

Einordnung von Themen rund um religiös-mystische Symbole und Zeichen

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Abstrakt. Im Artikel werden Themen rund um religiös-mystische Symbole und Zeichen am Beispiel von Weltreligionen und mystischen Anschauungen in Klassifikationen eingeteilt. Insbesondere Symbole im Zusammenhang mit Dualismus, Animismus, Fetischismus, Totumismus, typisch für die archaische Ära, Tierstruktur, Polymorphie, Reiter mit Leoparden auf den Schultern, sich gegenseitig jagende Raubtiere, Tierkreiszeichen werden in Gruppen eingeteilt und zuverlässige Informationen darüber sind aufgezeichnet.

Schlüsselwörter: religiös-mystische Symbole, Klassifikation, Parizod, Balbalstatue, Kreis, Raute, Sonnenzeichen, Mond- und Sternmystische Symbole, Sphinx, Siergriphons, Semurg, Figur des "höchsten Heiligen", "Yin-Yan", "Tori", „faravahar“, „AUM“, „Hakenkreuz“ und „fünf Pfoten“, „khanda“.

Classification of topics related to religious-mystical symbols and signs

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Abstract. In the article, topics related to religious-mystical symbols and signs are divided into classifications on the example of world religions and mystical views. In particular, symbols related to dualism, animism, fetishism, totumism, typical of the archaic era, animal structure, polymorphic, riders with leopards on their shoulders, predators chasing each other, signs of the zodiac are divided into groups, and reliable information about them is recorded.

Key words: religious-mystical symbols, classification, parizod, balbal statue, circle, rhombus, solar sign, moon and star mystical symbols, sphinxes, siergriphons, semurg, figure of "highest saint", "yin-yan", "tori", "faravahar", "AUM", "swastika" and "five paws", "khanda".

Symbolic activity is characteristic of human thinking, and its meaning is realized only within the framework of human communication. Religious-mystical symbols stand out in terms of wide consumerism, they are widely used in socio-political, economic, cultural-educational, religious life, science, art, fiction and many other areas. However, the symbols differ according to the different tasks performed in these areas. Accordingly, in the research work, we will consider the classification of

topics related to religious-mystical symbols and signs by fields in the following order:

In his research, the art historian I. Abdurahmanov conducted research on the fact that the first roots of religious-mystical symbols go back to the most ancient times, which are closely connected with the first imaginations of our ancestors, and that a chronological approach to the issue is the most correct way. In his research, he firstly classified the unique monuments that were the first simplest ideas ¹ that arose in ancient times :

1. *Religious-mystical symbols based on dualism.* Symbols expressing the dualistic view that the basis of the universe is the conflict of two opposing forces had a ² special position in the creation and historical development of the mythological thinking of our ancestors ³. In the early visions, the beings that surround us, the animal world, and the spiritual experiences of people were taken as examples, and later, the world of gods created by them began to be compared to the forces of goodness and evil. Myths about the continuous struggle between them in the creation of the world served to expand the imagination of our ancestors in this regard. Over time, such views began to move to the simplest mystical symbols in figurative form. As a result, they were formed as a separate category ⁴.

2. *To animism based religious-mystical symbols.* Views on animism, based on belief in souls and spirits, had a great influence on the transition of ancient art to figurative expression. Covers, holders, lamps, osmadons, aqchadans, seals, stamps and other household items found in the territory of our country in the form of birds ⁵, the spirit of generations, the image of a beautiful queen and a "parizod" in the form of a bird, a giant in the form of a half-man, half-creature. and statues of giant evil forces go directly back to animism. Such symbols have lived for centuries as one of the leading subjects of visual and applied art ⁶.

3. *To fetishism based religious-mystical symbols.* In images of fetishism in art samples, inanimate objects and objects are deified. Views on this topic are clearly visible in ancient Khorezm burial masks, jewelry of various forms, amulets, the stone statue of Turkic tribes "Balbal", idols of fertility demons. They are made in different shapes and forms according to their function and field of use, and are decorated separately ⁷.

4. *Totemism based religious-mystical symbols.* In the period when the seeds appeared, ideas about totemism arose. Each clan worshiped its own totem. This situation makes a special category in art samples. The symbol of Gopodshah on a seal dating back to the 5th-4th centuries BC, the image of a man fighting a bull on the outer decoration of a convex ceramic vessel found in the Kala'likir-2 complex, the image of a bull standing in a boat with two snake heads and a bull in ⁸ front of the tree of life on a Bactrian bronze seal from the second millennium BC the image of a head on a gold badge, sphinxes, griffins, the mythical bird-woman - the symbol of the smurg, images with the head of a bridled dragon, the use of supernatural makara creature in different forms directly represent totemistic themes ⁹.

