

# The Emergence of Fine Arts and Sculpture in Khorezm

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**Abstract:** In this article, the authors illuminate the history of the emergence of fine arts and sculpture in ancient Khorezm and express their opinions.

**Keywords:** Central Asia, Ancient Khorezm, Avesta, Toprak-Kala, Hall of Kings.

**Introduction:** Khorezm is an ancient historical region located in the Turanian lowland of Central Asia in the Amu Darya delta. BC. By the beginning of the 1st millennium BC, the first state associations appeared in relatively developed regions of Central Asia. BC. By the 9th-8th centuries, political associations of military importance were formed in the territories of Bactria (Southern Uzbekistan, Southern Tajikistan, Northern Afghanistan). There is information that at that time Margiana and Sogdiana were separate parts of ancient Bactria. Bactria was one of the most important military and economic centers of the East, as evidenced by the abundance of population, powerful cities and fortresses, rich natural resources, its location at the crossroads of important central trade routes, and the flourishing of crafts. BC. In the 8th-6th centuries, a state called Khorezm emerged in the middle reaches of the Amu Darya River, near the Aral Sea (Northwestern Uzbekistan, Northwestern Turkmenistan). The territorial borders of the Bactrian and Khorezmian states passed through the lands along the middle reaches of the Amu Darya. Large irrigation structures of Khorezm. It dates back to the 6th-5th centuries. The ruins of many cities and villages of this period have been discovered and studied in the region. The finds and settlements in them were made of raw bricks and adobe, and the population engaged in agriculture and animal husbandry. According to the Khorezmian scholar S.P. Tolstov, the 4500-year history of the region from the 4th-3rd millennia BC to the 4th century AD is considered the period of development of ancient Khorezm. This period is of particular importance in the history of Khorezm culture. It has come down to us through examples of written and oral literature, history

books, and the works of Beruni, dating back to the earliest times of the peoples who lived in Khorezm. In particular, in the works of ancient historians such as Herodotus, Ctesias, Aeschylus, Euripides, Aristotle, Strabo, and Yaqt al-Hamawi, legends, stories, and tales of the peoples who lived in ancient Khwarazm are cited. Since ancient times, Khorezm has been a land with developed literature, art, and culture, possessing its own language and writing system. Khorezmian writing appeared in the 4th-2nd centuries BC, that is, 2400-2200 years ago. With the advent of writing, written literature emerged. At the end of the 2nd - beginning of the 3rd centuries AD, on coins minted by Arsamukh I and his wife, the name of his fiancée was inscribed in Khorezmian script. A small hollow was also found in the ruins of Toprak-Kala. It contained an inscription consisting of four words, written in black ink with the symbols of the ancient Khorezmian alphabet. In Khorezm, before Islam, the local variant of Zoroastrianism was considered the dominant religion. The historian and traveler Markwart searches for the first inhabited region in the world - "Arianam-Vayja," created by the main deity of Zoroastrianism, Ahura Mazda, in Khorezm, which is close to the truth. According to Marquart's legend, Khorezm is the northernmost and coldest region, and according to legend, the legendary prophet Zoroaster, the founder of Zoroastrianism, was born in a cold place. This opinion of Marquart is also supported by Barthold, S.P. Tolstov, and other scholars. This allows us to conclude that Khorezm is also the homeland of the sacred book of this religion, the Avesta.

The Avesta provides valuable information about the social structure, religious beliefs, and social

