



INTERACTIONS OF ARCHAEOLOGICAL CULTURES IN THE EARLY MIDDLE AGES IN TASHKENT OASIS

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ABSTRACT

This article refers to the genetic relations and periodical harmony of Burghulik, Qovunchi culture and Shoshtepa memorial. In addition, it deals with the analysis of the division of 1, 2, 3 levels of Qovunchi culture, construction and collection of potteries.

KEY WORDS: *Tashkent oasis, Sogd, Ferghana Valley, Mavaraunnahr, Burghulik culture, Qovunchi culture, Jetiasar culture, Eylatan culture, Shashtepa settlements, ceramic products.*

INTRODUCTION

The Burghulik culture, located in the ancient Tashkent oasis, has been studied as an ancient agricultural culture of the Late Bronze and Early Iron Ages of the region. The periodical date of the Burghulik includes the IX-IV centuries BC, which, in turn, is divided into two stages. Burghulik I belongs to the IX-VII centuries BC, and Burghulik II belongs to the VI-IV centuries BC, there are no signs of architecture in the material culture of the inhabitants of this period, the inhabitants mostly lived in cellar-shaped huts. Pottery products consisted of hand-made, coarse-grained earthenware. Their type is very limited and consists of oval bowls and semi-bowls, earless cubes and jugs, double-necked jugs and palms, wide-bellied cubes with a funnel-shaped handle. They are baked in special one-story barns. The surface of the dishes is light reddish brown, and baked in a brittle state.

RESEARCH METHODS

The research was carried out using objectivity, analysis, synthesis, comparative analysis, generalization and historical chronological methods.

MAIN PART

It is known that the base of the owners of the Burghulik culture was settled local Saks. In terms of shape, the ceramics of the representatives of the Burghulik culture are similar to the pottery products of the Chust and Eylatan cultures of ancient Fergana. In the last phase of the Chust culture and in the monuments of the Eylatan culture, the construction of houses and defense structures from mud appears. The size of the raw materials belonging to the Chust culture is 55x30x10-12; 40-42x20x? cm. [7:228]. Traces of mud walls were also found in Tuyabogiz settlements of Burghulik culture. The size of the bricks is 40-43x24x12 cm.[3:449].

However, construction materials are not found in Shosh I and Shosh II phases of the monument. They are found only from Shosh III stage. According to the character of pottery products and settlements, the Shosh I phase belongs to the Burghulik culture, while the Shosh II phase continues the Burghulik tradition in all areas, the influence of other ethnic groups, that is, representatives of the Jetiasar culture formed in the lower reaches of the Syrdarya, is noticeable in the pottery complex[11:133]. These are gray-black earthenware pots with low double handles, gray-black jugs with flat tall ears, etc., which are ceramics typical of the material culture of the Sarmatian tribes. The arrival of the Sarmatians in the form of the Jetiasar culture into the Tashkent oasis in the Shoshtepa stratigraphy is in the BC. It dates back to the beginning of the III century. They gradually mixed with the local residents of Burghulik and led to the formation of the Qovunchi culture. So, Shosh II stage (III century BC) characterizes the period of transition from Burghulik culture to Qovunchi culture. It is during this transitional period that elements characteristic of the Qovunchi culture (clay wall traces found in Tuyabogiz settlements and the type of Jetiasar people in the anthropological material series) begin to appear. The Shosh III stage is the period in which the Qovunchi culture was fully formed, and the Shosh III complex, unlike the Shosh I and Shosh II stages, is characterized by its own components [11: 134].

1). In material culture, an array of architecture and construction appears. 2). In material culture, a monumental defense complex is formed, which is completely different from an ordinary village. 3). Fundamental qualitative changes occur in material



culture. 4). Based on the mixture of multi-component ethnic groups in the population structure, a new anthropological type is founded, that is, the "Central Asian type between two rivers" specific to the Uzbek people. 5). A military-political state confederation of semi-sedentary and semi-nomadic tribes, that is, the Kang state, will be formed under the leadership of the newly formed ethnoses.

The Qovunchi culture, which was formed in the middle basins of the Syrdarya, is divided into three chronological stages:

1). Qovunchi I, its characteristic features: as an innovation in material culture, an architectural building complex, monumental defense structures appear, fundamental quality changes occur in the structure of the archaeological complex, the penetration of pastoral Turkic-speaking ethnic groups among the local population accelerates.

There are radical changes in pottery [1:72-74]: ceramics are made entirely by hand, unlike Burghulik culture pottery products, the bottom of the pottery is flat and flat. Most of the type of dishes is a clear reddish whitish with a faint brown, on which a sweetish brown or black color is whitish. They are tall jugs and cubes, their necks are narrower, the collar-shaped lip is turned slightly outward, and sometimes they have a cross-shaped or triangular-shaped stamp on their shoulders.

