

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

Researchbib Impact factor: 11.79/2023

SJIF 2024 = 5.444

Том 2, Выпуск 4, 30 Апрель

QOYATOSH SURATLARI-QADIM INSONIYAT TAFAKKURINI ANGLOVCHI MANBA

Bobohusenov Akmal Ashurovich

Osiyo xalqaro universiteti tarix fani o'qituvchisi

Annotatsiya. Maqola Buxoro vohasidagi eng mashhur qoyatosh surat namunasi hisoblanmish Sarmishsoy darasi suratlari haqida bo'lib busuratlarining Buxoro vohasini o'rganishdagi ahamiyati va o'rni haqida. Bu yodgorlikni o'rganan arxeologlar va ularning tadqiqotlari to'g'risida ma'lumot beradi.

Kalit so'zlar. Sarmishsoy darasi, qoyatosh suratlari, V.V Bartold, diniy rasmlar, ramziy rasmlar, kamon o'qi, tosh parchalar, ovchilik, dehqonchilik, hayvonot olami.

KOYATOS PICTURES - A SOURCE OF UNDERSTANDING THE THOUGHT OF ANCIENT HUMANITY

Abstract. The article is about the pictures of the Sarmishsay Gorge, which is the most famous example of rock paintings in the Bukhara oasis, and about the importance and place of these paintings in the study of the Bukhara oasis. It provides information about the archaeologists who studied the monument and their research.

Key words. Sarmishsoy Gorge, rock paintings, V. V. Barthold, religious paintings, symbolic paintings, bow arrow, stone fragments, hunting, farming, animal world.

ИЗОБРАЖЕНИЯ КОЯТОС – ИСТОЧНИК ПОНИМАНИЯ МЫСЛИ ДРЕВНЕГО ЧЕЛОВЕЧЕСТВА

Абстрактный. В статье речь идет о изображениях ущелья Сармишсай, являющегося самым известным образцом наскальной живописи Бухарского оазиса, а также о значении и месте этих изображений в изучении Бухарского оазиса. Приводятся сведения об археологах, исследовавших его. памятник и их исследования.

Ключевые слова. Ущелье Сармишсой, наскальные рисунки, В. В. Бартольд, религиозные картины, символические изображения, стрела из лука, фрагменты камня, охота, земледелие, животный мир

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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SJIF 2024 = 5.444

Том 2, Выпуск 4, 30 Апрель

Sarmishsoy darasi qadimdan Buxoro vohasidagi eng go‘zal va xushmanzara maskanlardan biri hisoblanadi. Uning suvi toza, havosi musaffo, iqlimi mo‘tadil, shu bois hudud hamma davr odamlarining yashashlari uchun qulay tabiiy imkoniyatlarga ega bo‘lgan. Qadim zamonlarda dara va uning atroflari boy o‘simliklar olami va hayvonot dunyosiga ega bo‘lgan. Qoyatosh suratlarining g‘oyaviy mazmuni mazkur yodgorliklarni o‘rganishning asosiy negizlaridan birini tashkil qilib, tarixchilar, etnograflar, arxeologlar, san‘atshunoslar va kishilikning ibtidoiy davri tarixi bilan shug‘ullanayotgan mutaxassislar e‘tiborini tortayotgan muhim masalalardan biri hisoblanadi. Shuning uchun ham mashhur sharqshunos olim V.V.Bartold Tyan-Shan tog‘laridagi qoyatosh suratlari haqida to‘xtalganda, “Rasmlar ramziy, diniy ma’noqa ega bo‘lishi mumkin”,-deb yozgan edi¹. Sarmishsoy darasida olib borilgan tadqiqotlar ham bu yerdagi suratlar va ifoda etilgan manzaralarda qandaydir sehri ma’no borligini, ular negizida ibtidoiy va qadimiy kishilarning kundalik turmushi, diniy e‘tiqodi bilan bog‘liq bo‘lgan tasavvurlar mavjud bo‘lganligi haqidagi fikrlar kelib chiqadi.

Sarmishsoy darasi kungirador qoyatoshlar bilan o‘ralgan. Mazkur dara qoyalari o‘zida besh mingdan ortiq qadimiy qoyatosh tasvir-rasmlarini – petrogliflarni saqlab keladi. Daradagi qoyatosh tasvirlari O‘zbekistondagina emas, O‘rta Osiyo va jahondagi eng boy, nodir va ajoyib tasviriy san‘at yodgorligi hisoblanadi.

Sarmishsoy bo‘ylab dara so‘qmog‘idan ko‘tarilar ekansiz, nigohingiz ko‘kka qad ko‘targan rasimli qoyalarga tushadi. Siz o‘zingizni allaqanday sirli, afsonaviy maskan bag‘rida his etganday bo‘lasiz. Yuqorida ta’kidlab o‘tilganidek, qoyalar o‘z bag‘rida bir necha ming yillar muqaddam ajdodlarimiz tomonidan ishlangan qoyatosh tasvirlarini saqlab keladi².

Qoyatoshning silliq sirti to‘q jigarrang va qoramtir tovlanadi. Uning silliq sathi 23 dan ortiq odam, turli hayvon, o‘q – yoy, nayza va boshqa buyumlarning tasvirlari bilan bezatilgan.

Mazkur qoyatoshning oftob nurida to‘q jigarrang va qoramtir tovlanuvchi silliq sirtini mayda darzlar qoplagan. Qoya sathining yuqori qismida tuxumsimon bir narsaning tasviri mavjud. Undan quyida esa mayda, siyrak nuqtalar orqali ifoda

¹ Бартольд В.В. Отчет о поездке в Среднюю Азию с научной целью 1893-1894 гг. Императорской Академии наук. Т.1. Вып.4.-СПб.,1897.-С.51-52.

