



From the History of the First Medieval Culture of the Tashkent Event

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ABSTRACT

In the early Middle Ages, significant, dramatic changes took place in the social, economic and political life of the peoples of Central Asia. Many migrations during this period created complex socio-political situations. In the existing agricultural oases of this period, the property of local, small khokimiyats, previously owned by a number of owners, was formed. Then, the development of these khokimiyats, which were nominally part of the great states of the early Middle Ages, the Hephthalites and the Great Turkic Khanate, flourished mainly in the context of political stability.

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In the early Middle Ages, significant, dramatic changes took place in the social, economic and political life of the peoples of Central Asia. Many migrations during this period created complex socio-political situations. In the existing agricultural oases of this period, the property of local, small khokimiyats, previously owned by a number of owners, was formed. Then, the development of these khokimiyats, which were nominally part of the great states of the early Middle Ages, the Hephthalites and the Great Turkic Khanate, flourished mainly in the context of political stability.

The material objects studied in the monuments of the ancient period in the Tashkent oasis show the features of the Sarmatian, Yuechji, Hun and Usun tribes, which entered this period, as well as the material and spiritual culture of the Xionian, Kidari, Hephthalite and Turkic khanates. According to Academician A.R. Muhammadjanov, during this period, "the population of the city was crowded and they were mainly engaged in handicrafts and trade. Pottery, textiles, carpentry, coppersmithing, blacksmithing, blacksmithing

and jewelry were quite developed during this period. Some types of handicrafts in the cities were greatly influenced by the Turks. They were very skilled in blacksmithing, metal mining, and especially in making weapons. At this time, in the Middle Syrdarya region, there is a change in the quality of raw materials prepared on the basis of local traditions, and the characteristics of nomads, and sometimes completely nomadic items begin to appear. This can be seen in all areas of the country, from household items to funeral rites. This shows that the culture of "qovunchi" occupies a large place in the material and spiritual culture of the peoples of the Tashkent oasis.

M.I. Filanovich identifies the changes in the layers of the Shoshtepa monument belonging to the Burgan culture, which includes the ancient material culture of the Tashkent oasis, and provides important information about the emergence of the "Qovunchi" culture. It identifies the stages of transition from Burgan culture to "Qovunchi" culture. Shoshtepa-2 phase, mil. avv. Periodized from the beginning of the III-II centuries, its materials emphasize the fact that there is a

change (quality has not changed) within the local culture. The final stage of the transition from the Burgan culture to the "Qovunchi" culture is the Shoshtepa-3 stage, from which the emergence of nomadic changes in local cultural patterns is associated with the emergence of the "Qovunchi" culture by the scientist [2,138]. Based on the changes in the Shoshtepa monument, a new type of culture began to take shape in the Tashkent oasis. avv. Defines the II-I centuries.

This is also the case with material culture in the neighboring Fergana Valley. At this time, the Kugay-Karabulak culture begins to take shape, and then it manifests itself in three distinct stages. In the archeological materials of this culture, along with local traditions, the influence of herdsmen, especially the tribes that migrated through the territory of the Middle Syrdarya, as well as the influence of the Yuezhi tribes is felt [3,102]. This cultural influence observed in the Tashkent oasis is also felt in the Ustrushna and Sughd regions. O.V. Obelchenko connects the formation of ancient Sogdian burial mounds with the Sarmatians who migrated along the Aral Sea and the Lower Syrdarya. However, the influence of the Yuechji, Usun, and Khun tribes, who migrated through the Middle Syrdarya region, is more noticeable in the material culture samples of Sazaghan, Mironqul, and Oqjartepa cemeteries in the central part of Zarafshan. Belonging to the III-IV centuries, studied in 1964-1965, in the burial mounds of Mironqul (17 studied in total) the dead were laid on a mat or felt. Their heads are buried mostly facing north or northeast. In each tomb, pottery, iron daggers, knives, belt buckles, etc. are found [4,83-85]. This testifies to the fact that the materials of these tombs are buried in the place, the communities of cattle breeders who entered in ancient times. At this time, the influence of the "Qovunchi" culture extends to the indigenous cities of central Sogdia. According to the scholar, "some of the settlers settled in convenient oases along the Syrdarya (before Sogdia)." Qualitative changes in material culture samples indicate that these incoming herders have gradually begun to mix with the local population.

