

ON THE STUDY OF THE ROCK PAINTING OF THE OASIS OF JIZZAH

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Annotation: This article contains information about rock paintings and their location located in the Jizzakh oasis.

Keywords: Jizzakh, rock paintings, Ustrushona, Suzmoyil ota, Sayhonsoy.

The place and role of historical and cultural monuments in a large-scale and complete study of the history of our country is incomparable. Rock paintings, which are one of such historical and cultural monuments, are a valuable source of information about the spiritual experiences, art, religious beliefs, economic activities, daily lifestyle, social system, and ethno-cultural problems of the people at different stages of the development of the personal history.

Ancient Bactiya, Ancient Khorezm, Ancient Sughd, Ancient Fergana, Ancient Choch-Ilaq, Ancient Ustrushona and related cultures were formed on the basis of great rivers such as Amudarya, Syrdarya, Zarafshan and other water sources, in harmony with the history of Eastern countries. A unique collection of them exists in the Jizzakh oasis, which was formed in the territory of the Ustrushona estates, located in the central part of the ancient Turanian civilization. The southern and western parts of the territory of Jizzakh region consist of mountainous and sub-mountainous regions, which were very convenient for hunters and nomadic herding peoples to live. In this regard, these areas are rich in many archaeological monuments, including rock images, inherited from our ancient hunter and nomadic herding ancestors.

The study of ancient rock paintings in the Jizzakh oasis began in the 50s of the last century, and since then the complex of rock paintings such as Saykhonsoy and Takatosh have been studied and included in scientific circulation. The petroglyphs found in the Saykhonsoy gorge, located on the northern slope of the Morguzar mountain range, have a special place in this. Saykhonsoy rock paintings were first identified and studied in 1957 by A.R. Mukhamadjonov, a researcher at the Institute of Archeology of the Academy of Sciences of Uzbekistan, in Saykhonsoy gorge, located on the northern slope of Morguzar mountain, 12-15 km south of Jizzakh.[1]

In the 60s of the 20th century, the Saykhonsoy monument was built by archaeologist scientist G.Field, and in 1970-71 by A. studied by Kabirov. As a result of these scientific researches, it was determined that most of the rock paintings in Saykhonsoy belong to the last stage of the Bronze Age (2nd and a half to the beginning of the 1st millennium BC).[2] Also, at the end of the 70s of the last century and later, the Saykhonsoy rock paintings were discovered by archaeologist scientist M. Re-examined by Khojanazarov. M.Khojanazarov made a complete and comprehensive study of the monument and found out that there are more than 630 different types of animal paintings in Saykhonsoy.

Most of the rock paintings here are single or composite. There are also many composite scenes depicting one or more hunters armed with bows and arrows shooting at mountain goats, wild bulls and other animals on the rocks of Saykhonsoy. According to the researcher, some of the rocks here have

pictures stamped in an irregular manner, and it was observed that a second and a third were stamped on top of one picture. Differences are visible in the style of drawing, processing techniques and degree of sunburn of these paintings. M. Khojanazarov, taking into account the drawing style, processing technique and the level of sunburn of the paintings, and comparing them with the paintings of neighboring monuments, concluded that some of them were made at the beginning of the Bronze Age (3000 BC). But most of these petroglyphs are mil. avv. It is specially emphasized that it belongs to the 1st millennium.[3]

Rock paintings are also well-studied in the highlands adjacent to the Nurota mountain range of the Jizzakh oasis. In 2009-2010, as a result of research conducted in the Northern Nurota mountain range, 20 new monuments of rock paintings were identified by A. Kholmatov and put into scientific circulation. Ancient artists carved and carved on the flat rocks on the sides of ravines such as Kuduqchasoy, Goldir-otasoy, Tomchisoy, Zobota, Shahitsoy, Tashkurgansoy, Biybuloksoy, Olmalisoy, Potlamasoy, Sulluklisoy, Okchopsoy, Tangisoy, Beklarsoy, Arkharposht, Noqisoy, Savraksoy, Ustuksoy or made with natural dye (ochre).[4]

The southern slopes of the Northern Nurota mountain range are considered to be an area that has not been explored by archeologists until recently. The rock paintings of the Nurota mountain range are extremely diverse and rich in terms of their content and scenes. These new rock art monuments contain thousands of paintings, and more than 50 types have been identified.[5]

In the 70-80s of the 20th century, archaeologists J. Kabirov and M. As a result of scientific research and observation carried out by the Khojanazarovs, more than 60 rock paintings were identified and scientific research was carried out on them.[6]

A.N. As a result of the archaeological scientific research conducted by Kholmatov in the Jizzakh region and this oasis, many new monuments of rock paintings were identified and included in the science from the surroundings of the Kattasoy, Ureksoy, Suzmoyilota, Uchma gorges. Several new rock paintings have been discovered in the 4 km long Kattasoy gorge and small streams adjacent to it. Also, on the northern side of Jilligulli village in the part of the Nurota mountain range in the territory of Jizzakh region, adjacent to the Sangzor oasis, another new monument, Suzmoyilota rock paintings, was identified and mapped, and preliminary research work was carried out here as well. As a result of this scientific research, it became known that there are more than 200 rock paintings.

A.N. According to Kholmatov, Suzmoyilota rock paintings were created by ancient artists on the flat surfaces of rocks consisting of shale, granite, limestone and fine-grained sandstone, based on the techniques of hammering, engraving, rubbing or scratching and cutting with stone and metal tools. Most of the paintings are found on the flat surfaces of the rocks, where the sunlight shines well. This situation is one of the characteristics of almost all rock paintings found in the mountains of Central Asia.[7]

Thus, the study and research of rock paintings in the territory of Jizzakh region was raised to a higher level in the next decade. In recent years, great attention to the deeper study of the history of our country and its rise to the level of state policy has led to the revival of research in this area. To date, it has been proven that the Jizzakh oasis, along with other archaeological monuments, has a special place in our republic with rock images.

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