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Mammadova Aida Akbar kızı

Phd., Researcher at the Department of «Archaeology of the Bronze Age»

Azerbaijan National Academy of Sciences Institute of Archeology,

Ethnography and Anthropology, Republic of Azerbaijan

THE “UZERLIKTAPA CULTURE” IN KARABAKH - AZERBAIJAN

***Abstract.** In the Middle Bronze period, primary city centers were formed in Azerbaijan – Karabakh, and progress was made in the economic sphere. This is a city whose wealth comes from the workers. This settlement is located in the MIL-Karabakh plain, east of the city of Agdam. The thickness of the cultural layer in this place of residence has reached 3 m. In the northern part, the remains of the defensive wall were discovered and the construction features were studied. In the north-western part of the excavation site, broken black-polished large bowl with wheat inside, lid, black-polished miniature plate fractures, grain stones, supports, 8 number of sickle teeth made of flint stone and a cudgel head were obtained. From the south side along the wall of the dwelling were obtained plastered floor remains, a hearth made of stone with burnt grain, a woman's statue of clay and broken clay objects. The materials of the upper layer of uzerliktapanon are large red-colored dishes, kitchen utensils, monochrome patterned dishes, barbecue and various stone models and smelters (weaving tool). Nakhchivan is considered the homeland of painted dishes in Azerbaijan. The acquisition of painted dishes in Karabakh gave researchers reason to say that there were economic and cultural relations between these two cultural centers.*

***Keywords:** Mil-Karabakh plain, monochrome colored dishes, geometric motif pattern, black polished dishes, economic-cultural relations*

The development of various fields of art in the Middle Bronze Age in Azerbaijan, Karabakh, created the basis for the formation of the primary urban culture. The development in pottery art went further, the production of painted dishes along with simple dishes was expanded and the basis for the formation of a new culture was created. The first city centers were formed, progress was made in the economic sphere. The city was one of the towns or (more rarely) the cities of the fanseeth.

Uzerliktepe-this settlement is located in the MIL-Karabakh plain, in the east of the city of Agdam. This place was in a circular plan and flat on it. Its northern slope is high and steep, while the southern slope is considerably sloping [7, p.88].

The diameter of the settlement was 202 m from North to South, 196 m from West to East, and the average height was 9.8 m. The thickness of the cultural layer reached 3 meters. The middle layer of the monument to the culture of painted plates aroused great interest. This layer was about 1,50 m thick. In the northern part, the remains of the defensive wall were discovered and construction features were studied. In the construction of the defensive wall was used raw brick, the structure of which was made of straw (this method creates more strength and does not allow it to break down). Their different sizes indicate that there is no single structure (harmony) in masonry and Construction [2, p.22-23].

Burnt plaster, brick and wood remains were found in the north-west and west of the excavation site. From the cultural layer, animal bones, pots with monochrome patterns were obtained. In the north-western part, a large black polished wheat bowl, a rough lid, a miniature black polished plate, supports, grains, 8 sickle teeth made of flint stone and a cudgel head were obtained from the Floor [2; 24].

A bronze dagger and needle were found in the South. Hand-made barbecue parts for round-shaped baking were found in the north-eastern part [7, p.390-394].

From the south side along the wall of the dwelling were obtained plastered floor remains, hearth built of stone with burnt grain, woman statue of clay and broken pieces of clay.

The materials of the upper layer of uzerliktepe consist of large red-colored dishes, kitchen utensils, monochrome patterned dishes, barbecue and various stone tools. Among the findings are wheel models and spinning (weaving tool) [7, p.411].

In Azerbaijan-Nakhchivan I, II Kultapa, Karabakh Uzerliktapa strata of settlements related to the Middle Bronze Age, painted containers with equal monochrome pattern were discovered. The painted dishes obtained, according to the technique and motif of embroidery, with the same geometric motifs as the black polished dishes of the transition stage in the first Bronze Age, scratching, stamping, indentation, etc. it was embroidered by methods. These patterns, scored by

Specialized Master's hands, are perfect and symmetrical. The painted dishes of this period are the same as simple dishes, both in shape and in the motif of embroidery. As in simple containers, painted plates are flat, wavy, with broken lines, angle, triangle, Rhombus, etc. it was embroidered with images.

Patterns with a geometric character are the most common type of embroidery. These patterns are found in almost all clay products of the areas where the culture of painted pots spread. Such patterns are decorated with pottery materials from Elam, Egypt, Iran, Crete, Tripolye, Anau, China and the South Caucasus [6, p.126].

Nakhchivan is considered the homeland of painted dishes in Azerbaijan. The acquisition of painted dishes in Karabakh gave researchers reason to say that these two cultural centers had economic and cultural relations. Each production center has its own characteristics of local ceramics, which distinguishes it from other production centers.