The influence of the "qovunchi" culture is especially evident in the pottery of the agricultural oases. From the very first stage of the "qovunchi" culture, radical changes took place in the field of pottery, now they are absolutely handmade, the bottom of the pottery is flat, flat. Most types of vessels have a clear reddish-white angioma, on top of which there is a slight brown or black color [5, 72-74]. They are jugs, palms, slender humps, and humps, the neck part of which is narrower, the collarbone lip slightly protruding, sometimes stamped on the shoulder in the form of a cross or double triangle or cross. Wavy and straight lines were used to give them drawing patterns.

Not only in the monuments of cattle breeders in the Chach oasis, but also in rural areas and the city ceramic complex, there are many ceramic pots. They are scaly, belly-shaped, spherical in shape, rough, black on the surface, burnt. Their flaming parts are brownish-brown in appearance, they are made of pure lyoss clay, to which clay, fine-grained limestone, and shells have been added to make them fire-resistant. Ceramic pots of this type resemble single-eared ceramic pots of the Prokhorov culture of the Sarmatian tribes.

Zoomorphic handle mugs are common among "Qovunchi-1" pottery. Their abdomen is spherical, slightly above the shoulder, or raised vertically. Cylindrical copies are also found among the mugs. The top of the mug handle is finished with an animal figure. Another common pottery is a cone-shaped bowl below the shoulder, which has a wide mouth, a narrow bottom, and a shoulder separated from the conical body. Occasionally there is a copy of the poem among them.

Similar features are observed in the artifacts studied in the tombs of Shoshtepa, Yangi Yol, Qovunchitepa, Vrevskiy, Tuyaboguz, Yangiyul in the oasis. It can be seen that in almost all of the burial mounds it is common to put household utensils (most of them are ceramic vessels), ornaments, weapons of war and animal bones [6, 62]. Most of the material and cultural samples of the studied burial mounds have survived without being stolen. The pottery in the tombs is mainly placed on the head and side of the body, the main part of

which is made of handmade pottery, which is more common in the nomadic steppes.

These palm-like vessels are common in the material culture of nomads, widespread in the northern regions of Central Asia. This type of pottery is found in the Fergana Valley in the I-II centuries AD and in the I-IV centuries AD in the Kugay, Karabulak culture and in the burial mounds of Bor-Korbaz, Karabulak, Jangail, Gormiron, Isfara [7, 77]. Such poorly baked low-quality, ceramic pots are common in nomadic steppes.

These pottery vessels are similar in all respects to the "Qovunchi" culture pottery, the surface of which is painted with yellow (some areas brown) angob. According to the method of making it, it is also reminiscent of pottery made by craftsmen of the settled population. Similarities in pottery are also found in the pottery of the Fergana Valley monuments. In fact, handicrafts are highly developed among cattle breeders. This situation becomes even clearer when we compare this situation with the material culture of the neighboring tribes, the Yuezhi, who later settled in Ustrushna [8, 191-192]. Similar features are observed not only in the Tashkent oasis, but also in the pottery studied in Ustrushna. This indicates that the pottery vessels under analysis also had an influence on the Yuezhi who entered in antiquity.