5. *Religious-mystical signs and symbols characteristic of the archaic period.*

Crosses, circles, rhombuses, solar symbols, lunar and star-like mystical symbols of the ancient archaic layer, which are directly connected with heavenly and cosmogonic visions and agricultural cults, are widely used in the artistic decoration of various objects. Various mythological signs and symbols related to faith are expressed with the help of specific examples in the decorative patterns made on the edges ¹⁰ of copper, silver and ceramic vessels, trays, lampstands, incense burners, amulets against evil eyes and other special ritual vessels .

6. *Religious-mystical symbols in animal structure.* The symbols of this group are of two types, the first of which is analyzed religious-mystical symbols of celestial beings and birds. Examples of totemism related to the Middle Ages are decorated with owls, storks, ducks, sparrows, parrots, and in some cases, roosters. Signs and symbols of a religious-mystical nature are depicted on the edges of copper and ceramic vessels, trays, lampstands, incense burners, amulets, warding off the evil eye, and other special vessels used for rituals.

7. *Religious-mystical symbols about polymorphic (precocious) creatures.* Academician A. Hakimov has researched the existence of four types of religious-mystical symbols in the crafts of Uzbekistan on the basis of reliable sources ¹¹. They are grouped as follows:

a) Sphinxes (*1. A winged half-woman, half-female lion in Greek mythology ; 2. A statue of a mythical creature in ancient Egypt with the body of a lion and the head of a man (sometimes an animal).* In carvings in the territory of Uzbekistan, double and single sphinxes are depicted on the outer decoration of circular vessels. Such symbols can be found on a bronze tray of the 11th-12th centuries found in Termiz, on household items, local costumes, embroidery, and decorations on Afro-Siab pottery samples ¹².

b) Lion- griffins (*griffon - a combination of a human and an animal, or an animal and an animal. For example, a lion-griffin*) ¹³. Scientists have recognized that the origin of the strange fairy-like creature in which two different organisms live together in a certain environment, causing benefit or harm to each other, is the totemistic symbols of individual tribes ¹⁴. The appearance of a beast's head on a Samarkand glazed ceramic vessel of the 10th-11th centuries, a cornice with a lion's head on the pediment of the Termizshahs palace, and an eagle's head and other griffins on a bronze tray kept in the Hermitage testify to the existence of these symbols in our country since ancient times.

s) *The symbol of a fairy in the form of a mythical bird.* Based on the mythological traditions of the ancient and early Middle Ages, the image of creatures with a perfect head, a beautiful woman, and an unnatural bird's body is widely expressed in our country. A clear example of this is the semurg symbol in carvings, wall reliefs, sculptures, architectural examples, and art textiles. In the center of a round silver dish of the 11th century in the Fergana Museum, the symbol of a smurg is placed in the center, a relief image on the wall of the Varakhsha Palace, the gem, essence, and integral system of Alisher Navoi's philosophy - the symbolic images of the smurg and

birds in the epic "Lison ut-Tair" (Language of Birds), " The scenes related to the legendary kush in "Shohnoma" show that this subject is extremely unique in the artistic, religious and legendary art of our country ¹⁵. It can be seen that such symbols have not lost their place and essence even today.

d) *Religious-mystical symbols about horsemen holding eagles.* The theme of legendary horsemen holding various hunting birds is widespread not only in our country, but also in the Middle East. The symbol of a horseman holding an eagle on a round glass medallion found in the palace of the Termizhokhlar dating back to the 12th century is currently the only recognized exhibit in the museums of the world.

8. *Religious-mystical symbols on the theme of riders with leopards on their shoulders.* A seal in the Samarkand Museum preserves the unique symbol of a winged goddess standing on two horses galloping in different directions and two horsemen holding her. Above the head of the deity is a crescent moon. In Shahrstan, the figure of the deity sitting on the throne on horses is placed inside the arch, and harp players are depicted on the sides. A wooden sign belonging to Sogdian art also depicts a god (or a king based on his crown) driving a chariot with two horses ¹⁶.

9. *Predators chasing each other religious-mystical symbols related to the topic.* Symbols with this appearance are reflected in various objects. In particular, silver dishes, medallions and decorations of architectural monuments depict predators chasing or catching each other. They show strong creatures beating the weak. Such themes directly represent celestial symbols, meaning that all things and seasons in nature are constantly changing. Finally, the scene of the lion chasing the deer on the porch of the Sherdar madrasa in Samrqand, made with high artistic taste and skill, has exactly this essence. They are sharply different from each other according to the technique of development, content, style of artistic representation and interpretation of images ¹⁷.

10. *Religious-mystical symbols related to constellations.* Symbols and symbols belonging to this category are widely popular in examples of local applied decorative art. Such symbols are used in embroidery and exterior decoration of household items. The semi-spherical bronze vessel kept in the Hermitage has symbolic patterns of various zodiac signs. There are a lot of such motifs, and most of them depict the symbols of the constellations and signs of the universe ¹⁸.

