

FINDINGS OF THE BRONZE AGE SOPOLLITEPA MONUMENT PRESERVED IN THE STATE HISTORY MUSEUM OF UZBEKISTAN

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Annotation

This article discusses the finds of the exposition of the Bronze Age of the State Museum of the History of Uzbekistan. The main attention is paid to the finds of the Sopollitepa monument of the Bronze Age. Pottery and seals found in this monument are illuminated.

Key words

exposition, discovery, Bronze Age, Sopollitepa monument, printing, ceramics, museum.

Аннотация

Ушбу мақолада Ўзбекистон тарихи давлат музейи бронза даври экспозицияси топилмалари ҳақида сўз юритилади. Асосий эътибор бронза даври Сополлитепа ёдгорлиги топилмаларига қаратилган. Ушбу ёдгорликдан топилган сопол буюмлар ва муҳрлар ёритилган.

Калит сўзлар

экспозиция, топилма, бронза даври, Сополлитепа ёдгорлиги, муҳр, сопол буюм, музей.

Аннотация

В данной статье рассматриваются находки экспозиции эпохи бронзы Государственного музея истории Узбекистана. Основное внимание уделяется находкам памятника Сополлитепа эпохи бронзы. Керамика и печати, найденные в этом памятнике, освещены.

Ключевые слова

экспозиция, находка, бронзовый век, памятник Сополлитепа, печать, керамика, музей.

It is known that the State Museum of the History of Uzbekistan of the Academy of Sciences of the Republic of Uzbekistan is a large scientific and

educational center that has been forming for more than 145 years and has a prestigious potential. After independence, in 1992, the museum was restructured according to the decision of the Cabinet of Ministers of the Republic of Uzbekistan and was formed on the basis of the Tashkent museum established in 1876. In 1943, with the establishment of the Academy of Sciences of the Republic of Uzbekistan, the museum was put under its control as the main museum of the republic. This became important in his future scientific activity [1, - P.14].

The museum exposition includes finds from the earliest times of our history to the present day. This sequence reflects the stage of development of our history from antiquity to the present.

It is known that the State Museum of History of Uzbekistan keeps in its funds hundreds of thousands of world-famous material and spiritual monuments of the first level of scientific importance of Central Asia [2, - P.36]. As part of this rich heritage, today the Archaeological Fund alone contains more than 70,000 monuments. Bronze Age finds are particularly noteworthy among them. This period is distinguished by a special level of development in the history of our nation. The emergence of the first cities, the roots of the first statehood, the emergence of couple families, the special specialization of agriculture and animal husbandry, all these are products of the Bronze Age.

The exposition of the museum called "Uzbekistan in the Bronze Age" is very rich in exhibits. Finds of Bronze Age farming communities are placed separately, and finds of herding communities are placed separately. Ceramics, jewelry, seals, weapons, religious items are displayed in the showcases of the Bronze Age peasant communities. These findings allow us to imagine the way of life, crafts, and traditions of our ancestors who lived 3,500 years ago.

A certain part of the unique and important items in the archaeological fund of the museum is the findings found during the archaeological investigations in the monuments of the ancient cultures in the territories of Surkhondarya region. In 1975, academician A. A. It was supplemented with materials found during the excavations conducted under the leadership of Askarov (collection 253). In 1978, the Institute of Archeology of the Academy of Sciences of the Republic of Uzbekistan handed over to the Museum the objects found in the villages of Jarkoton and Mullalitepa [2, - P.44].

In the display case where the findings of the farming community are located, their way of life, economy, funeral rites, and crafts are illuminated in a unique way through the findings of the Sopollitepa monument.

First of all, we will focus on ceramics. The main part of this memorial pottery was found in graves. The reason is that according to the tradition of that time, the dead person was first buried in the house where they lived. If the male head of the family dies, he is buried under the threshold, which is considered the entrance of the house, as the guardian of the house. If a woman dies, she is buried in the kitchen of the house. This may mean that a woman is considered the owner of the kitchen. If the deceased was an elderly person, he was buried in a special room of the house. All this was found in the Sopollitepa monument as a result of archaeological excavations conducted under the leadership of archaeologist A. Askarov. 153 graves were identified from this monument, all of which were buried with special objects. Most of the burial goods were made of ceramics.

