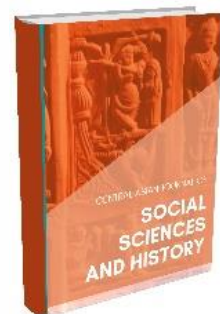




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An Ancient Temple on the Land of Fergana

Shamshetdinova G.

Assistant, Department of Architecture, Fergana Polytechnic Institute, Fergana, Uzbekistan

Abstract:

This article discusses the history and design of the Kuva Buddha Temple and its location. There are religious trends and findings of building materials belonging to the tribes.

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Introduction

No one in our region has not heard about the Kuva district and its ancient city. However, it may not be known to many that artefacts belonging to both Buddhism, Christianity and Zoroastrianism were found in this shahristan at the same time. In this article, we want to share information about the Buddhist temple in Kuva. Kuva Shahristan was first excavated by archaeologists in 1939, during the construction of the Greater Fergana Canal. By the 1950s, an archaeological expedition of the Uzbek Academy of Sciences led by Yahyo Gulyamov began scheduled excavations in Kuva. To the expedition I. Ahrorov, V. Bulatova, D. Varkhotova and others were involved. Large-scale excavations Bulatova was appointed in charge [1-7]. In Shahristan, a series of scientific inventions began to be published. Glass, pottery, a sewer system, coinage, fortified defence structures, and more provided more resources than archaeologists expected.

Materials and methods

In the northern part of Shahristan, about 40 meters from the medieval central fortress wall, a curved hill was out of sight. It was surrounded by a swamp covered with reeds. With the Shahristan wall, this

hill was also separated by a swamp, and it consisted of two parts - a low and a high hill. It is located in the shape of a nose facing northwest. In 1957, V. Bulatova became interested in this hill and studied the excavated materials found there. They were found to be older than the materials found at the top of the shahristan [8-14].

The North Cape attracted the attention of researchers with its unusual shape, relief. There one could see the location of some architectural device. In the same year, a trench (a small excavation area for the first inspection) was built on the hill. As a result, it was discovered that the remains of a solid structure raised with straw and raw bricks at the top of the hill have been preserved. There were also traces of a strong fire here.

Traces of fire were clearly visible on the walls and on the floor. The place where the scarf was placed turned out to be a special platform next to the wall. Marble and carved beads of stone lay on it. Unglazed thick-body kitchen ceramics and thin ceramics with polished black and red angob (colour) have aroused great interest among researchers. Even ceramics with geometric shapes were found among them. This type of pottery belonged to the beginning of the AD era. Excavations this year also uncovered several sculptural fragments and fragments of wall plaster with gold water. By 1958, the area of archaeological research had expanded considerably. The top layer gave almost nothing. The thick and thin pieces of pottery found also turned out to be pieces of kitchen utensils. In general, most of the finds date back to the VI-VII centuries. Another type of pottery - glazed lamps, mercury jars, pieces of grey pottery - belonged to the XI-XII centuries. The wall thickness of the building at the excavated site was 1.6 m, which was severely damaged by debris [15-19]. 35-40 cm along the wall inside the building, located on a high platform. The wall and floor of the platform were plastered with a special plaster. Unfortunately, its colour and images were not preserved under the influence of fire. When the south wall was cleared to the entrance of the building, the total length was 8.6 m. It turned out that the width of the entrance door to the inner room is 1.7 m. formed. There are traces of door frames on the entrance wall. Inside, the burnt remnants of metal parts fastened to the door are scattered. The length of the inner room is 12.3 m. came out [20-27]. The room floor was rising to the north. It was very difficult to conclude the full history of the building. Because only part of it had been opened and the rest had not been preserved. First, the building was located on the farthest edge of the hill, which was first lit by a natural path and washed away by a trench flowing from the north. Second, this area of the shahristan was turned into a cemetery in the XI-XII centuries, causing serious damage to the structure of the cultural strata of the VI-VII centuries [28-32].

Nevertheless, the artefacts found, the remains of an architectural device, the statues testified that the building was a kind of religious structure. Based on them, it was concluded that the building was a Buddhist temple. Unfortunately, even the main giant Buddha statue in it has not been fully preserved. As a result, the foundation of the temple has not been fully reached to our day.

The statues found were severely damaged by strong fire, wall collapse or deliberate actions. The statues are all made of several layers of clay. In their body, the core function is performed by rods with a diameter of 2-4 cm [33-41]. Reeds were used for the fingers. The head is made of layered clay only. Wool yarns were used to tie them together, making them strong. A mixture of horsehair and sheep's wool was used to represent the relief and clothing elements on the surface of the statue's body.

