

National Identity Issues Based on Analysis of Terracota Samples Found in Uzbekistan

Questions of National Identity on The Basis of the Analysis of Terracota Samples Found in Uzbekistan.

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Abstract : The introduction of the concept of identity into science has a special place in the development of the socio-humanitarian sphere. Self-awareness is formed at the subconscious level and is manifested at the level of thinking, reflecting the views of individuals who seek to preserve their national identity. We can also see the manifestation of national identity in the attitude of this society towards women. There is also a strong emphasis on the scientific study of the role of women in society at a time when the process of integration and globalization is gaining momentum. In this situation, it is important to analyze the role of women in different societies and periods on the basis of archaeological and anthropological sources.

This article analyzes the treatment of women in early medieval society on the example of Uzbek terracotta and provides new insights into the role of women in society.

Keywords: identity, national identity, self-awareness, Uzbekistan, woman, terracotta, woman goddess.

Introduction

As part of the social sciences and humanities system, psychologists, sociologists, anthropologists, and philosophers all investigate identity issues. Since the 1990s, national, political, territorial, religious, and other ties have been viewed as symbols of 'identity' for all nations. As a result, identity concerns must be thoroughly investigated. It is required to first understand the definitions of the terms identity, national identity, and identity in order to determine their scope.

In Latin, the word identity implies "exactly the same." According to its scientific understanding, people belong to a specific social group (national, religious, class, gender, etc.) [14: p.48].

The theoretical foundation for studying national identity as a separate scientific subject arose in Western countries during the 1960s and 1970s. Researchers divide identity into various categories since it has a dynamic meaning in social life: "social identity," "religious identity," "ethnic identity," "gender identity," and so on. Many scholars are currently researching themes of identity in relation to sociocultural experience, cultural-historical memory, and sociocultural legacy.

The treatment of women in society reflects national identity. The role of women in early medieval Central Asian society is discussed in the context of national identity in this article. On the basis of early medieval terracotta, the issue was studied archeologically and anthropologically.

LITERATURE ANALYSIS AND METHODS

Theoretical perspectives on the female image's uniqueness in early medieval Central Asian terracotta:

- comparative comparison (scientific analysis of archeologists and anthropologists in the analysis of terracotta);
- periodicity (previous and subsequent changes in theories about the image of women in terracotta are chronologically given);
- studied using basic methodological principles such as objectivity (in the analysis of descriptions of female images in terracotta did not exceed the limit value).

RESULTS AND DISCUSSION

National identity refers to a group of socially organized individuals who share the same language, customs, traditions, and values and live in a certain region [15: p.20.]. A national or ethnic identity includes a sense of self. Self-awareness enables the deliberate development of mental characteristics that represent national and ethnic interests and promote national cohesiveness. For many years, researchers have not addressed the question of identity in depth from a professional standpoint, and it has frequently been considered a research object in the field of psychology. As a result, the aspect of "self-awareness" is reflected in accordance with the notion of identity in the system of social sciences and humanities, particularly in the research of philosophy and sociology. In truth, national identity encompasses the ideas of mentality and self-awareness, thus it's best to study these terms independently while identifying a country's features. [15: p.19-20.].

The growth of a title nation's national culture on the basis of part and whole dialectics, according to philosophical methodology, does not entail enhancing the social position of the title nation in the twenty-first century, especially in a democratic society [4: p.78-79.]. A group of socially organized people who share the same language, customs, traditions, and values and reside in the same territory is referred to as a national identity. As a result, we can't employ them in the same sentence. As a result, it would be more fair to evaluate women's perspectives in society in terms of identity, namely national identity, rather than higher self-awareness.

Women's creative endeavors are known to receive special attention in a globalizing globe. The fact that the problem of women is a global social phenomenon and that it is being addressed consistently raises women's stature in society. In cultures seeking regeneration, a variety of activities are being developed for women. As a result, women have limited material independence and are unable to fully express their talents and abilities.

An attempt has been made to compare these procedures with historical archeological materials in order to shed additional light on this subject. The main focus of the research was terracotta ceramics from the early Middle Ages (V-VIII centuries).

Terracotta is a semantic and figuratively autonomous object made from raw clay mass using various ways of human preparation and subsequent baking [1: p. 8]. Terracotta is one of the most important sources of religious doctrine and art in several cultures. Terracotta's expanding importance necessitates the development of new methods for studying it. This permits you to glean extra information from previously collected and examined materials [9: p. 151]. Terracotta has been considered not just material culture, but also the object of knowledge about people's social lives, religious worldviews, spiritual culture, and art since the 1940s, thanks to the development and use of archeological methods in the study of terracotta [9: p. 152].