The jugs are tall, one-handed, and sometimes the handle is made in the form of an animal. A tap is attached to the jug on the opposite side of the handle. The surface of such jugs is decorated in black, sometimes a colorful pattern is depicted in a wavy form. The third type of vessel is a wide-mouthed, flat-bottomed palm, with a small double handle on the shoulder. The upper part is given a colorful pattern just like the jugs. There are a lot of ceramic pots in the ceramic complex. They are round, bulging, spherical in shape, rough, black on the surface, burnt. Their parts touched by the flame are brownish-red in appearance. The handle is made in the shape of a rope-like or ram-horned animal. Pottery pots of this type resemble single-eared pottery pots of the Prokhorov culture of the Sarmat tribes.

There are many mugs with zoomorphic handles among Qovunchi I ceramics. Their abdomen is spherical, slightly turned out or raised above the shoulder. Cylindrical copies are also found among mugs. The top of the cup holder is finished with an animal figure. Another common type of pottery is the conical bowl below the shoulder, with a wide mouth, a narrower flat bottom, and a shoulder that separates from the conical body. Sometimes there are also copies with double-edged blades.

Among the characteristic ceramic items of the Qovunchi I period, it is possible to show water containers, ceramic pans, incense burners and wick lamps, ceramic lids, pot holders, six hanging pans. The sides of the six hanging pans are depicted in the form of a horned ram's head. In them, realistic images of animals are beautifully expressed with taste.

2). During the period of Qovunchi II, the monumental architecture and defense system continue to develop. The Citadel (Arki-Alo) appears in the architectural complex of this period. For example, in Shoshtepa, a rectangular Arki-Alosi built of straw of the new (Shosh IV=Qovunchi II A) period rises above the circular wall of the Shosh III (Qovunchi I) phase [11: 59-60].

The walls of the citadel will be strengthened up to 4 meters with additional internal devices, the corridors will be turned into rooms. However, in the period of Qovunchi II B (Shosh V), the rooms were filled with raw clay and a straw platform was created inside the outer wall of the Citadel. A new monumental complex will be built on top of it, constructed of the constructions of the Qovunchi II B period, i.e. straw bricks. This complex covers the outer wall of the former Citadel and raises the majestic new Citadel in the form of a rectangle. As a result, the outer wall of the Citadel thickened by 6 m. A wide area was formed on the outer wall, which served as a place for the mechanism of the anti-enemy flint-throwing device.

Ceramics found in different horizons of the citadel consist of jugs and dates, jug and cube, bowls and lids, pans and mugs with zoomorphic handles, pots with baker's heads, and they are widely found in Qovunchi II Phase monuments of the Tashkent oasis, South Kazakhstan and Northern Fergana Valley [11:60-61]. During this period, especially, the production of ceramic lids develops on a large scale. Embossed, fingerprint-printed flowers flourish in the design of dishes. They are designs based on gluing a clay tape to the surface of the vessel, and even rope-like adhesive flowers are spread on pitchers and date pots, mugs and hanging pans. One of the most important innovations for the Qovunchi II Phase was the introduction of the slow-turning hand wheel in pottery. As a result, the production of relatively elegant, thin vessels took the place of earlier crude vessels. In the complex of ceramic vessels, previously unknown jugs with a wide neck, a narrow neck, and one ear, characteristic of the complex of the II-III centuries AD of the Jetiasar culture, appear [1: 75-76].

3). The monumental architecture and defense system will continue to develop in the Qovunchi III complex. The construction of a complex of fire-worshipping temples and the establishment of a vangze property under them will be included. The city is surrounded by defensive walls. Due to the acceleration of urban processes in the large cities of the oasis, the second city is beginning to form in the city. We can see this situation in the example of the Kanga city monument.

In the oasis, millennium BC. From the 3rd century onwards, the first urban life, which began inextricably with the development of agricultural culture, led to the rise of various branches of handicrafts, the development of natural underground raw materials, and, first of all, the development of the mining industry. From the period of Qovunchi II (from the beginning of the 1st millennium AD), mining of semi-metallic ore deposits rich in copper and silver, iron and gold begins. At first, miners absorb them in a simple way, when they come to the surface. Smelting of ores is initially carried out near ore deposits. Little by little, specially specialized mines are emerging for their development. We can include the monuments of Shovgaz, Kadovadtepa, Tashbulok, and Kulota in these specialized mines.

