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Archaeological Discoveries And Their Use In Museum Exhibitions

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Abstract: In this article, the authors told about the history and description of ceramic vessels stored in the funds of the State Museum of History and Culture of the Jizzakh region. At the same time, they conducted a scientific analysis of ceramic products related to the Nurtep culture, studied in the Jizzakh oasis, materials of ancient and early medieval monuments of Urdatep, Kitatep, Munchoktep, Eski-Hovos, Kaliyatep, Kurgontep, as well as ceramic dishes studied in the burial grounds of nomadic pastoralists. The authors claim that scientifically based coverage of the history of pottery thus serves as a valuable resource for museum workers in explaining to museum visitors the periodical date, function and methods of making objects

Keywords: ceramics, pot, jug, plate, bowl, humcha, urchukbashi, Nurtepa culture, Kayrokkum, Burguluk, Hontepa, Saganaktepa Munchaktepa, Eski khovos, Kaliyatepa, Mugtepa, Kaunchi culture

In today's globalized world, threats in the form of popular culture around the world also threaten the national values and spiritual heritage of nations. The most effective way to combat it is to instill in our youth a spiritual immunity, a spirit of high respect and devotion to our cultural heritage by promoting our national cultural heritage and values. The unique sources in the museum collections, which contain the masterpieces of ancient culture of our people, also play an important role.

Accordingly, our country pays special attention to the preservation of our national cultural heritage and its transmission to future generations. Promotion of the rich material and spiritual heritage of our people, "... support and realization of the creative and intellectual potential of the younger generation, the formation of a healthy lifestyle among children and youth", President Sh. M. It is one of the main directions of the domestic policy of our state headed by Mirziyoyev. There is a special need for museums in this process of spiritual growth.

Based on these decisions, the development of museum work at the present stage will focus on the creation of low-cost, dynamic, mobile, interesting exhibits that can be changed frequently. This is due to the fact that the activities of museums and the work of museums are systematically organized and create the necessary conditions for the application of the experience of world museology.

When you visit museums, you will see that the history of the exhibits is not fully covered or given the same general description. Although museum staff are masters of their craft, they do not fully



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cover archeology, ethnography, or all the sources in museums. It's hard to be an expert. Therefore, their descriptions sometimes do not provide a complete history and description of the material. At the same time, for each of these exhibits, there is a need for a scientifically developed manual with the participation of experts in the field. Collaboration with experts in the field of replenishment of museum funds and coverage of the history of the exhibit is only positive for everyone.

The main part of the archeological exhibits in the museum's collections are pottery. Pottery, on the one hand, satisfies the needs of the people as a product of material production, and on the other hand, is a determining factor in the spiritual culture of the people at that time. In this sense, pottery is an important source of information about the material and spiritual culture of the people of that time.

Pottery is the most frequently recorded material source during archeological excavations and is important in determining the periodic dates of certain monuments and complexes. At the same time, it is of great value in addressing the living standards of the peoples living in the region, their daily activities, the development of material culture, material relations with neighboring areas, and many other issues.

Now let's move on to the description of archeological exhibits in the museum fund, the cover number N^o 33 (N^o KK 33 and N^oInv 33) stored in the fund (we will give only one number, because the next remaining numbers also correspond to the first order number), N^o 34, N^o 35, N^o 38, N^o 87 ordinal digital incandescent N^o 36, N^o 87, N^o 93, N^o 94 boiler bases and ceramic trays, N^o 39, N^o 40, N^o 42, N^o 43, N^o 45, N^o 68, N^o 74, N^o 89, N^o 97, N^o 212 jugs and pitchers. N^o 209, N^o 212 - N^o 215 pots with handles, N^o 216, N^o 219 pots, N^o 221, N^o 225 pots, N^o 226 plates, N^o 223 pots, N^o 227 to N^o 300 A variety of pottery and utensils used in household chores, such as palms, jugs, pots, pans, bowls, bowls, jugs, bowls,

The oldest pottery studied in the Jizzakh oasis belongs to the Nurtepa culture. Ancient Ustrushona mil.av. VII-mil.av. A complex of pottery from the Nurtepa monument provides relatively detailed information about the pottery of the 4th century. Nurtepa pottery is divided into two groups: handmade and pottery. The complex of handmade pottery consists mainly of palms, bowls, pots and pans. The bowls and palms are made of high quality clay with a little fine sand and baked evenly in a jar. The tops of the dishes are polished and painted with white, reddish, or dark brown angob. Particular attention is paid to the top finish of the bowls, which are polished to a glossy finish. Their flanges are straight and slightly turned inwards.