Terracotta statues embody the ideological views of modern people, and the peculiarities of the image of a woman in it are associated with the social, economic, political, cultural, religious and

external relations of society. So let's start with a brief history of their appearance.

In particular, the Mother Root Period - the beginning of matriarchy - indicates the spread of stone and bone female statues of the Late Stone Age. These statues symbolize the woman's faith, the power of fertility, and the mother who sustains life. [3: p.7]. In the Neolithic period, many images associated with the worship of the Mother Goddess as a symbol of Mother Nature and its effective forces are reflected in terracotta sculptures [13: p. 7-17]. The existence of a type of religion such as worshipping the spirits of ancestors in the Bronze Age monument Jarkoton (2nd millennium BC) can be seen in the example of two clay embryos, a pregnant woman's abdomen and a bust of a dead man [2: p.51.]. Hence, we can see from the above analysis that the female image in terracotta is embodied in many images.

The social life of the indigenous peoples of Central Asia is characterized by a clear stratification of gender roles, i.e. the importance of the role of women in society at the individual level and at national ideologies is emphasized. In terms of the ideological connection between women and the offspring of society, women are tasked with the role of guardian and educator of future generations. But most importantly, they are seen as biological beings capable of procreation. The idea of women's absolute responsibility for the generation goes back to ancient times. The place of these ideas and traditions is the idea of divine femininity, which are connected with natural objects and later embodied in anthropomorphic images, i.e., female statues found in various places. Over time, the original image of the goddess and the cult associated with it underwent changes and became the image of local saints under the influence of Islam [7].

In recent years, many studies in our country have found and studied ceramic statues depicting women. In particular, A.A. Gritsina studied a terracotta statue found in 1999 on a plot of land near Mozortepa in the village of Segasari, 3 km east of Zamin district of Jizzakh region. According to the materials obtained, Mozortepa is mainly an early medieval settlement. The scientist comes to this conclusion through a regional-comparative analysis of the found statue: "... the statue can be interpreted as a house idol, which depicts one of the local divine characters of Ustrushna in the pose of "service" and creation of prayer, and is marked by elements of attracting artistic design methods in neighboring countries [8: p. 148-150]. In doing so, he makes an archaeological analysis of the sculpture under study, focusing only on one view - the crossed position of the hands on his chest. These analyzes also focus on some of the findings in the local area, in particular, cross-handed figures among the images in Sogdian ossuaries, The bronze statue of a woman with her hands tied to her chest found in Qalai-Nofin in the upper reaches of Zarafshan also belongs to the type of small house idols.

Another researcher, Dj. Y. Ilyasov [10: p. 155-158] in his research presents new data and interpretations based on the analysis of materials collected to date in the early medieval Chaghaniyan terracotta, one of the main properties of Tokharistan. In particular, the assumption that the Chaghaniyan terracotta is associated with Buddhist iconography is somewhat justified. This refutes previous definitions of terracotta (G.A. Pugachenkova - "bust of the goddess", "head of the goddess", E.V. Rtveladze and A.S. Sagdullayev - "goddess of the moon", L. Yu. Yakubova - "evil spirit"). Chaghaniyan believes that terracotta should be interpreted as an image of an idealized or deified ruler, not a female god or bodhisattva. He dates them back to the 5th-7th centuries and connects the terracotta with the Hephthalites. He tried to prove this idea by paying special attention to and analyzing the two symbols of these terracotta - the three-and-a-half-moon crown and the triangular gate.

Also, K. Abdullayev [5: p. 62-69] the Sassanid period in Bactria-Toharistan, Sughd region

focuses on the importance and specificity of images, in which the images given in terracotta are compared with the appearance of numismatic and mural images of that period. According to K. Abdullaev's comparative analysis, the crowns depicted at the beginning of terracotta are a symbol of domination and their reflection is mostly related to the symbolic signs of Zoroastrianism (the god Ahuramazda, Anachita, mitra, sun, wings of a sacred bird), squeezing out rhinestones, and the focus is on harmony of ruling power of Zoroastrian gods.

In addition, O.V. Kirillova [11: p. 158-160] analyzes the terracotta head in a helmet found in Afrosiab. According to O.V. Kirillova's research, the terracotta head is one of the traces in the matrix, the goddess is the symbol of Arshtat¹ and it symbolizes truth and justice.