Having deeply analyzed the symbols classified by researchers above, without denying them, it was decided to classify religious-mystical symbols from the point of view of the field of religious studies according to the order of the following topics:

1. *Symbols in early religious beliefs.* Examples of this are religious-mystical symbols related to the religious concepts of dualism, totemism, animism, fetishism, and shamanism.

2. *Symbols in ancient Egyptian, Greek and Roman religions.* The history of the emergence of various symbols, emblems, signs and attributes during the formation of religious beliefs in ancient Egypt, Greece and Rome, the location of each region, the gods, lifestyle and culture of believers, religious traditions, customs, rituals and the

use of symbols in other cults and some religious-mystical symbols have been preserved to this day without losing their place.

3. *Symbols in Confucianism, Daoism, and Shintoism.* The figures of the "supreme saint" in Confucianism, "yin-yan" in Taoism, and "Tori" in Shintoism are the sacred symbols of these religions, which are the religious and philosophical doctrines of Southeast Asian countries.

4. *Symbols in Hinduism, Jainism and Sikhism.* Hinduism, Jainism, and Sikhism are the national religions spread in the region of India, where most religions originated. In Hinduism "AUM", in Jainism "swastika" and "five paws", in Sikhism "khanda" symbols are consecrated.

5. *Symbols in the Zoroastrian religion.* In Zoroastrianism, the sacred symbol is the "faravahar" symbol, which is depicted in the form of a winged disc on the upper part of the body, similar to the human form. This symbol reflects the concepts of divinity and grace¹⁹.

6. *Symbols in Judaism.* In Judaism, which is one of the national religions, symbols such as "menorah", "Magen David (Star of David)", "Tetragrammaton", "Harp of David", "Shofar" are widely used in prayer and funeral ceremonies, customs and other religious traditions.

7. *Symbols in Buddhism.* Buddhism, which emerged as a religious - philosophical doctrine, is one of the world's religions after Christianity and Islam according to the number of believers. Dharmachakra (Wheel of Law) is mentioned as the main symbol of Buddhism. Also, in Buddhism, "mantra", "lily flower", "mandala", "stepped building", "lungta", "prayer drum", "gau", "snow lion", "thangka", "swastika", "zi stones", "conch", "patra", "vanaspati", "two-spoked wheel", "pustaka", "mirror", "bumpa", "dipa", "kalasha", "yantra" can be seen.

8. *Symbols in the Christian religion.* Christianity is one of the world's religions and ranks first in the world in terms of the number of believers. Among the most famous symbols in the Christian religion, we can mention the symbol of "ixtis", "kind shepherd" and "cross".

Many Christian churches use several types of crosses. They mainly differ in direction, location, rank and level of spiritual leaders, types of customs and ceremonies, and their origin. For example, "Cross of Lorraine", "Cross of the Pope", "Gamma-cross", "Iron cross with a silver border", "Celtic cross", "Cross with clovers", "Primitive cross", Greek Cross, Crooked Cross, Red Cross, Calvary Cross, Crusader Cross, Crosslet Cross, Peace Cross, Holy Cross, Potent Cross, Saint Peter's Cross, "Patriarchal Cross", "Latin Cross", "Eastern Cross", "Anchor Cross".

9. *Symbols in Islam.* Islam, which is one of the world's religions and is practiced by about a quarter of the world's population, does not actually have a dogmatic symbol. Symbols were later used by Muslim leaders to distinguish themselves in their interactions with other nations and religions. Currently, the most popular signs used as symbols of Islam are "half-moon", "eight-pointed star"²⁰.

10. *Symbols in non-traditional religious movements.*

Among non-traditional religious organizations or movements, we can mention

the religious symbols developed by "Jehova's Witnesses" and "Mormons" in Christianity, "Baha'is", "Ahmadi" and "Black Muslims" in Islam, and "International Society for Krishna Consciousness" in Hinduism.

It can be seen from the above that the problems of classifying the materials related to the subject in a correct and systematic way in all respects are one of the most urgent and complex problems of today's science of religion. In particular, it is difficult to develop an all-round perfect scientific classification that meets all requirements. This requires a lot of experience and of course some time. Therefore, in order to find a solution to the problem, most of the researches carried out up to now have been addressed. It was decided to create our own concept after carefully studying the theoretical foundations put forward by the researchers. Although some work has been done in this regard, to date, the issue of classifying materials related to the topic in a comprehensive and systematic manner has been separately considered and no consensus has been reached in this regard. In addition, in the scientific works carried out until now, the researchers made the classification based on the goal set before them. It can be seen that classification is an extremely complex scientific-creative process that is constantly changing, enriched with new ideas, and improved. Therefore, the criteria and requirements for it are always updated and improved.

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