From 10 to 30-40 grave goods are placed in the graves, most of them are ceramic vessels, followed by bronze objects and various jewelry. In addition, among the items related to the burial, even soft items - leather, wood, dishes woven from wheat stalks and twigs, remnants of clothes are found, which help to clearly imagine the economy of people of that time [3, - P.23].

As the deceased was being watched in the "other world", relatives and close people in the community prepared special foods, put them in dishes and placed them next to the deceased. They imagined that the deceased would need these things before reaching the "other world". Burial in such a manner is a sign that the concept that deceased loved ones are always by their side and helping them was strong in the minds of the people of that time [4, - P.64].

Many seals were found in the monuments of Sopollitepa and Jarqo'ton, which are considered to be the main monuments of Sopolli culture [5].

Seals belonging to the Sopolli culture are mainly made of metal (copper, bronze), various soft stones and ceramics. Since they are often worn, stone seals are characterized by having holes in them. It is desirable to illuminate the seals of the Sopolli culture based on the chronological period.

Seals of the Pottery Age. A total of 22 seals have been found in Sopollitepa, and this set of seals belongs to A.A. Published by Askarov [5, - P.79]. They are divided into four groups depending on their shape (oblong, cross, ball-shaped, knob-seals). In our opinion, when classifying seals, it is appropriate to divide them into groups based on the material from which they are made [6, - P.144-145]. Sopollitepa seals are made of ceramic, stone, wood and metal. Stone seals are mainly made of soft stones and are made in cross-shaped, star-shaped, ball-shaped shapes.

The cruciform seal is made of white marble, with a handle. A hole is made in the canopy for threading. The thickness is 2 cm, the length of the crosses is 3 cm. On the surface of the seal, in the shape of a cross, an image of an eagle is drawn, that is, on one edge, an eagle's head, eyes and sharp beak, on two side edges, two spreading wings, and on the fourth edge, a wide tail is drawn [7, - P. 145].

There are 14 bronze seals, and in terms of shape, they are similar to stone seals, that is, they are divided into star-shaped, leaf-shaped and ball-shaped seals.

Described as the common seal of the Sopollitepa community, the bronze seal is square in shape, with four serpents symmetrically placed on one side and four divine animals on the other by A.A. Askarov. Analogy to this seal has not yet been found in the Ancient Near Eastern world. If A.A. Askarov's opinion is correct and it is really the common seal of the Sopollitepa community, then it is natural that similar seals cannot be found on other monuments. The fact that Sopollitepa consists of eight quarters and the depiction of eight animals in this seal confirms that A.A. Askarov's opinion is correct.

One amulet found in Jarqoton shows a camel with two scythes on one side, and on the other side, the image of a man who has lost his original appearance over the millennia. If our hypotheses related to the analysis of this amulet are correct, then it allows us to connect the life of the historical figure Zoroastrian with the Late Bronze Age, as noted by Avestan scholar Mary Boyce. Turan can be said to be the region where Zoroastrianism began to appear [4, - P.127].

That the two-humped camel was a divine animal, that is, that it acquired a zoolatrical character, is proved by several evidences. The first of these is the representation of the camel as a terracotta statue, while in "Avesta" it is mentioned as a "strong", "vicious" animal. Another key evidence is the use of the word camel in the name of the founder of Zoroastrianism. The fact that the word "ushtra" in "Zaraoushtra" is a camel is a sign of the divinity of this animal [7, - P.21-22]. Camel with two scythes BC. It was domesticated in Central Asia in the III-II millennia and BC. There is information that it penetrated to Mesopotamia in the II millennium [8, - P.173]. In fact, the religion of Zoroastrianism also arose on the ground of fire worship. Considering the fact that religion was reformed by Zoroaster, it is likely that their origin and first stages appeared in the regions where the belief in fire worshipers is strong, where there are ideological centers where fire worshipers worship [9, - P. 54-60].

Since there was such a development, the findings left by our ancestors who lived in this period are also noteworthy for their diversity. It is not surprising that the development of different professions, the development of agriculture, and the

operation of agriculture and animal husbandry as a separate branch during this period determined the development of this field in the next period.

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