

EJLHSS

ISSN : 3031-7347

<https://doi.org/10.61796/ejlhss.v1i4.445>**Regarding the role of rock paintings in studying the spiritual and religious life of ancient people****Tugalov Boburjon Bakhodir, Ummatov Sardar Kahramon, Bozorova Maftuna Toir**

a teacher of the Faculty of History of JDPU (99893)304-19-39

a 1st-year student of the Faculty of History of JDPU

a student of the 1st stage of the Faculty of History of JDPU

boburtugalov00@gmail.com*Received: March 22, 2024; Accepted: April 29, 2024; Published: May 22, 2024;*

Abstract: In this article, an attempt was made to reveal information about the role of stone paintings in the study of the spiritual and religious life of ancient people based on the data studied and scientifically analyzed by scientists.

Keywords: rock paintings, archaeologist, M. Khojanazarov, pattern, sword hilt, combat weapons, hunting weapons.

This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

In the current science of world history, attention is paid to rock paintings as a historical source, and modern methods of research are widely used in their conservation and repair, periodic dating, classification, and determining their place in the development of world civilization. In this regard, UNESCO, the International Organization for the Preservation of World Cultural Heritage Monuments, has recognized that rock paintings are a historical and cultural heritage monument that is widespread around the world and that they are a primary source of valuable information about the life of our ancient ancestors.[1]

In the years of independence, great attention has been paid to the studies of the worldview and ethnoculture of mankind, which have developed from the Paleolithic period to the present day. During the past time, the collection of new archaeological materials, the improvement of methods and methods of processing them require new scientific conclusions to be obtained in this regard.[2]

The unfortunate aspect of the problem is that the total number of monuments associated with rock paintings has not yet been fully accounted for. To determine their number, targeted archaeological expeditions and special studies have been conducted for many years. But these researches were carried out unevenly. The rock paintings are dedicated to various topics, covering the life and religious concepts of ancient people. These paintings are examples of the elegant art of our ancient ancestors and are considered an integral part of fine art. One of the reasons these paintings have historical significance is that they date back several millennia. The oldest rock paintings in our country belong to the fourth and third millennia BC, that is, the Neolithic and Eneolithic periods.

Their age can also be determined by comparing them with archeological findings and paintings of ancient times found in other similar places.

According to M. Khojanazarov, an archeologist, ancient people must have prayed near the painted rocks in this sacred shrine and performed religious ceremonies and rituals at certain times. Such information can be observed during the analysis of the meaning of the paintings on the rocks. The religious meaning of some paintings has not lost its place until our days, and they hide the secrets related to the religious practices and rituals of the people of the Eneolithic, Bronze and Sak-Scythian periods. According to the words of the old people living near the monuments, until recently, childless or sick women and men agreed and performed certain customs. They worshiped here and sacrificed animals. This situation was repeated even when the animals were sick. The fragments of cloth tied to the branches of the trees here prove the remnants of such ceremonies.[3]

Methods

For thousands of years, rock paintings, which are an ancient art form, have been used by our ancestors for the purpose of paganism, witchcraft and some other religious concepts, as well as life events related to the life and occupation of people of that time. These paintings are considered not only as great works of art left by ancient peoples, but also as a valuable historical source for the history of the peoples of the world, including the history of Uzbekistan, a wonderful chronicle, a large archival material. The images of the monuments of rock paintings in our country are divided into the following separate groups according to their content.

The most common of them is the image of people, and the images of people were created by ancient artists in a variety of ways. Their legs, arms, and whole body are made in a simple schematic style, while some of them are depicted like the letter F. It should be noted that the images of people in some monuments are created in a realistic way, so they are surprising. The head, body, arms and legs of these human figures are in perfect proportion to each other. In most cases, they were depicted standing or shooting wild animals from a bow. Some people are depicted with arrows, daggers, and swords on their backs. In most of them, the symbol of masculinity is exaggerated. There are also pictures of women in the monuments.

