



PHALLITIC SYMBOLIC IMAGES IN SARMISHSAY ROCK PAINTINGS

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ABSTRACT

The Central Asian regions have rich and long history. The mountains, hills, mysterious caves hide many more historical monuments. The present paper discusses the phallitic symbolic images in Sarmishsay paintings and how people lived in that times. The images engraved on the surfaces of rocks in the area demonstrates concepts that ancient people's life. The article provides some other information about different rock paintings found all over Uzbekistan.

KEYWORDS: *Central Asian region, Obishir, Selungur Lower Paleolithic Monument, Dam-dam spring, Joyitun, Kaltaminor, Gissar Neolithic monuments, Uchtut Neolithic silicon deposits, Anau, Oltindepe, Namozgoh I-II Eneolithic addresses, Sopolli, Dashli, Jarqoton, Sarazm, Dalvarzin.*

INTRODUCTION

The Central Asian region is one of the ancient centers of human civilization. This idea has been proven by archaeological research that has revealed traces of millions of years of development. In particular, the bronze monuments of Selungur Lower Paleolithic Monument in the Fergana Valley, Shel-Ashel Primitive Kolbulak in Tashkent Region, Teshiktash in Surkhandarya Region, Karabura Muste Period in Tajikistan, Obirahmat Cave, high fills the gap between Muste and Upper Paleolithic Mesolithic sites such as Obishir, Dam-dam spring, Joyitun, Kaltaminor, Gissar Neolithic monuments, Uchtut Neolithic silicon deposits, Anau, Oltindepe, Namozgoh I-II Eneolithic addresses, Sopolli, Dashli, Jarqoton, Sarazm, Dalvarzin, and many early urban monuments are among them.

Another important testimony to these ancient cultural and historical processes are the monuments of primitive fine arts of Central Asia. At this point, we draw the attention of our reader to an issue that is reflected in them, but little studied, leaving the art criticism of these monuments to experts in the field. The issue was an attempt to understand the universe through figurative images and symbols, which was an important aspect of primitive human imagination. In this sense, many rock paintings have come down to us from the distant past. Among them, Sarmishsay rock paintings are famous all over the world.

THE MAIN FINDINGS AND RESULTS

Much has been written about Sarmishsay's paintings. Monographic researches of A.Kabirov [1], M.Khojanazarov, many scientific articles are among them [2]. Several national and international conferences have been held on Sarmishsay's paintings, and their collections of materials have been published [3].

A series of Sarmishsay rock paintings depict human or animal figures, as well as their genitals in an unnatural way. Such images are called **phallitic symbols** in science. The Greek **phallus** is derived from the word meaning "male genitalia, penis". Phallitic symbolic images are roughly an expression of a primitive belief formed during the earliest tribal relations periods of human history. Its meaning is understood to be related to desires such as fertility, abundance, and the multiplication of human generations. Various forms of devotion to phallitic symbols have been observed by ethnologists in many nations around the world. Basically, the phallitic (phallus) symbol is an image reminiscent of the appearance of the male penis and the female pharynx (Greek kteis). However, in western medieval fine art, works of art consisting entirely of scenes of sexual intercourse with a couple were also created in the sense of a phallitic symbol. It is natural that a traveler or visitor who does not know the meaning of its tag, the aspect of the matter associated with the traditional phallic symbol believer, should be surprised by the phallic symbol. After all, these symbols are often set as statues of the penis of different sizes and shapes. Hundreds of thousands of images (in sculpture, color imagery, and other forms) representing ancient notions related to the phallus are known worldwide. In some countries (India, South Korea) even phallic parks have been established.

