



## The importance of the Kafirkala monument in the development of Central Sughd

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### ABSTRACT

In this article, the Kafirkala monument, which made an important contribution to the development of the Central Sugdian statehood on the Great Silk Road, and the receptions and ceremonies of this monument, which were not just an ordinary residence of the rulers of Samarkand at the end of the 7th century, but had a special national significance here. and revealed to have been an important residence where ceremonies were held.

### Keywords:

shahristan, Kafirkala, ark, rabad, wooden panel, R ivdad, bulla-seal, capitol mother wolf

This ancient city is located on the left bank of the ancient Dargom canal, 18 kilometers south of Samarkand. Kafirkala was a well-fortified city center that controlled the trade route from Kashkadarya to Samarkand along the Dargom steppe. The total area of the city is 16 hectares. The square-shaped Ark, measuring 76x76 meters and 25 meters high, was considered a strong part of the city. His a moat was built around it, and another defensive fortification was built beyond it. According to the history of Shahristan, it is close to a square with sides of 360 meters [5,B-229-230]. Most of Rabod is now cultivated.

The main archaeological research is being carried out in the citadel inside the Ark, where a magnificent structure built on top of a natural hill and surrounded by a thick thatched wall has been uncovered. Inside, there was a two-story sniper fortification along the perimeter of the fortress, and a single entrance with a suspension bridge was built in the center of the southern side. A two-story gate was installed at the

entrance, and the outside was defended by a special tower. There were some rooms in the northern part, and a large courtyard occupied the southern part of the Ark.

During the excavations, it was found out that there are several cultural layers related to the habitation, construction and economic activities of the population in ancient times.

The next construction horizon of the monument dates back to the second half of the VIII century. An Abbasid gold coin of 135 Hijri (753 AD) found here marks the lower period of the layer. This means that the Ark was repaired during the period of Abu Muslim. Carnage in the upper layers of the monument Barot battles and fire traces to the eye thrown away. Consequently, apparently mother that's it the buildings on the construction horizon were destroyed at the beginning of the 9th century. Abbasid AD 806 per year about found 131 ta silver coins from that proof will give. maybe this treasure was hidden because of a dangerous situation. In 806 Sughd, then the whole A revolt

against the caliphate broke out in Central Asia. This uprising was led by the rebel Arab general Rafi ibn Lais, who took advantage of the general public's dissatisfaction with the policies of the Abbasid rulers, including the tax policy. He conquered Samarkand and led the rebellion from there. Al-Ma'mun, the ruler of Khurasan and Mowarunnahr, took a number of drastic measures against the rebels, but he succeeded in suppressing the rebellion only in 810. Apparently, the residents of Kafirkala supported the rebels, but the uprising, nevertheless, it was crushed and its participants were brutally punished. After these events Ark left unattended. After a while it is people began to appear on the land again, but no large-scale constructions were made.

6th century - the first half of the 8th century is more interesting. During this period, Kofirkala Arki became a highly fortified monumental building in the style of a palace-porch surrounded by a wall with a domed passage. In the northern part of it there are buildings, in the middle - a courtyard, and along the wall a porch with a platform is built. Wood remains were preserved in square and circular pits from the pillars. By the way, according to the remains of wood, the base of the columns was not made as a whole, but was made of cross-sawed tree trunks. Kafirkala 712-738 years burned in between. Two copper coins of Samarkand ikhshidi Turgar found here testify to this [1,B-18-23].

It can be seen that the half-burnt wooden beams and boards are rich in carvings. On the platform lay precious stones with the image of a scorpion, an ornament made of thin gold gilt in the shape of an almond leaf, and some fragments of blue glass. Below, near the couch, you can see the remains of the carpet.

The fire must have been followed by some tragic, bloody events, as evidenced by the iron posts of the bow and other things here. A headless human skeleton is lying at the foot of the platform. Perhaps their heads were cut off at shoulder level.

Among the fragments of ceramic products, kitchen utensils make up a large percentage. These are mainly cups, saucers and jugs made in

imitation of metal dishes. Perhaps this can be explained by the fact that the magnificent Ark served as a residence with a huge reception hall.

In any case, the main part of the monument is the magnificent hall of receptions and ceremonies located north of the Arch. It can be compared to the palace of Bukhara gods in Varakhsha. But this house in the Kafirkala Ark, apparently, celebrates holidays, for example Nowruz and Mehrjan holidays to celebrate for service did

All of the above gives grounds for equating Kafirqal'an with Rivdad, the out-of-town residence of the rulers of Samarkand in the early Middle Ages. Several hundred bullae found in the monument indicate that there was a ruler's archive here. Apparently, at the end of the 7th century, Kafirkala was not just an ordinary residence of the rulers of Samarkand, but receptions, ceremonies and ceremonies of special national importance were held here.

A gold coin was found in the excavations of Kofirkala Arki. It is important that this find is related to a Mojak ironwork workshop that worked here in ancient times.

During the excavations in Kafirkala, more than 900 bullae (a copy of the ruler's or official's seal) were found on the porch floor. Bullae are a rare archaeological find, usually found on monuments associated with rulers or major officials occurs. Rulers embassy correspondence, letters and contracts or important documents sealed in shipment they used bullas.