If we look at the structure of the palms, their flange is slightly turned outwards, the flange is attached to the shallow throat, the neck is attached to the oval body, and the body is attached to a flat, flat base. The body of the pot is round, the rim is straight or slightly turned outwards. The bottom of the pots is often covered with uneven fabric. The vessels are flat, flat on the inside and outside. The rims of the pots, and a little lower on the shoulders, have "snout-like" ears. The inside of the grill is flat, the flanges and walls are vertically flat. In most cases, their flanges and bottoms are the same size. According to the structure and production techniques of hand-made pottery of the Nurtepa monument, it is close to the complex of pottery of the cities of Kayrakkum, Burguluk desert bronze and the Early Iron Age of Northern Bactria.

A ceramic complex made on a pottery wheel is usually covered with red, white, or pink angob. Large-shaped vessels: The thickened upper part of the jars and jars is turned outwards. The bottom of the hummus is round in shape, with traces of fabric mold. The flange diameter of the



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bowls is wide, the base is flat, smooth. The deep trays are round and flat-bottomed, with the rim slightly inward. On the outside, they are sometimes decorated with horizontal stripes. There are also large buckets with one-way handles in the throat. Also found in Nurtepa are small and narrow-bottomed, round-shaped, straight-rimmed goblets and high-bottomed vases. The Nurtepa ceramic pottery complex, built on a fast-rotating pottery wheel, is close to the Northern Bactrian pottery complex of this period. In the pottery complexes of Khojand, Khantepa, Saganaktepa I, II, which date back to the Nurtepa monument, The above situation is exactly the same. av. It is the Nurtepa pottery of the 5th-4th centuries. In general, we can see that these complexes are very close to each other. Here are just a few things to keep in mind. First of all, the Khojand monument has a hand-made ceramic complex and at least a few colorful patterned pottery samples. Secondly, the samples of the hand-made ceramic complex at the Khojand monument are close to the Fergana complex of the Eilat period.

About the last and first centuries BC ceramic complex of this period, together with the materials of the monuments of Nurtepa, Khojand, Mugtepa, Ordatepa, Chinaytepa, Munchoktepa, Eski Havos, Qaliyatepa, Qo ', which appeared a little later. The materials of the rgontepa monuments provide information. We will consider the pottery complex of this period on the basis of relatively well-studied materials of the Munchoktepa monument. The ceramic complex of this period also consists mainly of hand-made and hand-made pottery. The complex of hand-made pottery is based on the materials of Shirinsay cemetery. Most of the dishes are covered with red and white angob.

In most cases, they are decorated with glitter. There are not many types of handmade pottery, but they are mainly in the form of bowls, jugs and jugs. The main part of the dishes consists of bowls. They are often made of better quality clay than the rest. The bowls are much larger, hemispherical, with a flat base. The bowls differ from each other mainly by the flanges of different shapes. The palms are mostly short, broad and flat-bottomed. The pottery is embroidered, and the patterns are mainly wavy and straight lines, which are given to the dishes in a horizontal direction around the entire circumference. These patterns have not yet been placed in the jar, but are drawn with a sharp, wet tool. Kuvachas are usually decorated with a handle, patterns like in bowls, stripes. Pottery of this period also includes new forms of pottery. These are jugs and jugs with handles in the form of icons, and water jugs with a flat side on one side of the body. In fact, the handles of some jars are made in the shape of an animal (sheep). Although there are pottery vessels that are bulging on one side and flat on the other side, which are suitable for tying around the neck, they are much smaller. The bulging sides of these vessels are decorated with spiral patterns. There are very few types of handmade pottery. The most common of these are the smooth, smooth bowls. These bowls are 27-32 cm in diameter and 5.2-5.6 cm high. Some of them are covered with dark red and two brown angobe, and they are covered with make-up. Another type of vessel made on a wheel is a narrow-bottomed rack that expands upwards. They are 6.5-9 cm high, sometimes up to 12.5 cm long, covered with dark red angobe and well decorated. Another type of handmade pottery is the one-handed pottery.