Results and Discussion

Some people depicted are wearing long clothes. In addition, people driving camel caravans, riding on horses or camels, and herding cattle (shepherds) are very skillfully carved on the rocks. Such truthfulness in the paintings testifies to the high skill and taste of the ancient artists.[4]

Most of the rock paintings are animal images. These consist of images of wild and domestic animals. Wild animals include primitive bull, primitive cow, mountain goat, arhar, gazelle, saiga, real deer, wild horse, coon, boar, as well as carnivores such as lion, tiger, cheetah, bears or ilvirs, wolves, foxes, chiabori and others can be included. Images of snakes and birds are sometimes found on the rocks. Pictures of primitive bulls and cows belong to the oldest rock paintings of the Nurota mountain range. They have large heads, long horns, short necks, broad shoulders, long waists, restrained bodies, and the tip of the tail is pointed. Primitive cow paintings are depicted like primitive bulls, but differ

from them in some aspects. For example; The horns of the primitive cow were not very long and were made in a slightly thinner state.[5]

Image of combat and hunting weapons. This group of pictures can include arrows, swords, daggers, traps and other images. The results of a comprehensive comparative study of arrow-bow images on rocks show that they are of two types in terms of shape, one is simple and the other is complex. A simple bow is made by bending a solid branch and drawing a string, while a complex bow is made of bone, horn and solid wood. In the pictures, a complex arch differs from a simple arch in that its upper part is somewhat concave, and both ends are turned inward. Another type of combat and hunting weapon is the dagger, which is shaft in shape. avv. As early as the 8th-1st centuries, it was depicted as similar to the dagger - akinak, which was common among the Saks, Massagets and neighboring tribes. There are also swords depicted on the waist (or separately) of human figures on the rocks of some monuments. The last part of the hilt of the sword is rounded, and a transverse line is visible between the hilt and the blade. It means that it is a device that prevents the hand from going into the edge of the sword. The sword is depicted as having a long blade, which is either straight or slightly curved.

In the image of farm and household items on the rocks, it is possible to include the image of a horse saddle, bridle, stirrup, arrow (sadoq), ax, ax (obdasta), musical instrument (rubob) and other items. However, the depiction of these objects is rare among rock paintings. The image we call a trap is a circle with a long line touching it. This allows us to say that it is depicted as being connected by a rope or chain from one end. Traps of this form are still widely used by people in mountainous areas. Arrows are mainly depicted hanging next to hunters. The ropes are shown tied to domestic animals such as cattle, horses, and camels. In the new rock paintings discovered on the southern slope of the Northern Nurota ridge, saddles, bridles, stirrups, together with the horse or separately, are often found among the images of the later period. Also, among the images of the later period in the Karaqiyasoy rocks located in the Karaqchitog range, we find the image of the musical instrument rubob. Pictures of such musical instruments are not found in other monuments of rock paintings in our republic.

Images of clothing are rare in northern rock art monuments. They are sometimes depicted in long form on people. It can be chakmon or chapon typical of herding peoples. We can find images of clothes more often among the Sarmishsay rock paintings. On its rocks we see people depicted with clothes. These are helmets, spiked headphones, short coats, high heels, and more.

Images of patterns, rhombuses, stamps, and various obscure (abstract) symbols. The images, which we assume to be stamps, are present in the rocks of the northern Nurota mountain range, and stamps are not found in other rocks in the territory of our country. Stamps have different shapes and appearances. The stamp is one of the common signs of private property among Turko-Mongolian herding peoples. They were printed or engraved on weapons, animal skins, coins, and other objects. Images of stamps similar to them are noted to exist in similar monuments in Kazakhstan, Kyrgyzstan, Mongolia, and southern Siberia.[6] The rhombus is one of the geometric symbols, and its pictures are present in all the monuments of the Nurota mountain range, but there are many rock paintings in the monuments such as Karaqiyasoy and Yonboshsoy. They are very beautifully done by the ancient artist in contour, shadow, shadow-contour and elegant-patterned styles. We can see that red paint-ochre is also drawn over the lines of the rhombus image made on the basis of some hammering

techniques in the Karaqiyasoy rock art monument. Such a situation is not found in other rock art monuments in our Republic.

On most of the rocks in the mountains, we observe inscriptions in Arabic spelling. The words "Allah", "Muhammad" and other similar words written in Arabic letters and local names written in Cyrillic letters are represented on the rocks. Thus, ancient artists skillfully carved images of people, wild animals, hunting and war weapons and other images on mountain rocks, their content is extremely rich and diverse. Rocks mainly depict wild animals walking alone and in herds, grazing, and being hunted by hunters with arrows and dogs. Also, the scenes of wild animals attacking ungulates attract one's attention. There are also scenes depicting hunting of wild animals individually and in groups. On some of the stones in the monuments, there are images of archers shooting at each other, caravans riding camels, horsemen playing horses, horsemen driving cattle, horsemen carrying flags, the sun, wheels and other images. . They reflect pictures, events and incidents taken from the daily life of primitive and ancient people.

