

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.156	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2018 Issue: 11 Volume: 67

Published: 30.11.2018 <http://T-Science.org>

QR – Issue



QR – Article



Azbidin Ne'matillaevich Kholmatov
Institut for Archaeological research
of Academy of Sciences Republik of Uzbekistan

SECTION 12. Geology. Anthropology.
Archaeology.

NEW ROCK PAINTINGS OF BEKLARSOY

Abstract: Given article devoted to the research of new monument of rock paintings in the territory of the Nurata mountains. Chronologically these petroglyphs belong to different stages of ancient history (from the silver age to nowadays). Among rock paintings of Beklarsoy not only many personages of people, different wild and domestic animals, but also a lot of different geometrical signs can be seen. The remarkable thing is that some rock paintings also made with ochre were found among Beklarsoy pictures.

Key words: Uzbekistan, rock art, Beklarsoy, Kizkurgan (kurgan of girls), mountain goat, horse, camel, dog, horseman, ochre color, glasses shaped signs, Arabic and cyrillic letters.

Language: English

Citation: Kholmatov, A. N. (2018). New rock paintings of Beklarsoy. *ISJ Theoretical & Applied Science*, 11 (67), 153-156.

Soi: <http://s-o-i.org/1.1/TAS-11-67-24> **Doi:**  <https://dx.doi.org/10.15863/TAS.2018.11.67.24>

Introduction

The monuments of the rock paintings embodying the example of a cultural heritage in the world historiography are significant as the primary source for studying the spiritual experiences, art, religious beliefs, business practices, daily life styles, social order, and ethno cultural problems of hunters and nomadic herdsman. In this context, the rock paintings allow the ancient hunter and socio-economic life of nomadic cattle-breeders to restore their perceptions of the world and their religious understanding.

The current world history is being widely used by modern scientific research institutes to draw attention to the rock paintings as a historical source, to classify them on a regular basis, to identify the role of local and global civilization. In the system of historical development and culture of the human society, rock paintings are one of the primary sources

of importance in imagining human art, religious beliefs, everyday lifestyles, farming practices, occupations and spiritual experiences.

Materials and Methods

This historic-cultural monument is located 1 km north-west of the Beklarsoy village of Kushrabot district of Samarkand region, southwest of the country, 40°31'01.2 north latitude and 066°22'22,6 east longitude and 840-850 ocean depths meters high [1. p. 5-8]. As a result of our research at Beklarsay, these rock paintings have been divided into two groups: 1. Violet images; 2. Paintings with natural paint (arrow). The paintings on natural paint (ochre) are painted on the right bank of Beklarsoy on the side walls and ceiling of the small stone "Kizkurgan" at the height of about 40 to 50 meters above the riverbed (Figure 1).

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.156	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	



Figure 1. The small stone "Kizkurgan".

These types of rock paintings are rarely seen in our country. Such monuments are the Zarautsoy of our country [2. p. 28; 3.], Siypantosh [4. p. 71], Sangijumonsay [5. p. 153-154; 6. P. 35-37], Oksakalotasay [7. p. 22-24; 8. P. 19-22]. This stone porch in the Beklarsay valley (belt) is called by the local population as "Kizkurgan". The entrance width is 7 m in length and 5 m in length, narrowing inwards and at the end of the tower is 2 m in width, height is 1.5 m - 2 m. The images here are dark, light red, orange and black. The pictures are varied in variety, including the man, the mountain goat (?), The various patterns, the snake-shaped stripes, and the short curved lines. There are also sharp lines drawn from the circle, half circle, and middle, as well as many tedious, indefinite, obscure images. At the bottom of the sash you can see a few inscriptions in Arabic letters.

The pictures are made on the wall of the sidewalk, mostly on the right side. The man's paintings depict the shape of the letter "F" in the

Cyrillic alphabet, in the usual schematic style, whose head is small, whose hands are on both sides, and the legs are wide spread.

The photographs also contain a variety of characters, which can be the product of an ancient hunter and nomadic cattle peoples' religious and celestial concept. In one of the same drawings, the four corners of the four sides are drawn on one side, drawing many geometrical patterns. In another example, four or five geometrical patterns are depicted in a number of compositions. In addition to these images, there are also three long series of long-drawn short streaks.

The other similar images are added by one side of the image. This is a reminder of the way in which a road or sidewall is tied together. There is also another interesting picture here, with two underlined circles (wheeled) and a straight line between them (Figure 2). These images may have reflected the idea of the ancient artist about the world.

Impact Factor:

ISRA (India)	= 3.117	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.156	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 4.102	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667		



Figure 2. Picture with two underlined circles (wheeled) and a straight line between them.

As mentioned above, there are also black-and-white images in the pictures, which can be drawn not by natural color, but by means of coal or some wooden remains. There are also many unclear and distorted images in these pictures.

The second group of images in the Beklarsay area were painted on gray-colored surfaces of

granodiorite rocks. Their varieties and content are diverse, such as hares, mountain goats, horses, camels, dogs, horses and camels, riders, stamps, signposts, records in Arabic, broken or broken images that are indefinable. Also, there are other compositions, including hunting scenes, on these rocks (Figure 3).