The research will shed light on the periodic changes in pottery, its stages of development, its relationship with neighboring cultures, and many other problems by determining the composition of ceramic complexes found in monuments, classifying ceramic complexes, observing their shape, patterns, and other characteristics. It should be noted that the complex of pottery from Kaliyatepa,



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located on the north-western border of Ustrushna, especially in terms of its production technology, the range of clay compositions of Central Sughd at that time. stands very close to pottery school products. Archaeologically, all the artefacts found here are painted in dark red, the walls are thin, and the ruins are located in Afrosiab, the central city of Sughd. It can be compared with the pottery of the II-I centuries (Afr. III). A similar situation can be seen in the pottery complexes of the city of Qurghontepa in Gallaaral. These ceramic pottery, a product of Hellenic culture, was first mastered by potters in central Sughd and later spread to neighboring oases. In particular, in the work of researchers, we can observe cases in which specific areas of the ceramic complex have been studied as a special object of study.

P.T. Samoylik was found in Mugtepa, mil. av. IV-II, mil. av. I, mil. He studied large pottery from the 1st century as a separate object of observation. He arranged the existing ceramic complexes in a periodic sequence, revealing the traditions, periodic changes, and legitimacy of the shapes and patterns of these types of vessels. aims to create a table that allows horses to be tracked and compared to similar vessels found in neighboring areas. P.T. av. I millennium BC. The period up to the twelfth century tries to introduce the general stages of development in the interval, to give a separate description of each period. The researcher analyzes the stages of formation of ceramic complexes, ceramic wheel in general. In the study of the ceramic complex, in particular, its composition, shape, quality, periodic development, bending area, relations with other cultures and other aspects, the role of the production centers of the ceramic complex, including pottery jars, is invaluable. V.F. Gaydukevich identified a pottery jar from the first centuries AD and studied its structure and work processes³. The analysis of pottery complexes shows that potters, along with towns and villages, also provided pottery to nomads.

Although the ceramic complex of the monuments of the ancient Ustrushna region is relatively well studied, there are a number of problems in this direction. One of the main problems facing researchers today is the lack of a single periodic chronological table showing the development of the ceramic complex, which is common to all monuments in the region. We can observe the development of the Ustrushona pottery complex in several directions. They are found in pottery centers and ceramic complexes.

Archaeologist M.H. Pardaev found that the scientific analysis of samples of pottery found in the material monuments of Ustrushona, which causes some difficulties in the circulation of these complexes. The first reason for the complexity is the lack of a chronological table for the region's pottery. In addition, the high level of interaction and mixing of cultures in the region is due to the fact that the settlements on the border of nomadic, desert culture with the settled agricultural oases, the meeting place of different material cultures, "crossroads" .

Early medieval pottery centers have been identified in several places. These are pottery jars, pottery production centers and fragments from Qaliyatepa, Pardaqultepa and Komilbobotepa (Jizzakh), Galatepa (northwest of Kalininabad), Soi Gurkhona (southeast of Shahrستان) and Sari Kubur (Ura-Tepa). , are pits where discarded containers are discarded. Ustrushona pottery centers specialize in one area (for example, Shahrستان potters produce milk processing vessels, portable kilns). In a sense, these settlements restore the level of development of the first medieval Ustrushna pottery centers, urban (Sari Kubur, VII-VIII centuries, Soi Gurkhana VIII-XI centuries) and rural (Galatepa, V- VI centuries) provides information about the products of potters.



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By the 5th and 6th centuries, with the emergence and formation of new social relations and feudal production, there was a radical change in the economy. Scientific literature suggests that new ethnic groups began to arrive in Central Asia during this period. There is a big change in the production of ceramics. There are more and more handmade dishes. As the quality of the angob decreases, the number of angob-coated vessels decreases sharply. By this time, the high-bottomed cups are gone and the mugs are in circulation. The pottery of this period (Galatepa) is round in shape and consists of two sections.

The jars are baked at the same time as the pottery on the potter's wheel. The disappearance of the angob coating of pottery dates back to the VI-VIII centuries. Instead, the dishes are painted red, which is easy to wash with water. During this time, the shape of the bowls changes dramatically. The front deep bowls are replaced by smaller, wider and flatter bowls. Handmade pottery is also common during this period. In general, the development of Ustrushona pottery was, in a sense, restored on a periodic basis. In the 5th and 6th centuries, when feudal relations were established in Central Asia, the economic life of Ustrushna flourished. Cities emerge as a specific district, the political and economic center of the rustak, and unite the surrounding agricultural oases. This was a manifestation of the feudal disintegration that began before the Arab conquest.

Early medieval pottery research, scientific literature on their history and scientific analysis show that the quality of pottery of this period is much lower than that of the last century. was recorded. In the first medieval pottery of Ustrushona, as in the neighboring Sughd, Bactria-Toharistan, Chach, Ilak, Fergana, in some cases there are even stronger changes in quality. which was. According to our observations, in the northern, north-western regions of Ustrushna, especially in the existing towns and villages of the Lower Sangzor basin of the Jizzakh oasis, the volume and range of pottery has increased, but the popularity of hand-made pottery has increased significantly. This directly affected the quality of ceramic products.