The influence of "Qovunchi" culture is strongly felt in the pottery products listed above. Academician Ahmadali Askarov gives the following general description of pottery of this culture: "Most of the pottery of the "qovunchi" culture is made of clay and egg yolks, the handle of the animal-shaped mug and the palm are not genetically related to the drill pottery. Under the throats of qovunchi and gourds of the "qovunchi" culture are found triangles, snake prints, schematic animal quality paintings and cross-shaped stamps. The shoulders of the humps and humps are sloping, turned outwards, and the flange ends in a round or triangular shape. The handle that connects the shoulder and neck is sometimes shaped like an animal. On the opposite side is a tubular faucet." Qovunchi" culture mugs and jars are tap-free, but the handles are animal-

shaped. Ceramic vessels include large and small pots, flasks, pans, lamps, pottery bases with ram heads, cauldrons and pot lids "[9, 312]. In general, all of the ceramic vessels studied have the features described above in the design technology, shape, and surface decoration.

In the Vorukh and Karamazor cemeteries in the Tashkent oasis, unlike other monuments, metal weapons are predominant. Traces of a wooden stick are preserved on the handle of the daggers. The shape of the daggers was similar to each other, sharply reduced towards the tip of the blade. Part of the handle has been preserved, in which the nails used to strengthen the blade have also been noted. These daggers, similar to those of a sharp weapon, were found in the Tulkhar and Bobashev cemeteries in the Bishkent valley, in the Gulbo in Ustrushna, and in the Mil. avv. It was studied in the first-century Lavender tombs. The nails (brackets) used to fasten the wooden handle to the iron handle were also studied from the Achamoyli mausoleum and the Shahrka Shahrstan. The above findings mil. It dates back to the II-I and I centuries BC [10, 66-73].

The swords found in the tombs also do not differ much from each other in construction and shape. Swords like this mil. avv. In the Tulkhar and Bobashev cemeteries in the Bishkent valley of the II-I centuries BC, in the Sogd oasis. avv. From Lavender, Oqjartepa, Agaliq cemeteries of II-I centuries, mil. avv. From the tombs of the Sarmatians of the IV-II centuries, as well as in the southern Urals. avv. It has also been studied in the Beshnuearovsky burial mounds of the 2nd century.

The material sources given in the description are ceramic vessels with predominant properties in determining the periodic date of the tombs, L.M. In Levina's classification of pottery along the Middle Syrdarya, the influence of the Jeti-Osor communities from the lower reaches of the Syrdarya in the first and second stages of the "Qovunchi" culture was strong, and in the third stage, the influence of the Sogdian oasis on the region increased [11, 89].

Thus, the first stage of the "Qovunchi" culture in the Tashkent oasis avv. It began to take shape in the 2nd century AD and lasted until the 2nd century AD. For nearly 400 years, the appearance of the new culture has influenced not only the pottery but also the ethnic and spiritual spheres of culture. In addition, the peculiarities of "Qovunchi" are reflected in the architectural and construction complex. At the same time, as the population settled along the oases, monumental defense structures such as Qanka and Shoshtepatepa appeared as innovations, radical qualitative changes took place in the structure of the archeological complex, and the influx of Turkic-speaking ethnic groups into the local population accelerated.

One of the characteristic features of the next stage of "Qovunchi" culture, "Qovunchi II", was the introduction of a slow-turning hand wheel into pottery. As a result, the old coarse-grained crockery has been replaced by the production of relatively elegant, thin crockery. In the complex of ceramic vessels, previously unknown, there are wide-mouthed, single-eared jugs with a narrow throat, typical of the complex of the III-II centuries AD of the Jetiasar culture. Rope-patterned utensils abound, especially in kitchen utensils, among which a variety of utensils decorated with black and red angob make up the majority. It has become a tradition to cover it with dark flowers. In pottery, the jetiasar effect was associated with the appearance of scattering patterns in the throats of the jugs and the widespread spread of pottery with festoon flowers.

Another important feature of this stage is the widespread development of realistic animal design of the handle of palms and cups. One-handed jugs with a wavy pattern on the surface appear. For the first time, ceramic tableware with a plate or printed fingerprint flowers appears [12,149]. Such floral tables found in the monuments of the Chach oasis are typical for the pottery of VII-VIII centuries of Sogd, ancient Fergana and Movarounnahr in general.