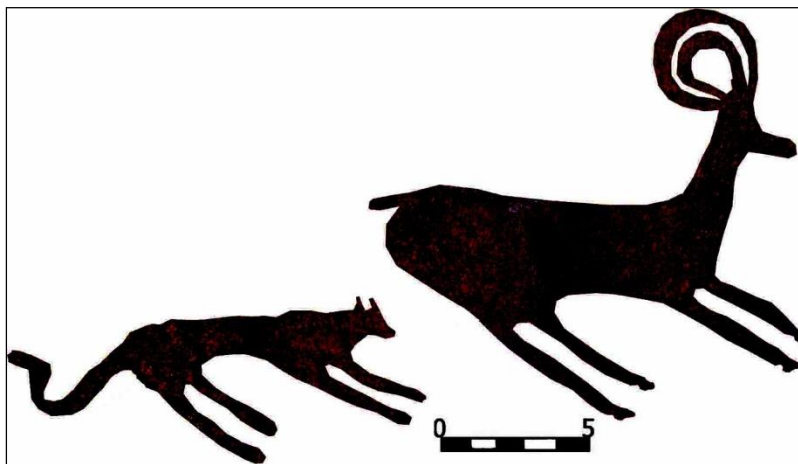


Figure 3. Compositions, including hunting scenes.

Among the images on the Beklarsay rocks are pictures of riding horses, especially horses with saddle and sails, while chaos is a horseshoe tuck, although legs are not depicted. However, there are other images of different content on the rocks. They are handcrafted by ancient artists. The technique of drawing and machining of these images is diverse, they are shaped by shaving, shade, contour and simple schematic methods. The pictures are made in

different sizes, from 15 cm to 60 cm. The degree of their survival varies widely, and some images are damaged as a result of wind, rain, or frostbite.

Among the images of the Beklarsoy rock paintings, there are also some Arabic inscriptions. Most of these inscriptions are written down or rocked by local people today near the rocky places known as the "sacred place." When we try to read some of these

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.156	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	

in the course of our study, we can see the names of the Qur'an or the Koran.

As a result of complex researches conducted in Beklarsoy and its surroundings, other archaeological monuments of different times, apart from rock paintings, were mapped on the map [9. p. 18-28; 10. P. 82].

Conclusion

Above all, it should be noted that Beklarsoy rock paintings on the southern slopes of the Northern Nurota Ridge are the most important historical sources and elegant artifacts from our ancient

ancestors. It is undeniable that these rock paintings are an important source of information about the history of our ancestors, their everyday lifestyle, religious, cultural and spiritual life. One of our main tasks is to ensure that this historical and cultural monument is preserved as it is in its present state, its comprehensive study and bringing it to the next generation. During our research on Beklarsoy photographs, it has been discovered that they belonged to the Bronze Age of the ancient peoples inhabiting the region. Research on the Beklarsoy rock painting continues.

References:

1. Kholmatov, A. N. (2015). The preliminary results of the study of Beklarsoy rock paintings. *Science, SamDU, № 6 (94)*, Samarkand, 5-8.
2. Roginskaya, A. (1950) Zaraut-say. Moscow – Leningr.
3. Formozov, A. A. (1966) O naskal'nykh izobrazheniyakh Zaraut-Kamara v ushchel'ye Zaraut-say. *SA, №4*.
4. Suleymanov, R. X. (2002). Siypantash - novyy pamyatnik pervobytnogo iskusstva v doline Kashkadari. *Tsivilizatsii Tsentralnoy Azii: zemledeltsy i skotovody; traditsii i sovremennost. Thesis dokladov mejdunarodnoy nauchnoy konferentsii*: Samarkand.
5. Khojanazarov, M. M. (1992). Naskalnye risunki Sangijumansaya. "Srednyaya Aziya i Mirovaya Tsivilizatsiya" thesis paper. *Mecca conference*: Tashkent.
6. Khojanazarov, M. M. (2001). Rock carvings of Uzbekistan. Report on the research work of the environment and the origins of the ancient stone age of Uzbekistan (intermediate). AN Res. Uzbek Institute IA them. Ya.G. Glyumova: Samarkand.
7. Khojanazarov, M. M. (1992). Monuments of New Fine Art Monuments found in the Rocks of the Nurata Mountains. *Uzbekistan in ancient and medieval times*: Samarkand.
8. Khojanazarov, M. M. (1996). Drevneyshiye naskal'nyye izobrazheniya Uzbekistana. K istokam istorii drevnogo kamennogo veka Sredney Azii, Tashkent.
9. Stanislavski B., & Holmatov A. (2011). Ekspedycja Uzbekistan. *Archeologia zywa, №5(57)*, Warszawa, 18-28.
10. Kholmatov, A. N. (2017). Field exploration of archeological monuments of Koshrabat district of Samarkand region in 2017. *Scientific archive of the Institute of Archeological Research of the UzRFA. F.4. Op.1. D.355*, Samarkand.