² Кабиров Дж. Наскальные изображения Сармишся // ИМКУ. Вып.9. -Ташкент, 1972.-С.50-55

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

Researchbib Impact factor: 11.79/2023

SJIF 2024 = 5.444

Том 2, Выпуск 4, 30 Апрель

etilgan qandaydir hayvon tasviri bor. Undan pastroqda esa, kamalaksimon tasvir koʻzga tashlanadi³. Mazkur rasm bilan yonma – yon ikki kichik quloqli, toʻmtoq tumshuqli, chiroyli boshlik, qaddi – qomati kelishgan, dumi yuqoriga qayrilgan ikki uzun – uzun oyoqli itning tasviri tushirilgan. It boshini baland koʻtarib, orqa oyogʻini yerga tirab oldingi oyogʻini old tomonga choʻzgan holda, oʻzidan uzoqroqdagi sherga qarab hurayotgan tarzda ifoda etilgan. Itning old tomonida yelkador, orqa tomoni ixchamlashib ketgan, yirik shoxlik, uch oyoqli yovvoyi hayvon bor. Bu hayvon tashqi koʻrinishiga koʻra ibtidoiy turni eslatadi. U oyoqlarini yerga qattiq tirab, ikki shoxlik katta boshini quyi tomon tushirgan holda qarshisida turgan yirtqich hayvondan oʻzini himoya qilayotgan tarzda tasvir etilgan. Ibtidoiy turdan pastda esa yana bir itning tasviri. U uzun tumshuqli, kalta boʻyinli, ikki quloqli, choʻziq tanali, dumi yuqoriga koʻtarilib, uchi pastga qayrilgan, ikki uzun-uzun oyoqli holda tasvir etilgan. It ikki oyogʻini yerga tirab, boshini quyi tushirib, gavdasini biroz orqaga tashlagan holda goʻyo qarshisidagi yirtqichga qarab hurmoqda. It qornining quyi tomonida qandaydir noaniq ikki tasvir mavjud.

Gavda tuzilishiga qarab xulosa qilinsa, bu yirtqich hayvonni mushuksimonlar oilasiga mansub voyaga yetmagan yoki urgʻochi sherga qiyoslash mumkin. Bu yirtqich hayvon fors- tojik tilida sher, turkiyda arslon, rus tilida lev, arabchada asad deb nomlanadi. Tasvirdagi sher qarshisida turgan bahaybat turga chovut solishga botina olmay oldingi bir oyogʻini yerga mahkam tirab, gavdasini biroz orqaga tashlagan holda tasvir etilgan. Sherning qarshisida turgan it ham oyoqlarini yerga tirab, tanasini orqaga tashlagan holda sherga uzoqroqdan turib hurimoqda⁴.

Qoya sathining oʻng tomonida katta boshli, toʻmtoq tumshuqli, boʻyni yoʻgʻon, keng koʻkrakli, yelkador, ikki kalta toʻmtoq quloqli, belidan orqa sonigacha boʻlgan qismi ixchamroq, dumi yuqoriga koʻtarilib gavda uzra qayrilgan boʻlib, uchi yoʻgʻonroq tuxumsimon tarzda tugallangan hayvon tasviri. Yirtqichning uzun-uzun ikki oyogʻi baquvvat, oyoq uchlari keng panjali. Yirtqich nimadandir hadiksirab yoki oʻljasiga yetib olish uchunmi bor kuchi bilan chopib ketayotgandek tasvir etilgan. Boshining kattaligi koʻkrak va boʻyinning yoʻgʻonligi, qorin qismining

³ Кабиров Ж. Изучение наскальных изображений Узбекистана // Заключительный отчет. Архив Института археологии АН РУз, № 666. –Самарканд,1975.

⁴ Аубекеров Б.Ж. Геолого-геоморфологические исследования в долине реки Сармишсая // Достижения перспективы изучения, сохранения и управления природного и культурного наследия«Сармишсая». Материалы региональной конференции. -Ташкент, 2009.

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

Researchbib Impact factor: 11.79/2023

SJIF 2024 = 5.444

Том 2, Выпуск 4, 30 Апрель

osilganligi, oyoq panjalarining yoʻgʻonligi uni mushuksimonlar oilasiga mansub yirtqichlardan sher, yaʼni arslon tasviri ekanligidan darak beradi.

Qoya sathining oʻrta qismida uchta it, oʻq – yoy bilan qurollangan choʻqqi qalpoqli ovchi, tumshugʻi uzun, ikki qayirma shohlik, toʻrt oyoqlik gavdasi toʻliq, dumi kalta togʻ echkisi. Ovchi kamonga oʻqni joylab togʻ echkisini nishonga olmoqda, ovchining old tomonida kichikroq ovchi iti. Bulardan quyida oʻq-yoy bilan qurollangan yana bir ovchi tasviri. U ham qarshisidagi togʻ echkisini nishonga olib goʻyo unga tomon oʻq uzmoqda. Tavsif etganimiz ikki ovchi, uch it tasvirlari urib-choʻkichlash uslubi bilan, togʻ echkisi boʻyni va boshidan tashqarisi esa, kontur uslubida ishlangan.

Xulosa qilib shuni aytilish mumkinki qoyatosh suratlari insoniyat hayotining turmush tarzi, ov va xoʻjalik hayoti haqida maʼlumot beradi. Insoniyat oʻz umri davomida toʻplagan tajribalarini shu qoyatosh suratlarda aks etirib kelgan.

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МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

Researchbib Impact factor: 11.79/2023

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МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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Researchbib Impact factor: 11.79/2023

SJIF 2024 = 5.444

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