In recent years, S. Kubaev, who conducted research on this topic [12: p. 25-34] In the study of the material culture of the monument to Khantepa, located near the ancient capital of Sogdia - Yerkurgan, a special analysis of the female image terracotta. With the help of new scientific advances in the field of archeology, this terracotta is interpreted as an image of the goddess Artemis. It also highlights the difference between local traditions and integrated imagery in terracotta art in Central Asia. The Khantepa terracotta is a shining example of the Hellenistic style, trying to find an answer to who this terracotta is dedicated to.

“Ancient Greek masters depicted their goddesses according to mythical descriptions. At the same time, they sought to show the specific characteristics of the protagonists in the works in accordance with their physiological characteristics, which were divided into age categories: youth, maturity, and old age. The criteria used in the finding are also based on similarities, suggesting that this terracotta depicts the patron saint of animals and girls - the goddess Artemis (symbol of the virgin girl). Elements of goddess clothing are also characteristic of the wardrobe of young girls of Hellenistic culture. There is still no evidence to support the existence of the worship of the goddess Artemis in Central Asia. But modern researchers associate some functions of the goddess with syncretism with the ancient Eastern goddesses Ishtar and Anahita. Terracotta was also found in the settlement of Yerkurgan, not far from the site of Khantepa, where elements of Hellenistic traditions were used to varying degrees. One of them even looks like this Khantepa terracotta. They seem to be made in the same mold. This unique find from Khantepa is a testament to the development of South Sogdian art and the existence of a unique religious worldview” [12: p. 28-30]. It is clear that the image of women has begun to pay more attention to their physiological and age characteristics.

Analysis of the above data shows that ethno-psychological analysis of terracotta, a ceramic statue informing about social, cultural and worldview life of the peoples of ancient Central Asia, shows that in the society of the peoples living on the territory of Uzbekistan for a long time attitudes are formed in each period. In particular, in Hellenistic Central Asian art, the image of Nike, Aphrodite, the goddess of victory, a symbol of the military glory of local kings and rulers, is widespread. By the end of antiquity - the early Middle Ages, the image of Nike had changed and local traditions of depicting women in the form of birds had been revived and a new winged female goddess had emerged. The origin of these goes back to the Avesto. In Iranian mythology, the image of a winged woman (peri²)[16]

¹ Arshtat is the goddess of truth and justice who protects and "strengthens" the world. Daughter of Ahura Mazda / Rak I. V. Myths of ancient and early medieval Iran / <http://Annales.info/egipet/rak/iransprav.htm>.

² The images of fairies in medieval classical Persian poetry and Turkic folklore are rooted in Zoroastrian ideas about wigs: the fairy acts as a good or evil spirit; good fairies - beautiful girls, depicted as birds; evil - in the form of snakes, frogs,

is associated with a fallen angel who was temporarily cast out of heaven and protected people from demons. [6: p. 36-44]. So, in the process of transition from one period to another, we can see that the woman has not lost her original essence - her deity, as well as the images in her have changed depending on religious beliefs and imagination.

The image of a woman in the first medieval terracotta, which was the subject of the study, changed significantly due to the socio-political situation in Uzbekistan at that time. In particular, the depiction of female deities of different ages and images in terracotta, which is also a unique example of applied art, shows the increasing attention paid to women in society. This, in turn, suggests that in the early Middle Ages, unlike in earlier periods, women began to be accepted as part of society.

Conclusion and suggestions. Based on the above analysis, the following conclusions were drawn:

- In ancient and early medieval art of Uzbekistan, Hellenistic-Buddhist influences were considered strong in the image of women. In the art of the period from the Sassanids to Islam, the images associated with ancient cosmology have intensified. The image of a woman in terracotta is also embodied in a combination of local traditions and religious beliefs;

- Terracotta - despite the fact that in Uzbekistan one religion succeeds another (primitive religion, Buddhism, Zoroastrianism, Islam), a woman always turns out to be a source of special attention, only images in it are associated with new religious outlooks;

- From the time of the mother root to the Bronze Age, the woman was considered the successor of the root, the householder, and was more symbolically glorified as the successor of fertility and humanity. We can see from the depiction of women in the late antiquity and early medieval terracotta with a special emphasis on the characteristics of age (girl, woman and old woman), in this period (although, in the partisan period) women as part of society we can say that they are considered and their place is high.

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