The monumental architecture and defense system of the "Qovunchi-3" complex in the Chach oasis will continue to develop. The

construction of a complex of fire-worshipping temples and the organization of a preaching property under them. Shahrستان is surrounded by defensive walls. As urban processes intensify in the major cities of the oasis, a second Shahrستان is beginning to form in the city. The first urban life in the oasis, which began in close connection with the development of agricultural culture, led to the rise of various fields of handicrafts, the development of natural mineral resources, primarily the development of mining industry.

Since the "Qovunchi-3" period, due to the activities of livestock breeders, the mining industry has also become the mainstay of the economy. Ore mining, crushing, smelting of ore in special (diameter 1-1.20 cm) cores, production of pure metal raw materials, production of labor and military weapons, as well as the division of labor in the mining industry, ie specialization in metallurgical production will accelerate. In areas rich in metal deposits (in the valleys of the Ahangoron Valley and the Chatkal Mountains), centers specializing in metal production will appear.

In the field of pottery, the surface is slightly decorated, and the surface is partially smoked red-painted gray ceramics. While the pottery types typical of the previous stages are almost preserved, the ceramic complex is dominated by rope-embossed and smoked floral pottery. The handle is made of various ceramic lids, low-rise palms. Weighted single-legged wick lamps and incense burners appear. In the kitchen-related appliances, the ram-headed boilers are replaced by novvos muzzle boiler tag chairs.

Early medieval pottery also differs from each other in its construction and shape characteristics. In the second half of the VI century, the period of the Hephthalites in pottery can be characterized by the preservation of pottery. From the 7th century AD onwards, the influence of the nomads in the pottery culture increased, and pottery, carvings, and indicator ornaments appeared. The Turks also valued metal, jewelry, weapons and ornaments as high-quality works of art, and the sedentary population of Central Asia quickly entered the way of life "[13,150-151].

During this period, the use of ceramics belonging to "Jeti-Osor" and "Qovunchi Culture" will continue in the Middle Syrdarya region. Vessels with tubular rims, the surface of which is painted with liquid angob, still occupy a large place in the lifestyle. This can be explained by the influx of new nomadic herdsmen from the right bank of the Syrdarya into the Jizzakh oasis in the 7th century.

There are also changes in the composition of terracotta sculptures with small zoomorphic and anthropomorphic plots typical of the ancient period (Qovunchi-1 and Qovunchi-2), ie large-scale sculpture in the layers of the Qovunchi-3 period, as well as zoomorphic and anthropomorphic -bubble sculptural friezes appear. Coins depicting the iconographic images of the Chach rulers were also minted at this time.

Such changes in quality and form in material sources based on local traditions are called "Qovunchi culture" in science. A.A. Askarov said, "His ethnic base was made up of local Sogdians and Turkic tribes along the Syrdarya. The inclusion of Huns in their composition leads to the thickening of the Turkic ethnos layer. The material culture of this ethnos is called "Qovunchi culture" [14,277]. Thus, the Qovunchi culture is the product of centuries-old socio-political and ethno-cultural processes, which have played an important role in the history of material and spiritual life not only of the peoples of Ustrushna, but also of the peoples of Uzbekistan.

Thus, in Central Asia, since the Bronze Age, there have been active cultural contacts between the two types of farms, and this process has intensified, especially in ancient times as a result of the influx of nomadic pastoral tribes into the agricultural oases. As a result, in Ustrushona, samples of material culture typical of the Qovunchi culture are widespread. Although the influx of large populations is not of primary importance, it has had a major impact on qualitative changes in local cultural samples. At the same time, the gradual settlement of the population from the steppe and its mixing with the local population led to a further revival of ethnic and socio-political life in the oasis.

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