Such a situation in pottery is due not only to changes in urban life, but also to the renewal of socio-economic relations in society, the strengthening of private property, the intensification of interethnic interactions due to migration, the death of nomadic pastoralists. caused by factors such as dehydration. For example, pastoralists who began to live sedentary lifestyles in rural areas built around central cities used to use hand-made pottery in their previous nomadic lifestyles, mostly by their wives. This situation continued for some time after the settlement. Or we can see the same effect in the economic and cultural ties between the settled peasantry and the nomadic pastoralists. As a result of these conditions, the above-mentioned negative qualitative changes took place in early medieval pottery. It was a reflection of the economic and cultural processes typical of early medieval society.

N^o 49, N^o 51, N^o 49, N^o 98, N^o 99, N^o 100, N^o103 - N^o116, N^o 118, N^o 200- N^o 208, N^o210, N^o 211, N^o 217, N^o 218 ceramic pieces, N^o 63 tubes, N^o 66 ceramic buttons, N^o 69, N^o 90 tubes, N^o 117 glazed ceramic pots, N^o 75, N^o 76, N^o 78, N^o 79, N^o 84, N^o 85, N^o 96, N^o 101, N^o 102 pots stones, N^o 91 mercury, N^o 92, N^o57, if we consider pottery vessels such as lamps.

Pottery with local roots has been formed in Ustrushna since ancient times and has developed over the centuries. It belongs to VF Gaidukevich, who conducted archeological excavations in Munchoktepa, where the Farhod Canal was built in the 1940s. Remains of pottery from the lowest cultural strata of Munchoktepa have been recorded, and the lower part of the fireplace, which dates back to the I-II centuries AD, has been preserved. The fireplace is carved from lyos



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mainland, its shape is trapezoidal, length -5,7m., The widest part of the inner side -1,2m., The narrowest part -0,7m., The maximum preserved height -1 18m. The wood-burning "mouth" of the fireplace faces south. In the center of the fireplace are five pairs of "pipe" devices made of raw bricks. Inside each device, there are vertical "channels" that carry heat upwards. The walls of the canals reddened under heat pressure.

The interior of the fireplace, especially the woodworking area, is covered with a large amount of ash, the top of which is covered with pieces of brick, the remains of plaster, and broken pottery. From the main part of the fireplace, only the outer side walls are preserved, which are made of raw bricks. The thickest part of these walls is 42cm. Due to the strong and continuous fire, even the outside of the walls of the fireplace turned red. The top of the structure, the kiln, was completely destroyed, and its place was covered with a layer about 3 m thick, which fell from above.

On this technical basis, VF Gaydukevich describes this device as an unmistakable pottery, and compares pottery with well-studied pottery found in Old Asia, Babylon, and other parts of Central Asia. It is also recognized by other experts as the first pottery jar found in Ustrushna.

Pottery in Ustrushna continued to develop in later times, especially in the early Middle Ages. Pottery centers of this period were discovered and studied at the monuments of Galatepa (Kalininabad), Soyi-Gorkhona (Shahristan), Sari Kubur (Uratepa) in the central part of Ustrushna. These chronologically integrated early medieval khumdons date back to the 5th-9th centuries, especially the Galatepa khumdon in the 5th-6th centuries, the Sari-Kubur khumdon in the 7th-8th centuries, and the Soyi-Gorkhona khumdon in the 8th-9th centuries. These monuments have their own pottery centers, which can be seen in the special pottery used for pottery. .

Thus, all the types of pottery described in the description find their comparable similarities in other oases of Ustrushna, in neighboring regions, in distant cultural centers. In particular, most of the pottery is handmade, Shorbuloqs The pottery found in the village of Oktepa, located in the crescent moon, is similar to the pottery found in the first medieval monuments known in the world of archeology, such as Ortakurgan and Chilhujra. Since the material culture of the Syrdarya region was predominant throughout antiquity and the early Middle Ages throughout Central Asia, the comparative similarity allows us to find pottery among all the oases. According to the analysis of the studied pottery complexes, the cultural influence of the "Melon Culture" of the Middle Syrdarya cattle-breeding peoples from the 1st to the 2nd centuries AD was strong in the neighboring Ustrushna, especially in the Jizzakh oasis.

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