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Paper Authors

**Karimov Zubaydulla Ubaydulayevich**



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## SCIENTIFIC AND PEDAGOGICAL HERITAGE OF ANCIENT CENTRAL ASIAN ART TRAINERS

**Karimov Zubaydulla Ubaydulayevich**

1st year master's student of Navoi State Pedagogical Institute

**Abstract:** Central Asian art is part of modern Kyrgyzstan, Kazakhstan, Uzbekistan, Turkmenistan, Azerbaijan, Tajikistan, Afghanistan, Pakistan and modern Mongolia, China and Russia. It is the fine art that the setting comes from. [ Ancient and medieval Central Asian art reflects the rich history of this vast region, where peoples, religions, and lifestyles are very diverse. The artistic monuments of the region display wonderful combinations of influences that reflect the multicultural features of Central Asian society. The art of the Silk Road, the art of the Scythians, the art of the Greco-Buddhists, the art of the Serindians, and more recently the transmission of Persian culture are all part of this complex history.

**Keywords:** Central Asia, Samanid, Merv, Sogdian art.

### Introduction

From the end of the second millennium BC until recently, nomadic pastoralists living in a mixed economy lived on the edge of inactive societies - in the pastures of Central Asia from the Caspian Sea to Central China and from southern Russia to northern India. This prehistoric "animal style" art of the past nomads demonstrates not only their zoomorphic mythologies and shamanic traditions, but also their fluidity in incorporating symbols of a sedentary society into their artwork.

Central Asia has always been a crossroads of cultural exchanges, a complex known as the Silk Road, a complex system of trade routes from China to the Mediterranean. During the Bronze Age (third and second millennia BC), growing settlements formed part of a vast trade network connecting Central Asia with the Indian Valley, Mesopotamia, and Egypt.

The art of recent centuries has been largely influenced by Islamic art, but various earlier cultures have been influenced by the art of China, Persia, and Greece, as well as the Animal style formed among the steppe nomadic peoples.

The Bactrian-Marjiana Archaeological Complex (BMAC, also known as the "Oxus Civilization") is a modern archaeological site for Bronze Age archaeological culture in Central Asia. In 2200 and 1700 BC, present-day Eastern Turkmenistan was located in northern Afghanistan, southern Uzbekistan, and western Tajikistan, with its center in the upper reaches of the Amu Darya (known to the ancient Greeks as the Oxus River). An area containing Bactria. Its sites were discovered and named by Soviet archaeologist Victor Sarianidi (1976). Bactria is the Greek name for ancient Persian Bactria (from the local \* Bakhchisarai) (capital Bactria, modern Balkh), in the northern part of present-day Afghanistan, and Margiana was the name of the Greek Margu Persian satrapy. The current capital of Turkmenistan was Merv.

The fertility goddesses, known as the "Queen of Bactria" made of limestone, chlorite and clay, reflect the society of the agrarian Bronze Age, while the broad body of the metalwork points to modern traditions of metalworking. .



Image 1. Female figurine of the "Bactrian princess" type



Image 2. Monstrous male figure; late 3rd–early 2nd millennium BC

## Scythian cultures

Pazirik culture is an archeological culture of the nomadic Iron Age (derived from Iran; VI–III centuries BC). The mummies are buried in a long turkey (or kurgan) similar to the tombs of Scythian culture in Ukraine. Type Location Pazirik Tombs of Ukok Plateau. [16] Numerous exhibits and human remains have been found at the site, including the Siberian Ice Queen, which showcases the region's thriving culture, which has benefited from the area's many trade routes and caravans of traders. [17] It is believed that the Pazirs lived a war-like life. [18]

Other kurgan cemeteries associated with the culture include Bashadar, Tuekta, Ulandryk, Polosmak and Berel cemeteries. So far, there are no specific locations related to funerals, which only means a nomadic lifestyle.

The magnificent textiles found at Paziriq's funeral include the oldest woolen knitted rug, the oldest embroidered Chinese silk, and two woven Persian fabrics (St. Petersburg State Hermitage Museum). The carpet is dominated by red and ocher, its main design being riders, stags and griffins. Paziriq's many felts, saddle dresses and pillows are covered with aprons, dyed furs and embroidered delicate patterns. What sets it apart from its figurative compositions of animals and people, the most notable of which is the emotional investment scene and the repetitive design of a half-human, half-bird creature into another (half at the State Hermitage Museum in St. Petersburg). ). Whether the dress is leather, leather or fur, they are given a luxurious embellishment.

The bridle of the horse is either cut from animal patterns or made of wood covered with gold foil. Their tail sheaths are also decorated with head and chest ornaments. Some horses were made of leather or felt masks like animals, often given horns or horns of rams. Most of the remains were animal motifs made of iron, bronze, and gilded wood, or in the form in which they were applied or suspended; and the lice had the final ornaments in the form of an animal. Altai-Sayan animals often show muscles marked with dots and commas, which is a formal convention derived from the application needle work. Such symbols are sometimes included in the depictions of Assyrian, Achaemenid, and even Urartian animals in the ancient Middle East. Round sensors containing dots serve the same purpose in depicting animals and beasts created by modern railroaders. Animal cortes of the Ossiro-Ahamemenid type are also popular among many Central Asian tribes and have been exhibited in their art.

Some geometric drawings and symbols of the sun, such as circles and rosettes, are repeated in Paziriq, but their number is full of animal patterns. Stag and his relatives became like Altai Sayan. There are many scenes of battles between savages and herdsmen in Pazirik's works; The beasts became so



engrossed in the bitter struggles that the victim's back was turned upside down.

## Sogdian Art

Afrasiab paintings in Samarkand, Uzbekistan in the VI-VII centuries reflect a unique surviving example of Sogdian art. Pictures depicting scenes of daily life and events such as the arrival of foreign ambassadors are located in the ruins of aristocratic houses. It is unknown whether any of these palaces served as the official palaces of the Samarkand rulers. [130] The oldest surviving monumental paintings from Sughd date back to the 5th century and are Tajik Penjikent paintings. [131] Sogdian art helped historians understand aspects of their social and political life, as well as their religious beliefs. For example, it is clear that Buddhist Sogdians included their Iranian gods in the Buddhist Pantheon version. At a Buddhist temple in Jetsuda, bronze posters of the Sogdians depict a pair of male and female deities holding a miniature camel.



Image 3. Afrasyab Chinese Embassy (left), carrying silk and a string of silkworm cocoons, and Turkish delegates (right), recognizable by their long plaits.

## Turkic art

The Turks overran the Hephthalite Empire and became the main power in Central Asia from the time of the First Turkic Khaganate and the Western Turks, circa 560 to 742 AD. Their art was essentially nomadic.



Image 4. Gold Mask Inlaid with Rubies, probably belonging to the Turkic Empire of Central Asia. 5th - 6th century CE. Excavated at Boma Tomb in Zhaosu County.

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