stratification of the ancient tribes inhabiting Eastern Iran and Central Asia. The rulers of Khorezm called themselves Khorezmshah. The Khorezm state was founded by the legendary king Siyavush, and the dynasty he founded ruled the region until 305 AD. In the 2nd century BC, copper and silver coins were minted for the first time in Khorezm, the image of the ruler is depicted on the front of the Khorezm coins. The ruler's crown on the coins resembles deer antlers, and on the reverse side of the coin is an image of a horseman, surrounded by inscriptions in Khorezm script. Some researchers, based on information from Abu Rayhan Beruni, say that the figure depicted on the coin is the rider god Siyavush, the founder of the Khwarazmshah dynasty. Others say that the king-god is depicted in this image. Coins with examples of fine art still decorate the exhibitions of museums around the world. Along with the image of a horseman, the tamga was minted for seven centuries, that is, the Khorezm coin. was preserved until its completion, only the shape and appearance of the front image of the coin changed. The oldest states on the territory of Uzbekistan The sacred Zoroastrian religious book "Avesta" and Achaemenid cuneiform writings (Behistun, Naqshi Rostam, Susa, Persepolis) provide information about this. Ancient Greeks. This country was called "Khorezmian" ("Khorezmian"). "Uvarezmia" in cuneiform, In the "Zend-Avesta," it is written as "Kayrizau" or "Khwarizem": the Arabs called it "Khorarezm" (Khwarazm). In Chinese sources, it is given as "Xoli-sh-mi-kich."

Yakut Hamawi, in his immortal work "Ma'jam al-Buldon" "Dictionary of Countries," provides comprehensive and valuable information about Khwarazm and its urban villages for his time: "Khwarazm is not the name of a specific city, but the name of a region, which the Persians called a lowland country or a lowland region." Currently, Khorezmian scholars refer to the term "Khorezm" in sources as "The Land of the Sun," "A Land with Amazing Fortresses," or "A Country with Strong Fortresses." In 938, during excavations, archaeologist S.P. Tolstov conducted excavations on the right bank of the lower Amu Darya at Toprak-kala (we do not know what it was called in ancient times), one of the political, economic, and cultural centers of ancient Khorezm.

50 км350 м20 метр12 метр10 см38 мThe fortress, located far from the Amu Darya River, has a rectangular shape with a total area of 17 hectares (500 x), a height, the thickness of the fortress walls, and in the 1st-3rd centuries AD, the city had the ruler's residence and the main temple of fire worshippers, with a population of 2.5-3 thousand people. Around the fortress, aristocratic vineyards, palaces, and a system of fortified

military fortresses were formed, protecting the capital from nomads. Around the capital, the king had a summer residence in the hunting thickets and a large garden planted with cultivated crops. The Tuproqqal'a monument in its time was a classic example of an ancient city in world civilization, its neighborhoods, palace, temple, and House of Fire were built simultaneously according to the same plan. During this period, builders from 15 regions, each with a population of 40-50 thousand people, brought millions of bricks (40 x 40 x and weight) to the capital. This became evident from the markings on the bricks used by the craftsmen on the monuments.

The square shape of the Toprak-Kala palace meant the four-sided structure of the world, a world mountain, and according to the imagination of the ancients, the center of the world's axis passed through it, and it was considered the "navel of the earth." It was in this place that an altar was erected and sacrifices were made.

80 см14,5 м2,5 мArchaeologist Yu.A. Rapoport in his work "Culture and Art of Ancient Khorezm (M. 1981.g)" describes the monument as follows:- The palace, located at a height of 80x, has more than 100 rooms on the walls of the first floor alone, with images of gods and kings and sculptures that amaze people. The "Royal Hall" in the palace, in terms of architectural design and decoration, is the most majestic among other parts of the palace. Wide platforms were erected around the walls, divided by thin partitions into approximately 23 separate open "chambers." In total, 138 sculptures are installed in the hall: in the center, crowned sculptures, measuring one and a half times the height of a person, represent kings. On their right side are two women's sculptures of real height, and on the left - a man's. The entrance door was located in the corner, and a fire burned in the fire temple with square sides near the threshold." From this, it is evident that the "Royal Hall" was a temple, and in the fire temple at the entrance, a sacred fire was lit, sacrifices were made, and worship was performed to the large statues in the cells. In another palace, the "Soldiers' Hall," there were 11 large niches with statues, and on the wall opposite the large fire altar on the eastern wall, the main, largest niche was carved. The half-man-height statues depicted soldiers in armor, respectfully turning towards the large statues in the center, to the main king-commander. Some scholars believe that large sculptures are depicted in a spiral shape, representing sheep horns as a symbol of fortune. On the large horns of the mountain sheep depicted in one of the temples of the city of Toprak-kala, there were bracelets decorated with gold. In Zoroastrianism, the sheep was one of the symbols of the image of the god of war and victory, Veretragna. That is, the sheep-farn sign in the

