

Exploring The Mythological Background Of Traditional Elements In "Dragon Bird"

Elbek Jumanov

Doctor of philosophy (PhD) on philological sciences, Uzbekistan

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Abstract: In the article, the genesis of the folk tale "Dragon bird", which was artistically polished by the famous bakhshi-storyteller Rahmatullo Yusufoglu, is analyzed in detail. The author analyzed the plot parts of this fairy tale in comparison with the motifs found in other works. It also provided interesting information about the mythological basis of these episodes.

Keywords: Dragon bird, fairy tale, Rahmatullo Yusufoglu, Zubayda Husainova, fairy, motif, mythology.

Introduction: According to experts, literary works, especially folk tales, are a direct threat to conquer human hearts. However, this threat is far from a threat. She is a beautiful fairy who will be a balm for your pain with her grace and tenderness, conveying great truths and captivates you. While reading a fairy tale, you will get to know the purest feelings of humanity. Because folklore, in particular folk tales, are the creations of mankind's childhood, and at their heart are childlike simplicity, childlike innocence, and childlike greatness.

In the fairy tale "Ajdar Qush" written by the son of Rahmatullo Yusuf, who became famous as a storyteller, and prepared for publication by Zubayda Husainova for the first time, you can see the image of the most delicate human feelings.

Traditional beginnings characteristic of folk tales are not found in this work. The tale begins as "in the past there was a scary cave in the belt of a big mountain" [1. 250]. The images of mountains and caves in folk art essentially represent the stages of transition to three worlds - sky, surface and underground worlds. That is, if the mountain is a symbol that unites these three worlds, the cave is the symbolic gate of the underworld. There is no doubt that the purpose of placing special emphasis on the place where the events take place at the very beginning of the fairy tale was to draw the attention of readers and listeners to the human inner self, to introduce them to the world of symbols.

Standards and attitudes in this magical land do not

always correspond to the rules of the world in which we live. This land has its own truths, and in order to understand them, a person must turn his eyes inward and turn his heart into his eyes. That's when the magical doors of another world open one by one, and the gems of wisdom in the layers of simple phrases show themselves.

In the next place, information like "People who want to live in a deserted place make this cave a place" is given. These sentences, which are clearly influenced by the traditions of written literature, seem to refer to the place of dervishes who turned away from worldly desires and followed the path of asceticism.

It is no coincidence that a girl, whose parents died and became an orphan from a young age, keeps that terrible cave as her place. A true lover will meet his beloved only in the midst of hardships, he will have to overcome a mountain of hardships to reach her. Also, the fact that passers-by liken the girl to a fairy and describe her as "dazzling the full moon with her beauty" reveals that this character is a representative of another world.

According to A. Mominova, who conducted a special study of female characters in Uzbek folk tales, fairies are a symbol of spiritual and external beauty [2. 121]. In fact, fairies are often imagined as beautiful women. In general, the concept of beauty among Uzbeks is closely related to the image of a fairy. "Pairika" in "Avesta" is the name of a mythological character, and

it is unanimously recognized by experts that it is one of the archaic forms of the image of a fairy genetically. For example, in V. Geiger's opinion, "pairika" in "Avesta" is used in the sense of "heteras", an evil sorceress, i.e. fairy [3. 95-96].

According to G. Güntert, a well-known British scientist who studied the religious views and mythology of ancient Iranians, "Pairika" as the goddess of fertility is primarily the incarnation (incarnation) of sensitivity. Therefore, all the beauty of the female body is embodied in their figure. According to Zoroastrianism, they satisfied the sexual needs of evil spirits [4. 96].

According to A.E. Bertels, the word "fairy" is a lexeme of the ancient Indo-European language "per", and this word is a description of the goddess of beauty and love in pre-Zoroastrian beliefs [5. 127].

Fairies, who are symbols of beauty and love, are captured by giants and dragons, one of the most common episodes in our fairy tales. This situation has even risen to the level of epic legitimacy. According to the requirements of this law, it is said that a dragon bird will live soon, he will fall in love with a girl, lock her in a cave, close the mouth of the cave with a charm, and watch her beauty every day. Also, the destructive properties of the dragon bird are recognized. That is, it says that every evening, the dragon bird flies over the villages and attracts people. In addition, the description given to him is unique: "he has wings of four cubits and eight cubits on both sides. Flames are shining from the points of his body. Big trees are falling from fear."