However, in Garabagh – Uzerliktapa's black-polished dishes were mastered by Nakhchivan Masters, and the features of Nakhchivan painted dishes were mastered by Uzerliktapa Masters. Studies have proved that the traces of each culture can be propagated in different ways. Economic and cultural relations, migration of tribes, etc. it plays an important role in this area.

K.X.Kushnaryeva, speaking about the spreading area of Middle Bronze Age culture, incorrectly gave the Uzerliktapa settlement chronologically after the celestial (Sevan) monuments, under the name of Sevan-Uzerliktepe culture he does not consider the culture of the Middle Bronze Age to be local and mistakenly considers it to come from the celestial (Sevan) region. There is a truth that the pastures around the Lake Goycha were the main pasture places of the cattle tribes of ancient Karabakh. "Uzerliktapa culture" belonging to the sedentary ploughman-maldar tribes of Karabakh is spread in this mountainous area too. If it is necessary to talk about the proximity and kinship of the cultures of the Middle Bronze Age of these two territories – Mil-Karabakh and Goycha, then in general it would be more scientifically correct to call this culture "Uzerliktepe – Goycha (Sevan) culture". It means that Uzarliktepe was not only a center for accepting and disseminating any culture.

Within the materials, ceramic samples of various types occupy a leading place.

Earthenware pots of the lower layer are divided into two groups according to their technical characteristics, clay content, as well as color shades and functionality. The first group was made of ceramic light-colored clay. Its walls are porous, they contain small stones and large sand. Their surface is not smooth, but their surface is combed by hand or a piece of grass. This group includes Barni-shaped glass for the kitchen, bowl, desert, barbecue, arxak river (inside the seat is glued nipple, apparently for collecting fat), etc. included. Group II ceramics were made of gray, well-kneaded Pure Clay. The outer surface of the dishes was thoroughly smoothed and polished. This type of ceramic is brown or brown, often black. According to the researchers, they were smoked at low temperature to darken the surface of the dishes, and then covered with a layer of fat and polished. Ceramics of Group II are mainly patterned, even with wide horizontal and sunken lines. Embroidery is rough, asymmetrical. The main motif is arch-shaped, zig – zag, parallel and yolkavari lines, stamps with Gears, oblong Rhombus, etc. consists of. In some cases, the inside of the indentation lines is filled with white matter. In general, Uzerliktepe ceramics are divided into 3 groups: 1) rough kitchen utensils; 2) made of high quality, surface geometric, stepped zig-zag, tagvari, etc. black polished dishes with a pattern; 3) painted dishes with red angob, embroidered with black paint [1, p.91-95].

On the basis of the material culture samples we can say that uzerliktapeliyar various fields of the craft are pottery, weaving, metalworking, grinding, bone grinding, etc. they were engaged in the fields of art.

This place, which contained the signs of the initial city culture as a defensive wall, various areas of art, especially painted dishes, maintained economic and cultural relations with other city centers. Getting of uzerliktepe type black polished tableware from II Kultapa settlement, as well as monochrome patterned dishes belonging to ii Kultapa Potters from Uzerliktapa shows that there are economic-cultural relations between these two pottery centers [4, p.128].

The first samples of monochrome colored dishes in the territory of Azerbaijan were discovered in the place called Gizilburun (Gizilvang) in the territory of Nakhchivan. Later, such dishes were found in different parts of Nakhchivan in the basin of Ganjachay on the MIL-Karabakh plain, as well as in the territory of

Guruchay and Kondelenchay. It is likely that the production center of such dishes was directly in the ancient Nakhchivan area and only as a result of inter-tribal economic-cultural relations it entered Guruchay and Kondelenchay Valley along the Araz Valley. In the MIL-Grabagh plain, as well as in Guruchay and Kondelenchay Valley, Middle Bronze Age settlements, on the contrary, more gray and black polished, special patterned dishes were typical. It can be assumed that such containers were taken to Nakhchivan in the same way. It can be concluded that there was a special place and rise of crafts and its individual areas on the basis of cultural development in the territory of Azerbaijan. In this respect, pottery has been particularly distinguished [5, p.39].

Ancient Nakhchivan potters, along with simple clay pots used in different fields and household of the farm, were very different among Bronze Age Potters by producing artfully painted containers attracting attention from the point of view [2, p.44].

Each pottery hearth had unique local features of both Kultapa II and Uzerliktapa. When a pottery center was in economic cultural relations with other quarries, Potters mastered more outstanding features, Potters achieved new successes in art. The South Caucasus played the role of a bridge between North and South, East and West, and Azerbaijan has become a country not only accepting and disseminating all innovations [8, p.132]. Kultapa I and II in Nakhchivan, Uzerliktapa, Chinartapa, Garakopaktapa and other city-type settlements are among such centers.

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