From the period of Qovunchi III, the mining industry becomes the main direction of the economy. Mining and crushing of ore, smelting ore in special furnaces, obtaining pure metal raw materials, making labor and military weapons from it, as well as



the division of labor in the mining industry, that is, the process of specialization in metallurgical production is accelerating. In the Ohangaron valley, cities such as Tunket, specializing in metal production, appear. Life related to metallurgy is accelerating in every big and small town and village of the oasis. Trade related to metallurgy develops, minting of coins is established.

There are controversial arguments among experts on the question of the Qovunchi culture and the chronological dates of its stages. For example, G. V. Grigoriev divided the Qovunchi culture into two stages. Since no iron objects were found in the lower layers of Qovunchitepa, he dated the Qovunchi I phase to the end of the Bronze Age, that is, BC. It marks the end of the II millennium and the beginning of the I millennium. According to the archaic nature of the Qovunchi II archaeological complex, BC. He identifies it with the middle of the 1st millennium and emphasizes that it is based on the culture of the Sak tribes [2:39].

A.I.Terenojkin emphasized that the Qovunchi complex was contemporary with the Usun culture, and initially dated it to the millennium BC. He considers it to belong to the first half of the 1st millennium [9: 86-87], and later Qovunchi dates it to the first half of the 1st millennium BC. II-I centuries [9: 84-86]. It was concluded that the woolen complex belongs to II-IV centuries AD [8: 159-160]. S.P. Tolstov states that the first phase of the Qovunchi belongs to the I-II centuries AD, and the Qovunchi II to the II-IV, perhaps the V-VI centuries [10: 175-176]. B.A.Litvinskiy singles out the woolen complex among the monuments of the Qovunchi culture and characterizes it as an independent Jun culture [5: 29-37] and dates it to the III-IV centuries AD [6: 101-102].

T.G.Oboldueva attributes the Qovunchi culture to the beginning of the Christian era and considers it a local variant of the Sughd culture in the Syrdarya basin. L.M.Levina, looking at the Jun monuments as a variant of the Qovunchi culture, adds the Jun complex to the Qovunchi II complex and divides the Qovunchi culture into three stages [4:181-182]. According to the periodic date proposed by him, Qovunchi is the first millennium BC. I, AD III, Qovunchi II AD IV-V, Qovunchi III AD, the beginning of the VI AD are based on the VIII centuries [4: 178-188].

Yu.F. Buryakov, recognizing the division of Qovunchi culture into three stages, identifies the Qovunchi I stage with the II and II centuries BC, the Qovunchi II stage with the II-IV AD, and the Qovunchi III stage with the first half of the IV-VI centuries AD [1: 79]. In this matter, the stratigraphic observations made by M.I. Filanovich in Shoshtepa are closer to the historical truth in our opinion. Because, in the stratigraphy of Shoshtepa, Shosh I (VI-IV centuries BC), Shosh II (III century BC), Shosh III (II-I centuries BC), Shosh IV (early I-III centuries AD), Shosh V (early III century-VI century), Shosh VI (VII-VIII centuries) are divided into stages. If you compare the periodic stages of Shoshtepa with the stages of the Qovunchi culture, you can see the following situation: Shosh-I=contemporaneous with the II stage of Burghulik culture, Shosh-II transitional period, Shosh-III=Qovunchi-I, Shosh-IV=Qovunchi-II A, Shosh-V=Qovunchi-II corresponds chronologically to B, and Shosh-VI to Qovunchi-III. Based on this stratigraphic scheme, it is possible to imagine the absolute chronological dates of the stages of the Qovunchi culture as follows: the periodic date of the Qovunchi-I stage is BC. It can be defined as the beginning of the II-II century AD, the II-IV centuries of Qovunchi-II, the beginning of the V-VIII centuries of Qovunchi-III AD.

CONCLUSION

In conclusion, it can be said that in 2012, during the stratigraphic observation of the upper layers of the temple of Suyurlitepa in the Ohangaron valley, the temple was destroyed during the military campaigns of the Arabs (general Qutayba ibn Muslim) to Central Asia, that is, the invaders set fire to this fire worshiping temple and burned it. After that, the activity of the synagogue stopped. Because, two or three rows of cinders were collected on top of the fire layer of more than 1 m., and thick soil mixed with brick fragments was thrown on them and plastered. Pottery shards belonging to the early Middle Ages (VII-VIII centuries) and several pieces of mysterious ceramic fragments were found among the covered soil. On top of this plastered layer, a series of rectangular adobe bricks of the Samonite period were laid. This scene observed on the ruins of the synagogue is one of the proofs that it is correct to define the upper limit of the Qovunchi III phase with the beginning of the VIII century.

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