The heads of the statues are made separately and joined together by means of wood protruding from the body. 1.5 - 2 cm to the surface of the sculpture for finishing work. thick plastic clay was rubbed and the painters worked on its finest details. An expressive image of the eyes, eyelids and lips, the

condition of the jewels, the fingers and toes, the folds of the garments, the hair fibres, a special adhesive clay was used mixed into the horse's mane to make some details of the jewels [42-48]. Some of the details were prepared using moulds, steamed over low heat, and glued to the body. Stones of different colours were also used to enhance the sculptural impact. For example, black and white polished stones were used for the eye.

The fragments in the statues are painted according to the rules of Buddhism. Numerous sculptural fragments painted in blue, cream, blue and black were found. Black, yellow and red were used to represent the eyebrows and lips. The jewellery is painted in gold. In one case, the eye area was also painted in gold. The clothes were blue, white and cream. Although rare, it is dark green and pistachio in colour (lion's head, wall and sofa edges). The most commonly used colour was red. It shone in various details, on the walls, sometimes red, sometimes bright red. The same colour scheme was also used to represent different shades and light.

Among the statues found is a huge Buddha statue twice the size of a typical human body. Only half of his shoulders, head, and right arm have survived. It appears to be located on the northwest side of the great hall, about the room. At the top of the statue, a portion of the blue crown tie, which indicates that the hair was curled, has been preserved. Serious damage to the side of the head and the face. Only the right side of the face is well preserved.

Before our eyes is a luxurious palace and a complex of divine beings. The face of the large statue was ovoid, the eyes narrowed and slightly elongated, the lids in the shape of a smooth semicircle. There is a thin moustache work on the top of the lip. The general shape of the face seems to belong to the Turkish anthropological type. The most characteristic was the presence of a third eye on the Buddha's forehead. The arms and shoulders were adorned with precious stones and jewels. Luxurious ornaments were also given to the faces of another goddess found on the sofa in the room. His face was polished, ovoid, and his eyes were large, elongated. In it, you can see all the colours used to base the human face. Even the head of this statue was made to the size of the natural size of the people. In general, the costumes of Buddhist statues in Kuva are very close to the characters found in the Ayritom temple near Termez. Men's and women's hairstyles, makeup, clothing, jewellery and other elements in the characters are reminiscent of murals in Panjikent (Tajikistan) and Bolaliktepa (Termez). Some of the statues found in the Great Hall also had Greek ties and dressing elements. Another group of statues depicts the opposites of the gods of evil and good, depicting anger at each other. The image of the goddess Sri is especially impressive, as it depicts an angry woman in black and navy blue [47-52]. It has a crown on its head decorated with various necklaces and small head bowls. He rode on two gods, Makaravaktra and Simhavaktra, the daki (mythical creatures represented by the face of a bull-sea creature).

The large and small skulls found belonged to the crown on the heads of these gods. The hooves and parts of the body of the legendary creatures on which Sri Devi rode were also found. In addition, the remains of lion-headed deities and a saddled divine horse statue were found inside the temple, which served as guardians and servants of the gods of goodness. In front of them was found a piece of the statue of a warrior or horseman dressed in a robe-like garment. A relief statue of a man dressed in similar clothes is kept in the Samarkand Museum. The horse statue here can be said to represent the image of the divine white horse coming out of the sea of the god Indra. Or, this horse can be called a symbol of "ancient Davan horses sweating with blood." In any case, we have reason to call this statue

another example of the cult of the horse, which has been deified in Central Asia since the Bronze Age. Fine pieces of architectural ornaments were scattered on the excavation site. They are poured into moulds and baked on the fire like pottery. Undoubtedly, the temple found in Quva was a unique find that connected the scope of Buddhism and embodied the traditions of religious and architectural art of India and East Turkestan. In determining his period, one can come to a conclusion by comparing the findings here with the character of the architectural devices and other works of art in Panjikent and Bolaliktepa.

Conclusion

In general, they complement each other and represent a unified culture of the VI-VIII centuries AD. Buddhist temples in Central Asia, such as Kuva, Panjikent, Akboshim, and Bolaliktepa, played an important role in the formation of religious and philosophical culture in East Turkestan. This can be seen from the fact that the sculptures found in both geographical areas were made in technology very close to each other. Statues similar to those in Kuva are also found in eastern Turkestan - in the Tarim temple in the Taklamakan basin. His images, on the other hand, are very close to those of Panjikent. The architectural solution of buildings.

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