natural phenomena and certain animals and held various gatherings. At such gatherings, they created various imitative dances and images. Thus, the art of play of our ancestors (pantomime) began to take shape. In the southern regions of Uzbekistan, during the pre-hunting games, the tribesmen prepared for the upcoming hunt, while during the post-hunting games, everyone rejoiced at the success of the hunt and were spiritually enriched. During the hunting process, people's hands improved, and at the same time, their ability to perceive and understand began to form. As a result, aesthetic intuition and creative abilities were formed. This can be seen from the optional use of instruments in some hunting games. Thus, a solid foundation was laid for the emergence of the simplest forms of art, such as dance, song and theater.

There were a huge number of games that arose in connection with hunting and were played in a combative mood. They reflected the thorough preparation of our ancestors for the hunting process. Some of these games have survived to our time. They existed in ancient times and have undergone various changes over time, including the teenage game called "Rasta". During the ceremony, the teenager was put through serious tests. The tests consisted of specific competitions, the content of which goes back to the traditions and oral traditions of the tribal era. The teenagers demonstrated their skills in using hunting weapons, their knowledge of tribal

games, songs, legends and traditions, and their beliefs, proving that they had reached adulthood. Various war dances were also performed at the ceremony. Having successfully passed all the conditions, the teenagers abandoned their childhood habits and went hunting with adults. They were recognized as independent individuals. The ceremony was held in a grand spectacle in a solemn spirit. The teenager excited his fellow tribesmen by demonstrating his courage, strength, creative abilities, and performing skills. In turn, such tests determined the level of preparation of young people for life and their attitude to art.

Mythology.

Totemism. Totemism is a religious worldview that was formed during the era of primitive communities [5]. It is based on the worship of human beings and their deification of changes in nature. Totemism - from the Indian language "O totem" means "his seed". Believers in its essence assume that there is a supernatural connection, closeness, blood relationship between certain animals or plants. The word totem - in the language of the Ojibwa tribe living in North America, means "his seed". Kindred groups considered themselves descended from animals and plants that had common signs and totems. The connection between totems and people goes back a long time, as evidenced by ancient legends. For example, images in the legends preserved among the Australian Aborigines confirm this.

Customs and rituals that arose under the influence of totemism were strictly observed for centuries. A system of taboos appeared, that is, prohibitions on the use of totems as food.

Only priests or tribal leaders were allowed to eat the totem in certain religious ceremonies. Totemism became the historical basis of religious manifestations in the earliest social communities - the clan community. The main functions of totemism were unifying and regulating. Despite the fact that totemism was one of the first religious forms, its remnants are still preserved in the traditions and beliefs of some peoples. (For example, in India the cow, in Australia the kangaroo, and in the Kyrgyz the white deer are revered as mythical animals that bring happiness).

Animism - comes from the Latin word "anima", which means "soul", "spirit". Animistic myths, such as the existence of ancestral spirits, the souls of living people, and the animation of natural forces, emerged in primitive times [6]. Animism is the first form of religion that promotes the belief in the existence of spirits, the animating of natural forces, and the doctrine of the presence of spirits, consciousness, and natural power in animals, plants, and inanimate objects. Primitive people were powerless in the fight against the forces of nature, and did not understand various phenomena in their lives and bodies (dreams, hallucinations, death, etc.). They believed that the soul was connected to the body and could leave it. With the gradual development of abstract thinking in man, ideas about the soul associated with material things emerged. Spirits were divided into good, benevolent and bad, evil spirits. Spirits were believed to be able to influence people's lives and livelihoods. Therefore, sacrifices were made to them when necessary. Animism was formed simultaneously with totemism. Animism deified the powerful forces of nature - heaven and earth, sun and moon, rain and wind, thunder and lightning, and believed that they had a soul. Primitive people understood that mountains, rivers, hills, forests, trees, rocky cliffs were also alive, thinking, feeling and acting, capable of bringing good and evil. They made sacrifices and prayed for them, and organized rituals. Animism is a fundamental part of modern religions. World religions also contain the doctrine of spirits. Shamanism or witchcraft (the word "shaman" in the Tungus language means "witchcraft"). Sorcery (incantation, magic) is a complex of ritual practices performed with the aim of

influencing divine forces in order to obtain real results. It emerged simultaneously with Totemism and Animism, through which people symbolically established a connection with their totems and the spirits of their ancestors [7]. It originated in ancient times and developed over thousands of years.

The word “afsun” is derived from Arabic and in modern Uzbek carries meanings such as enchanting, bewitching, or deceiving. The structural content of a spell consists of a set of words and phrases that are believed to have a miraculous effect on the natural course of events. A spell was considered a way to ward off or attract misfortune, to cure an illness, and to bring good luck. Special people - shamans and sorcerers - were engaged in witchcraft rituals and ceremonies. In the past, more women were engaged in shamanism. Shamans and sorcerers were hysterical, nervous people, and people deeply believed that they had the ability to communicate with spirits, convey to them the hopes and intentions of the community, and interpret their will. Shamans performed magic through ritual actions - making sounds, singing, dancing, jumping, and the sounds of drums and bells, driving themselves into a frenzy, losing themselves, and bringing the frenzy to a high level. At the end of the ritual, the shaman would reach a state where he could neither hear nor see anything. Therefore, it was believed that his communication with the spirit world took place in this state. Magic played a major role in strengthening people's thinking and consciousness. It played an important role in the formation of religious consciousness.

