

## HISTORY OF THE STUDY OF ROCK PAINTINGS OF THE NURATA MOUNTAIN RANGE

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### ABSTRACT

The role and role of historical cultural monuments in the large-scale and full-fledged study of the history of Uzbekistan can not be overemphasized. Monuments of rock paintings, one of such cultural monuments, are stone chronicles that provide valuable information about the spiritual livelihood, art, religion, economic activities, daily lifestyle, social system, as well as ethnographic problems of the inhabitants of various stages of the development of personality history with the essence of their content.

### INTRODUCTION

During the years of independence of our republic, more extensive work was carried out in the study and scientific research of the monuments of rock paintings. In particular, on the basis of mutual cooperation between scientists of our country and specialists of foreign countries, work has been carried out to study rock paintings in the territory of our Republic, to find new monuments, to study them with the help of modern technology and new methods. The study involved foreign specialists with M. Khujanazarov under the leadership of was fulfilled by members of the group” Sarmish”.

In particular, in 1993-1995, 1998 and 2002, the Uzbek-Polish international group of petroglyphs conducted research at the Sarmishsay, Bukantog in the Central Kyzylkum region and Khojakent in the Chatkal ridge. This international scientific expedition was led by M. Khojanazarov, a senior researcher at the Institute of Archeology of the Russian Academy of Sciences. Ranchkovsky, B. Stanislavsky, A. Razvadovsky. The group's first research was conducted in the Sarmishsay gorge. In addition to new rock paintings, the researchers found stone rocks, 2 caves, many ancient tombs and structures, 5 ruins of villages and towns, pottery fragments and other archeological finds.

The Uzbek-Polish International Petroglyphs Study Group continued its research in 1994 in Sarmishsay, where Sarmish IV-V groups copied rock paintings on tracing paper and photographed and videotaped them.

The Uzbek-Polish International Petroglyphs Study Group continued its research in Sarmishsay in May 1998, and the Sarmish Group I paintings were studied in detail. During the study, this group was further subdivided into Sarmish I (a) and I (b) subgroups, and many new rock paintings were found. They are dated by the members of the group to the Scythian and later periods of the historical development of the individual..

In 2001, members of the Kashkadarya archeological expedition led by R.H. Siypantosh paintings are painted in red, dark red, yellow and brown mineral paint (ocher) on the walls and ceilings of Siypantosh stone porches on the right bank of the river in the Kuruksay gorge on the southern slope of the Qoratepa mountain massif of the Middle Zarafshan oasis. Pictures are based on abstract images of various shapes (rhombus, inner circle, flat line or circle, dotted circle, spearhead), wild bull or dog, and several hand paws.

In 2002, members of the Uzbek-Polish international expedition studied the petroglyphs of the Bukantag region in the Central Kyzylkum and the Bironsay and Sarmishsay rock paintings on the southern slopes of the Nurata mountain range.

In October 2002, Norwegian experts will pay a scientific visit to our country. During the visit, they will get acquainted with the monuments of Sarmishsay paintings in the Nurata mountain range and archeological and other rock paintings in the surrounding area, and agree to conduct further research at the Sarmishsay monument in cooperation with the Institute of Archeology of the Russian Academy of Sciences.

From 2003 to 2010 in the Sarmishsay oasis under the leadership of M. Khojanazarov (Uzbekistan), a leading researcher at the Institute of Archeology of the Russian Academy of Sciences, and Dr. Anna-Sophie Higen (Norway), a representative of the Riksantikvaren-Norwegian Directorate for Cultural Heritage Preservation and Management. In the framework of the Uzbek-Norwegian international project "ustoychivo soxranenie Sarmishsaya", a full range of scientific research, conservation and repair work has been carried out.

Today, in order to preserve the monuments of rock paintings of our country and pass them on to future generations, scientists of the Republic are taking various measures. In particular, on the recommendation of M. Khojanazarov, in 2004 the Sarmishsay monument was transformed into an open-air museum-reserve by the decision of the governor of Navoi region. An international scientific-practical conference on "Study, preservation and sustainable management of natural and material heritage of Sarmishsay on the basis of a new perspective" was held in Navoi and Sarmishsay on October 8-16 this year. Also, on March 5-6, 2009 in Samarkand was organized a scientific-practical seminar of UNESCO on "Issues of scientific and methodological study of rock paintings in Central Asia." The main purpose of this conference was to determine the role of rock art monuments in the development of local and world civilization. In addition, the conference discussed in-depth scientific and practical study of these monuments, the development of their scientific and methodological framework, as well as their inclusion in the UNESCO World Heritage List.. In particular, the 2nd regional seminar on the inclusion of Central Asian rock art monuments in the UNESCO World Heritage List was held on September 6-10, 2010 in Samarkand. At the seminar, international experts discussed the inclusion of Central Asian rock art monuments, in particular, the Sarmishsay monument in the UNESCO World Heritage List. During the discussions, the work done in Sarmishsay was praised and included in the first list of UNESCO World Heritage Sites. The implementation of such scientific and practical measures will play an important role in the preservation of cultural monuments of our country and their transmission to future generations.

The Nurata Mountains are one of the promising areas in the study of rock paintings. This can be seen in the research conducted by J. Kabirov, M. Khojanazarov and G. Shatsky on the southern slopes of the Southern Nurata ridge, Aktag, Karatag, Karakchitag mountains and on

the northern slopes of the Northern Nurata ridge. However, no serious scientific research has yet been conducted on the southern slopes of the North Nurata Range.

During the research started by A.Kholmatov in January 2010 in this area, it was found that there are new rock paintings on the slopes of the Noqisay, Ustuksoy, Savraksoy and Gadoykhona rivers around the village of Noqi. As a result of preliminary research conducted at these monuments, many images were mapped. They have a variety of meanings, including inscriptions in human, wild bull (species), mountain goat, deer, horse, camel, wolf, dog, Arabic and Cyrillic letters, as well as vague images. These petroglyphs have different processing techniques, drawing methods, storage and sunburn levels, and this diversity indicates that they belong to different periods. From this point of view, the results of the initial research on Naqisay rock paintings and their comparison with other monumental paintings allowed us to say that the oldest images in Naqisay date back to the Bronze Age..

In 2010-2017, this research was continued in Chorbogsay, Ilonbuloqsoy, Quduqchasoy, Beklarsoy, Tomchisoy, G'oldirotasoy, Boshbuloq, Zobota, Shahidsoy, Toshqo'rg'on, Biybuloqsoy, Potlomasoy, Sulluklisoy, Olmalisoy, Oqchopsoy, Arxarpo'shsoy, Noqisoy Many new rock paintings have been identified, mapped, and introduced to science for the first time on the slopes of ravines and streams such as In August 2011, in some of these monuments, M. Members of the Uzbek-Polish international expedition led by Khojanazarov Stanislavskiy, J. Scientific research was conducted with the participation of Stanislavsky.

So, these historical and cultural monuments are an important source in the study of religious beliefs, economic life, lifestyle of our ancient ancestors. However, any means of protection and the efforts of specialists may be in vain if we do not preserve this historical heritage of our ancestors in solidarity and protect our spiritual wealth from some intruders. We need to involve the general public in this work, to carry out propaganda work among our people about the importance of monuments. It is also one of the most pressing issues facing our historians today to explain to our students the historical significance of these unique works of art, which have come down to us from our ancient ancestors, and to instill in their minds a spirit of respect for it.

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