

QOYATOSH SURATLARNING TARIXIMIZDA TUTGA O'RNI.

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Anontatsiya. Maqola Buxoro vohasi va O'zbekiston hududida joylashgan qoyatosh suratlari va ularning o'rganilishi haqida insoniyat hayotida o'rnihaqida diniy qarashlari va xo'jalik hayoti haqida ma'lumotlar keltirilgan.

Kalit so'zlar: Abdujabbor Kabirov, qoyatosh suratlari, Sarmishsoy qoyatosh suratlari, o'ymakorlik, qoyadagi belgilar, arxeologik topilmalar, etnografik dalillar, rassomlarining mehnati.

ROCK PAINTINGS HAVE A PLACE IN OUR HISTORY.

Abstract. The article contains information about the rock paintings located in the Bukhara oasis and the territory of Uzbekistan and their study, as an example of religious views and economic life in human life.

Key words: Abdujabbor Kabirov, rock paintings, Sarmishsay rock paintings, carving, signs on the rock, archaeological findings, ethnographic evidence, work of artists.

НАСКАЛЬНЫЕ РИСУНКИ ИМЕЮТ МЕСТО В НАШЕЙ ИСТОРИИ.

Аннотация. В статье речь идет о наскальных рисунках, расположенных в Бухарском оазисе и на территории Узбекистана, и их изучении, как примере в жизни человечества, о религиозных воззрениях и экономической жизни.

Ключевые слова: Абдуджаббор Кабилов, наскальные рисунки, наскальные рисунки Сармишса, резьба, знаки на скалах, археологические находки, этнографические свидетельства, работы художников.

O'zbekistonda qoyatosh suratlarini o'rgangan arxeolog Abdujabbor Kabirovning yozishicha, Sarmishsoy qoyatosh suratlari, asosan, chorvador qabilalarning ijodiy mahsuli bo'lib, bu yerda qadimgi davr rassomlarining mehnati o'z ifodasini topgan va ular o'z davrining xo'jalik hayoti, ideologiyasi va madaniy dunyosi haqida hikoya qilganlar.

Sarmishsoy qoyatosh suratlarining mazmuni, mavzusi va ulardan olingan arxeologik, etnografik dalillarga tayanib shuni aytish mumkinki, mazkur daradagi tasvirlar negizida ibtidoiy kishilar, qadimgi qabilalarning kundalik turmushi bilan bog'liq bo'lgan ba'zi hayotiy voqealar, ularning g'oyaviy tushunchalari bilan aloqador bo'lgan diniy e'tiqodlari yotadi, desak to'g'ri bo'ladi. Chunki, qoyatoshlarga ishlangan suratlar ham irim-sirimlar, sehr-jodularning bir ko'rinishi bo'lgan¹.

Muayyan davrda yashagan kishilar guruhi va qabilalar uchun muqaddas dargoh hisoblangan daralarga, qoyatoshlarga, g'orlarga va kamarlarning devorlariga ishlangan odamlar, hayvonlar, qurol-yarog' va boshqa narsalarning tasviri tushurilgan suratlar tasodifiy holat emas.

Sarmishsoy suratlarining g'oyaviy mazmuni haqida bayon etilgan fikr-mulohazalar qanchalar ravon bo'lsa-da, bu borada qoyatosh suratlari yangi tadqiqotlarga muhtoj hisoblanadi.

¹ Кабилов Дж. Наскальные изображения Сармишса // ИМКУ. Вып.9. -Ташкент, 1972.-С.50-55.

- Qoyatosh rasmlari qadimgi ajdodlarimizdan qolgan muhim tarixiy manba bo'lib xizmat qiladi.

Bu qoyatosh rasmlari o'tmish ajdodlarimizning tarixi, kundalik turmush tarzi, diniy, madaniy va ma'naviy hayoti haqida ma'lumot beruvchi muhim manba hisoblanadi;

- Sarmishsoy qoyatosh suratlarining ishlanish texnikasi va tasviriga o'xshash suratlar Farg'ona hamda O'rta Osiyoning boshqa hududlarida ham uchrashi qadimgi davr Buxoro vohasi aholisining etnomadaniy aloqalari natijasi hisoblanadi;

- Insonlar tabiat mo'jizalarini va uning sir-asrorlarini tasavvur etishi tufayli tirik jonzotlarga taqlid etishgan, ularning qiyofalarini yaratishgan. Insonlar rasmlar chizish orqali tabiatdagi narsa va hodisalarga o'z ta'sirini o'tkazish yoki undagi asov holatlarni bo'ysundirishga hayolan harakat qilgan.