Magic has been preserved in modern religions and in the traditions of various peoples.

Fetishism. Interpreted in two different meanings in the sources.

1. Fetishism - is derived from the Portuguese word “fetish”, which means “magical thing”. Fetishism consists in believing that inanimate objects have supernatural properties and worshiping them. Under the influence of these religious worldviews, the creator of the primitive era created his works.

2. The word fetish comes from the French word fetishe - meaning idol, idol, amulet) It is the worship of inanimate objects and objects in nature. Fetish has the power to have both negative and positive effects. Objects of worship, that is, fetishes - can be stones, sticks, beads, amulets and any objects. Fetishism is one of the ancient elements of religion. It was present in all primitive peoples. Fetishism was formed simultaneously with the emergence of objects made of wood, clay and other materials. In idols and amulets, communities saw the embodiment of divine power coming from the supernatural world.

Fetishism became the final stage in the formation of the general complex of the initial religious impressions of primitive people. The ideas about the world improved over time and had a long influence on human life. Statues, paintings, amulets, amulets and various symbols of all religions have survived to the present day.

Mythological images are often depicted in the visual arts in a symbolic and artistically generalized form. For example, images of heroes are used as symbols of strength, courage and protection, while images representing the forces of nature are expressed through dramatic composition. The artist seeks to determine the center of composition, maintain balance between images, and reveal the artistic idea through the means of color and light. In this regard, mythological and legendary plots give students experience in creating a complex compositional structure.

The amulet in the form of a two-headed snake can be called a relic of fetishism. The large amulet in the form of two poisonous snakes was found in the 19th century in the village of Sokh in the Fergana Valley. The stone was skillfully polished, the flat carvings on the snake's body were filled with mortar, the drilled eyes and the recesses intended for the teeth were decorated with precious stones.

Imaginations of ancient times. The imagination of primitive man, his complex of beliefs, life difficulties, problems, and achievements were reflected in oral creativity, which remained in the minds of people and caused the creation of various legends. The creativity that made up primitive mythology was always closely connected with the spiritual life, worship, feelings, and religious imagination of people. For example, the discovery of fire, the establishment of the form of family and marriage, the manufacture of labor and hunting weapons, and the organization of beliefs about other feats. Cosmogonic plots occupied a large place in primitive mythology, that is, the earth and the sky. The sun and the moon, plants and animals, the influence of religious ideas was manifested in legends and myths about the creation of man. Life and death, nature and culture, the relationship between women and men were depicted in primitive ideas.

Religious ideas in the Neolithic era [8]. The Neolithic is a new stone age, a time of new stone processing, new methods, which radically changed the lives of people and all areas that affected them. The development of agriculture, animal husbandry, the cultivation of plants, the creation of food reserves, the taming of wild animals taught people to create food reserves, use meat, milk, and leather in their lives. The use of clay for making vessels and houses was learned. The grinding and polishing of stone objects was formed. People began to lead a sedentary life, settling in dense and large groups. Villages expanded, and small villages were established around them. The sharp increase in population created new opportunities for the development of new lands, and the change in lifestyle created new opportunities for the development of religious ideas.

Religious rituals were conducted in ancient times by priests. All rituals involving sacrifices and mediation between gods and people were regulated and managed by priests. The needs of agriculture - the long impatient wait for the harvest, the importance of calculating the exact time, knowing the cycles of the seasons - all this caused the peasant tribes to develop a new interest in the sky and the earth, the sun and the moon, rain and wind. The dependence on powerful spirits became noticeable and noticeable. Prayers and sacrifices were addressed to them, and they gradually turned into powerful gods. Altars and churches were built for the gods, and they were served by special professional servants - future priests. The appearance of some gods was in the form of either the head or body of animals, birds, fish. Mythologically, the kinship of these heroes with the gods was preserved. The nature of fetishism changed, taking the form of idols of the gods, altars, large statues installed near churches. Sometimes instead of idols, symbolic figurines, stones of various shapes were used. These statues and devices became symbols of temples. Spells also changed, and sorcerers now performed rituals of communication with the gods, religious ceremonies, prayers and sacrifices. Fortune telling and divination appeared. The purpose of fortune telling and divination was to find out desires.

During the practical training, students are invited to choose a specific legend or myth plot. Based on the selected plot, they create a composite image in the following stages:

Analyzing the content of a legend or myth

Identifying the main character and secondary characters

Determining the center of composition

Working on a sketch (draft)

Choosing a color scheme and artistic style

Creating a final image

This process develops students' artistic thinking and forms independent compositional thinking skills in them.

Conclusion. Myths and mythological views are one of the oldest sources of human culture and fine arts. These ideas, formed during the era of primitive society, were reflected in cave paintings and ritual images, and laid the foundation for the emergence of the first compositional forms of fine arts. Mythological plots and images allow artists to depict artistic ideas, symbolic meaning, and dramatic events.

Creating compositions based on myths and mythological plots in fine arts education is of great importance in developing students' figurative thinking, creative imagination, and artistic thinking. Through such activities, students acquire the skills of determining the center of composition, maintaining balance between images, and expressing an artistic idea through the means of color and form. Therefore, the use of myths and mythological plots in the process of visual arts education not only enriches historical and cultural knowledge, but also serves as an effective pedagogical tool for activating students' creative activity and developing their ability to think in a compositional manner.

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