In our opinion, the juxtaposition of two completely opposite images is a figurative expression of the constant struggle between love and hate, light and darkness, goodness and evil.

Regarding the mythological nature of the image of the dragon, its origin and artistic functions in the construction of the plot of epic works, some comments have been made in the scientific literature. In our opinion, the genesis of this image goes back to the traditions associated with the belief in nature cults of ancient Central Asians.

In general, the dragon is a serpentine representation of evil forces in Central Asian mythology, whose activities are aimed at destroying, corrupting and destroying the cosmic existence that serves good. He always opposes the forces of goodness, tries to prevent them.

"The dragon is one of the characters that has absorbed the qualities of Ahriman," writes folklorist D. Fayzieva. - His habit of demanding a girl from people and swallowing her alive has an ancient character, and its historical foundations are connected with primitive traditions. It is an artistic adaptation of the tradition of

sacrificing girls by throwing them into the water in order to wish the water to be saturated or, on the contrary, to stop the flood. Therefore, this motif acquires a symbolic meaning and is considered an artistic expression indicating that the dragon is evil and bloodthirsty [6. 110].

According to experts, fairy tales are an example of creativity created at the stage of transition from mythological thinking to poetic thinking. Therefore, even though the girl in fairy tales is called a dragon, she does not suffer in the clutches of the creature, on the contrary, she returns safely from the gates of death. He is saved by a wrestler from the common people. Therefore, it is no wonder that this motif in folk tales is an expression of oral memories about the historical person(s) who became the legend of the first man who destroyed the custom and ritual of sacrificing a person to the gods of nature.

Everyone fights in his own way against the dragon that is bringing destruction and destruction to the country. For example, the king's daughter cries: "Whoever kills this dragon bird, I will touch that person." Of course, this episode is not a typical event that is unique to the "Dragon Bird" fairy tale. Similar cases can be seen in the fairy tales "Kilichkara", "Vazirvachcha", "Torabekakhonim", "Shamurod the Coward", "Bulbuligoyo" and "Lame Wolf". It is noteworthy that in some cases the condition itself is "life-threatening", and in some cases those who fail to fulfill the condition are executed. So, this motif represents the bridge between life and death, glory and shame, wealth and poverty.

"In the study of test motives, emphasis is placed first on initiation (the test ceremony that a teenager is obliged to participate in during the period of transition to manhood) and then on the conditions of marriage. But historically, initiation was considered one of the rites that give the right to participate in marriage ceremonies, that is, performed before marriage. When the father's clan began to take the lead in the society, it became the main ritual of men, keeping the meaning of marriage" [7.32]. Therefore, this motive also has deep historical roots.

Of course, the fairy tale "Dragon Bird" does not lack its own episodes. For example, on the edge of the stone at the mouth of the cave is written: "I am a magical stone, even if a hundred thousand wrestlers lift it, I will not open it." "My key is the king of the dragon bird" is not found in other fairy tales. Also, traditional motifs and stereotypes are not used to represent the war between a young wrestler and a king who is in love with his wife. At the end of the tale, we do not see traditional clichés (for example, the phrase "he reached his goal"). The

work ends with the following words: "One day, a young wrestler woke up from his sleep and opened his eyes. He saw a ray of light at the bottom of a dark cave, like the eyes of a nymph. When he went and dug a bigger hole, there was a large garden on the other side, in the middle of which were beautiful castles and palaces, and in front of the palaces there were various trees with ripe fruits, which fell under them. Glass pools are surrounded by flower gardens, marble benches, and girls with magical eyes and sweet words are preparing food. The young wrestler overturned a big stone near the hole and went to that garden with the girl. The girls greeted them with respect. The girl and the boy made this garden their place and started to live peacefully. Hundreds and thousands of guests are waiting for these gardens and palaces every day. This garden appeared from the tears that flowed from the eyes of the poor girl during the days of her suffering.

In our opinion, this situation is probably the product of the creative fantasy of Rahmatullo Yusuf's son, who wrote down the fairy tale. But as we have seen above, traditional motifs are also effectively used in the fairy tale. The fairytaler-bakhshi creatively polished stereotypes and gave them a special spirit.

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