It can be said that before the Arab invasion, our ancestors painted on rocks as a part of their religious and cultural life, but after that, as a result of the gradual introduction of Islam into the life of pastoral peoples, painting on rocks became secondary in their lives, and later completely gone. This can be observed from the process of changes in the method of processing and drawing techniques of images on rocks. Such highly irregular, coarsely battered, brilliantly oozing images are also present in the Tulkilikamar rocks, some of which have been overlaid on the older images, seriously affecting their original condition. , even some ancient images have been covered by new ones drawn later (Also, as a result of complex research conducted around this monument, many burial mounds belonging to ancient nomadic cattle-breeding peoples have been identified and mapped.

The Turan land was considered one of the most convenient areas for nomadic pastoralist tribes and peoples to raise their livestock and hunt wild animals, for seasonal or permanent residence. These rock paintings are an important historical source for studying the socio-political, economic, spiritual-cultural, religious and economic life of ancient hunter-gatherer and nomadic steppe tribes and peoples.[7] A. Kabirov, one of the specialists who conducted scientific research on the Sarmishsay rock paintings, said, "Most of the rock paintings are concentrated in the remote places far from the eyes of people, and such places were considered one of the most sacred shrines of primitive and ancient tribes. "The people of that time may have prayed in front of the painted rocks in this sacred shrine and performed various religious ceremonies and rituals." G.V., who studied Zarautsoy's paintings. Parfyonov puts forward the opinion that "Zarautsoi paintings were not drawn to decorate the space and shelters, but primitive people may have painted these paintings in order to easily kill wild animals and to ensure successful hunting."

Several experts in the field also believe that the images on the rocks may have been created to increase the number of livestock and wild animals. In particular, in one of the ethnographic data collected by the authors of the village of Okchobsoy, Koshrabot district, when the elders were asked why there are so many pictures of mountain goats and other wild animals on the rocks here, they said, "Our ancestors after hunting a wild animal, the hunter left a picture of it on the rock. "The reason is that this hunted wild animal has not completely left the mountain, its spirit remains here." This ethnographic information also confirms the opinion of the experts mentioned above. For example, the

ancient hunters did not want these wild animals, which are a gift of nature, to be completely destroyed or leave these lands, and on the contrary, they created the ground for their careful reproduction.

Conclusion

In conclusion, it can be said that the territory of Uzbekistan is one of the promising countries for the study of rock paintings. This can be observed from the results of research conducted in recent years. However, due to the fact that such monuments are located in wide open natural areas, there are some problems in their preservation. It can be said that the level of preservation of his paintings today is very poor. Because one of the main problems in preserving this type of archeological monuments today is the removal of rock paintings. As a result, the future fate of such historical and cultural monuments left by our ancestors is in danger. Its preservation should be one of our main tasks..

References

- [1] Xolmatov A.N. Nurota tog‘ tizmasi qoyatosh rasmlari texnika-tipologiyasi va tarixiy tahlili. Tarix fanlari bo‘yicha falsafa doktori (PhD) ilmiy darajasini olish uchun yozilgan diss... Samarqand, 2019. B. 3.
- [2] Xo‘janazarov M. Sarmishsoy (qoyatosh rasmlari ilmiy tadqiqotlar). - Toshkent, 2018. - B. 22.
- [3] Абрамзон С.М. Киргизы и их этнографические и историко-культурные связи. Л.: Наука, 1971. С. 303.
- [4] Xolmatov A.N. Nurota tizmasi qoyatosh rasmlarining texnik-tipologik jihatdan o‘rganilishiga doir. Arxeologiya Uzbekistana. 2016. № 1 (12. B. 79.
- [5] Xolmatov A.N. Nurota tizmasi qoyatosh rasmlarining texnik-tipologik jihatdan o‘rganilishiga doir. Arxeologiya Uzbekistana. 2016. № 1 (12. B. 79.
- [6] Xolmatov A.N. Nurota tizmasi qoyatosh rasmlarining texnik-tipologik jihatdan o‘rganilishiga doir. Arxeologiya Uzbekistana. 2016. № 1 (12. B. 82.
- [7] Xolmatov A., Xolmatov Z. Tulkilikamar yangi qoyatosh rasmlari xususida ayrim mulohazalar. // O‘zbekiston arxeologiyasi № 3 (22). Toshkent, 2020. B. 3-10