Such places are not only of interest to tourists, but also to the honor and pride of local peoples. Many ancient phallic monuments belonging to Hindu tribes have also been found on the American continent. Most of them are different imitations of the male genitalia. These were not just jokes or amusements of primitive man. The point is that primitive art, although it depicts things that are considered shameful to the naked eye, reflects the simple beliefs, superstitions, and various hopes of the distant ancestors who created it. For example, the primitive artist dreamed of a dark, prosperous life for his tribe; hoping to have plenty of game animals, to be productive in nature and in primitive farming, to have many children, of course, the main reason for this came from the idea of an abundance of food, of being free from the worries of tomorrow. For the artist, what was the most important factor in the daily life of his tribe in the environment in which he lived was his subject. For example, the primitive community living around Sarmishsay was mainly engaged in hunting, as well as gathering and eating the blessings of nature. It was important for the team to hunt for a large number and diversity of animals. The richness of nature was the richness and fullness of the primitive hunter. It was this idea that gave rise to the tradition of depicting their masculine sexual characteristics in large and erect state in images of animals on the smooth surfaces of rocks. Through this symbol, the artist expressed his team's dream of an abundance of food. In another image, you can see mountain herds, herds of wild cattle. The man behind him seems to be moving away from the herd. A pair of larger horns are depicted in a black cattle shooting mode. Undoubtedly, this image was drawn not just for fun, but in the sense of intending to breed the same cattle.

There are more than four thousand (more than ten thousand) photographs in Sarmishsay. Most of them are pictures of people. Images are technically far from the criteria of accuracy, as the diversity of the skill of their painters, as well as the primitive nature of the figurative representation of human nature by ancient peoples. However, the images are so vivid and, in particular, that each reflects a specific life situation that has historical significance. That is, the people who lived in the times when the paintings were made were to some extent a cohesive, socially spiritually united community through common interests.

Here we dwell on one of the *phallic* images of interest to us in Sarmishsay. This image depicts a naked man carved on a flat rock surface, large enough to stand out from the other images around him. Her penis is abnormally exaggerated. He is tall and emaciated. As the primitive artist pointed out, it is energetic. Reminds me of a wrestler coming out to face his opponent. His penis is from the waist (chovi) to the ankles of his feet, even touching the ground. The head of this limb is further embossed and shown to be larger (Fig. 1).



Figure 1

This image is also related to man's desire to leave many offspring of his own, as mentioned above. The proliferation of community members, a primitive expression of the idea of procreation, is reflected in this image. A few tinier human figures can be seen around the image of that hero. One of them is a man with a bow in his hand. The legs are wide apart. The penis, like that of a large figure, is shown at the level of the ankle, almost to the ankle. This image is stylistically executed, not in the form of a silhouette like a large figure in style (Fig. 3).



Figure 3

On a yellowish-red gleaming rock, a group of men stand in a line, spread their legs wide, as if racing along the length of their jeans. This scene leads to the idea that there must have been an occasional phallic race ceremony in the primitive community (Fig. 4). In another rock image, two pairs of men face each other and erect their erect (swollen) genitals. In these images, too, it can be assumed that one of the conditional race ceremonies is “the sex of the km is great”. The purpose of such an image, of course, was seen as confidence in the future of the team, a guarantee of the growth of a new generation. It is clear that behind this idea was the high infant mortality rate in the primitive times, the low average age, and the natural social necessity of procreation.



Figure 4

Another figure, lying on his back on a rocky surface, is depicted as having sex with his legs raised and his wife in, while the second figure is depicted as having sex with his penis erect (puffy). It seems that the primitive artist found it technically difficult to depict the male body in space, placing it horizontally sideways relative to the figure lying on its back (Fig. 2).



Figure 2

The ceramic figurines (terracotta) found by archaeologists in Turkmenistan are also noteworthy in the field of phallic imagery. Most of them are female-looking, with the dusty part of their bodies below the waist - over-exaggerated. This symbol is also interpreted by experts as an expression of the idea of procreation. In addition to this symbolic relief, the idol of most female figures is highlighted in the form of a triangle, the feminine symbol in the chow. In addition, women's breasts are also bulging and shown to be abnormally large. These ceramic figurines are a symbol of motherhood, representing the ideas of reproduction, the continuity of the community, as well as the period in which the genetic root of the seed is determined by the mother.

CONCLUSION

In conclusion, it can be said that in primitive art the ideas of the fullness, well-being of the human community, the increase in the number of people perished. In particular, as for Samishsay, there is every reason to say that this “museum” created by primitive people under a huge open sky was one of the objects of faith. The plates depicted in the image served as an object of faith for people who believed that the success of the hunt would ensure the multiplication of generations of the community. There were various religious ceremonies, merry celebrations due to lucky hunting. The dance scenes in the pictures are a testament to that.

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Figure 5