Ana shu tasavvurlar ta'sirida shakllangan va o'zlarining ilk ibtidoiy tajribalarini to'play boshlagan dastlabki insonlar mo'jizakor tabiatdagi osori-atiqalarning rasmini chizish uchun tabiiy tayyor g'orlardan, qoyalardan foydalangan;

- Sarmishsoy suratlarining ishlanish texnikasi, mavzusi va mazmuniga qarab, xronologik jihatdan qadimiy suratlar, ilk temir davri suratlar va keyingi davr suratlariga bo'linadi. Agar bronza va ilk temir davri tasvirlarining asosini yovvoyi va yirtqich hayvonlar tashkil etgan bo'lsa, o'rta asrlar va keyingi davrlarda qoyalarda ko'proq uy hayvonlari, tog' echkilari, tuya, ot, eshak, bo'ri, it, qush, tamg'a shaklidagi belgi va noaniq, tushunarsiz tasvirlar aks ettirilgan. Bulardan tashqari qoyalarda ot choptirib ketayotgan chavandozlar yoki cho'ponlar, olis safarga otlangan tuyalar karvoni, otliq ovchilarning tog' echkilari ortidan ta'qib qilib ketayotgan turli-tuman mazmunga ega bo'lgan manzaralari aks ettirilgan.

Bu tasvirlar, nisbatan qo'pol, ko'pincha oddiy sxematik uslubda, urib-cho'kichlash, tirnash texnikalari asosida bajarilgan;

- Qoyatosh san'ati yodgorliklari rasmlari turi, mazmun-mohiyati, ishlanish texnikasi, uslubi, saqlanish darajasi, hajmining katta-kichikligi kabi jihatlari bilan bir-biridan tubdan farq qiladi. Bu farqlar ularning turli tarixiy davrlarda ishlanganligidan dalolat beradi. Bu rasmlar ustidan ikkinchi rasmning ishlanishi ham ularning boshqa-boshqa davrlarga oidligini ko'rsatadi;

- O'lkamizda arablar istilosidan so'ng, islom dinining keng yoyilishi natijasida qoyalarga rasm ishlash ancha sustlashib ketgan. Chunki, islom dinida rasm solish shakkoklik, ya'ni gunoh hisoblangan.

Bu bilan qoyalarga rasm solish butunlay yo'qolib ketmagan. Ammo, ularning mazmuni va mohiyatiga putur yetadi. Odamlar endi qoyalarga rasm ishlashda biror-bir maqsadni ko'zlab emas, balki ermak sifatida qaray boshlaganlar. Keyingi davr tasvirlari, asosan, kelib ketuvchi odamlar, mahalliy xalq yoki cho'ponlar tomanidan qoyatoshlarda o'zlari ko'rgan rasmlarni qayta chizishgan;

- Buxoro vohasi qoyatoshlariga urib-cho'kichlab tushirilgan rasmlarning ishlanish texnikasi ancha murakkabdir. Petrogliflar o'yish, urib-cho'kichlash, chizish, ishqalash va tirnash texnikalari asosida bajarilgan. Qoyatosh rasmlarining ishlanish texnikasini amaliy jihatdan o'rganish qadimiy tasvirlarning chizilgan davrini aniqlashda muhim ahamiyatga egadir. Yodgorliklardagi qadimiy rasmlar biroz qo'pol urib-cho'kichlangan bo'lib, sak-skif davri tasvirlari esa, o'ta noziklik bilan ishlangan;

- Yuqorida keltirilgan ma'lumotlardan kelib chiqib aytishimiz mumkinki, Buxoro vohasi qoyatosh rasmlari qadimgi ajdodlarimizdan qolgan muhim tarixiy manba bo'lib xizmat qiladi. Bu qoyatosh rasmlari o'tmish ajdodlarimizning tarixi, kundalik turmush tarzi, diniy, madaniy va ma'naviy hayoti haqida ma'lumot beruvchi muhim manba ekanligi shak-shubhasizdir. Bu tarixiy-madaniy yodgorlikni hozirgi holatidagidek qilib saqlashni ta'minlash, ularni har tomonlama o'rganish va kelajak avlodga yetkazish bizning asosiy vazifalarimizdan biridir. Bugungi kunda qoyatosh suratlari ustida olib borilayotgan ilmiy tadqiqot ishlarimiz davom etmoqda.

Yuqoridagi xulosalar asosida quyidagicha *taklif va tavsiyalar* bildirildi:

- Buxoro vohasida mavjud qoyatosh suratlarining mazmun-mohiyatini targ'ib qiluvchi turli internet sahifalarini yaratish;

- Buxoro vohasida mavjud qoyatosh suratlarining kam o'rganilgan va hamon yechimini kutayotgan qoyatosh suratlarini o'rganish uchun arxeologik ekspeditsiyalar tashkil qilish;

- Vohada mavjud qoyatosh suratlarini yagona arxeologik kompleksga aylantirish, zamonaviy texnologiyalar (3D Max dasturi) asosida ularning xaritasini yaratish va bu hududlarga sayyohlarni faol jalb qilish.

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