"Soldiers' Hall" symbolized the victory of the royal dynasty. In Zoroastrianism, the name Veretragna was given to the sacred fires of the upper classes, which explains the presence of a large fire altar in the hall: here, in the presence of the king, rituals related to his military duties were performed. The appearance of the dark bronze soldiers in the "Soldiers' Hall" remains a puzzle in science to this day. Anthropologist Academician M.M. Gerasimov reconstructed these sculptures in the 1950s and identified the facial features of the ancient Khorezmians, the "Aryans" described in the Avesta. According to this, the Khorezmians came to the conclusion that they were tall, broad-shouldered, blue-eyed, blonde-haired, with a broad forehead, a sharp nose, and skin color similar to modern Europeans. Logically, to celebrate the king's victories through the blessings of the goddesses, the palace had a "Victory Hall" with a fire temple on its western wall, and a small stage protruding from the center of the opposite wall. On the northern wall, a large wall depicts a king sitting on a throne in the center, with female statues standing on both sides. Scholars interpret them as deities representing the divine roots and immutability of royal rule. The statue on the right is the goddess of victory "Nika," known among the Kushans as "Hwaninda." On the left is depicted the goddess of well-being and peace, "Ordoxsha."

2. The palace also had a hall for "Dancing Masks" and a hall for "Deer." As mentioned above, there were many vineyards around the city, from which excellent wines were made. The "Deer" hall amazes with its extraordinary elegance. The carved portal of the hall depicts deer grazing among trees intertwined with grapevines, and above them - griffins, associated with the themes of dying and reviving nature and tearing. Abu Rayhan Biruni, describing the calendar holidays of the ancient Khorezmians in the 11th century, provides the following information: "The 15th day of the month of Rimaj is called Minhab. Initially, it was called Minaj-Ahib, later renamed "Night of the Mina." According to legend, Mina was the queen of Khorezm or a noblewoman who, intoxicated, went out at night in a thin silk dress and fell asleep. As a result, he dies from the cold at night... On the night of Mina, the Khorezmians exchanged steaming hot dishes to ward off the evil influence of evil spirits and demons. In the memory of the inhabitants of Khorezm, Mina is associated with agricultural productivity, and Abu Rayhan Beruni, based on the legend of Khorezm about Mina, believes that she served as a dying-and-living deity, representing the process of renewal of nature. The palace hall measuring 10 x 10 m is the only building directly connected to the veranda where the royal

throne stood, and in its center, between four pillars, a 2 x square fire altar is installed, which testifies to the belief in fire. In the three walls of the square hall, there were small arches for bas-relief panels and large niches with arches at the top on the back wall. Inside the arches, we can see murals of people wearing strange masks and dancing, depicting a certain cheerful ceremony, that is, events related to the "Night of the Mine" festival in the palace. Accordingly, S.P. Tolstov calls it the hall of "Dancing Masks." On the shelves on the three walls of the hall are depicted 58 dancing couples. 16 of the pictures show a scene of a goat-eared woman and men dancing in pairs, in which men are depicted in two different costumes. The shelves between the panels depict dancers dancing alone. The image of a woman with a beast in the northern central niche is described by the scholar as an image of a goddess from the Nana-Anahita complex, and the dancers as servants of her temple. Sources from the 8th century AD indicate that dancers brought from Khorezm gained fame in China, and male dancers performed dances imitating animal movements. Such dances are still preserved in Khorezm. As a result of changes in the Amu Darya riverbed and dynastic changes in Khorezm, the flourishing oasis turned into ruins (305 AD). Representatives of the new dynasty founded a new city near the Amu Darya.

Many material objects found in the settlements of the ancient period, especially the Kushan period, in the Khorezm oasis - clay statues of elephants and monkeys, images on the walls of the "Soldiers" hall of the Tuproqqala Palace, jewelry (beads) and other items - testify to the connection of the Khorezm oasis with India. The territory of Bactria and the Amu Darya waterway played a significant role as the main transit route. The discovery of products manufactured in India and Iran in the Sarmatian fortresses along the lower Volga indicates the importance of the Khorezm oasis as a transit territory.

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