Each bulla had a specific image. The images on the bullae found in Kafirkala can be divided into three groups. The first group contains images of people, the second group contains images of animals and birds, and the third group contains stamps or certain symbols. The inscription on bullae depicting a human head is clearly expressed. According to the majority of scholars who have analyzed the bullae, these images depict the images of rulers, ministers, and high-ranking officials. The image of rulers wearing crowns on some bullae confirms this idea.

Animal and birds described to bullae let's go their plots It is diverse, there are images

of almost all the animals of the Central Asian fauna.

Face-to-face deer, reed boar, lion, horse, camel on Kafirkala bulla and the image of roosters is skillfully made. Some bullae also depict a winged horse walking to the right. Of course, the images of these animals are bulls besides, it is also often found on murals and coins. The winged horse is a symbol of swiftness, beauty and brilliance in the imagination of the peoples of Central Asia.

One of the bulls of Kafirkala depicts a wolf nursing two cubs. Although such a plot is rare in Central Asian art, it has been seen before. Past in the 60s and 70s of the century, during the excavation of the temple in ancient Panjikent, a gold coin with the image of a wolf nursing two babies was found on its surface. A similar medallion was also found in the Guldurma Gorge on the left bank of the Ohangaron River. Both finds belong to the 6th century AD. On the wall of the ruler's palace in Shahrستان, the capital of Ustrushona state, there is a picture of a mother wolf nursing two babies. Researchers connect all three plots with the symbol of the city of Rome, the "capital mother wolf" [2, B-145-150]. This idea may be correct in relation to the finds from the Panjikent and Ohangaron oasis. But this idea is not correct in relation to the image of the she-wolf painted on the wall of the ruler's palace in Shahrستان.

After all, according to historical sources, the rulers of Ustrushona were from Turks. Therefore, the image of the wolf, which is the totem of the Turks, was painted on the walls of their palaces. Besides, the legend about Ashina was well known to the rulers of Ustrushona. It is clear that the bulla depicting a she-wolf nursing babies in Kafirkala belongs to one of the Turkic rulers of Sughd. It is known from the sources that most of the rulers of Sughd in VI-VIII centuries were Turkic.

The third group of bullae has various stamps and symbols drawn on them. Some stamps are first it is found in many medieval Sughd coins. According to the analysis, most of the bullae found in Kafirkala belong to the VII-VIII centuries AD. But among them there are also those belonging to ancient times. As you know,

expensive of stones made to unique rings installed seals from father inheritance to the child took place and it served as a personal seal for rulers. For this reason, Greek figures and people in Greek clothes are depicted on some seals.

The bullae found in Kafirkala shed light on many problems. For example, the seals and bullae found so far in Uzbekistan are imitations of gold and silver dishes made ceramic dishes some specialists to the Sasanians regarding that those who came Kafirkala bullae while this of your opinion for real the distance proving Sughd art shows that it is not far behind Sasanian art. At this point, a legitimate question arises as to why such a large number of bullae were found in Kafirkala. In historical sources outside the city of Afrosiyab of the Sughd rulers too it was said that he had a residence and this place was called Rivdod. Until now, scientists have been debating about the place of Rivdod.

In our opinion, the Kafirkala monument, which is being researched by the international joint expeditions of Uzbekistan-Italy and Uzbekistan-Japan, is the town of Rivdod. More than 900 bullae found here were attached to the documents in the archives of the rulers of Samarkand. This archive was burned during the Arab invasion.

In 2018, Uzbek archaeologists made a global discovery. A unique example of Sughd art - a wooden panel was found in Kafirkala. The panel itself consists of two wide boards fastened together with an iron clamp. The thickness of these boards is currently less than 0.5 centimeters. To the right of the boards there is a composition of 46 human figures carved in four layers. The main plot of the composition is public worship of Allah [4, P-19-34]. It is the main focus of the composition. Therefore, in the center of the two upper tiers, a large image of the goddess sitting on the throne in the form of a lying lion is placed. The goddess is seated solemnly, majestically, holding a ribboned scepter in one hand and a handle of some kind in the left hand. A crown with wings on the head, between the wings, a small flange on the manglai. All other figures in this tier show men holding gifts, portable altars, and chilims, facing

the goddess. All of them are in early medieval Sugdi clothes, with belts around their waists, but without weapons. Soft boots on his feet. The third tier also shows donors: one of them is holding a vessel, probably made of precious metal, another is holding a wreath, another is holding a pipe, and only one of all the characters has a dagger hanging from his belt. On the right side, the musicians accompanying the religious ceremony are depicted [3,B-12-15]. Such super-character compositions made of wood are found for the first time in the history of Central Asian archeology and are considered a unique discovery of the world scale. They not only show the spiritual world of the people of Uzbekistan, but also testify to the high art of its masters.

Summary by doing so to speak Kafirkala bullae from our ancestors the rest unique are monuments, they are important in the study of the stage of Uzbek statehood in the VII-VIII centuries.

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