



## CULTURAL MONUMENTS OF THE AHOMANIAC STATE

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### **Abstract:**

This article talks about the cultural monuments of the Achaemenid state, when and where they appeared, the history of the monuments, and so on.

**Keywords:** Achaemenid, art, monument, East, Egypt, architecture, king, Persepolis.

### **INTRODUCTION**

The art of the last Achaemenids (3rd quarter of the late 4th century BC) was the final period of ancient Persian artistic culture. The uniqueness of the Achaemenid official art of this period is largely due to the great achievements in architecture and the pictorial tradition associated with the classical style of the 5th century BC. Due to the scarcity and poor preservation of late Achaemenid monuments, they were long treated as secondary material filling the main body of the metropolises of Suza and Persepolis. The emergence of "secondary" Achaemenid art its impressions are based on the conservatism of the official style, its only artistic language and strict laws, which survived until the fall of the ancient Persian Empire.

Indeed, later Achaemenid art turned out to be the most traditional, as it continued to follow the classical patterns of the 5th century BC and remained virtually unchanged. However, the architecture of the late Ahmadis remained the main style-creating element of formal art, The VIV of BC most represented the new directions and changes that took place in the Achaemenid artistic culture at the end of the centuries. In the materials of the latest monuments of ancient Persian architecture, distinctive features of the style of this period are observed. The main embodiment of late Achaemenid art was king Artak serksII (404-359 BC), whose long reign is associated with the recent rise of Persian artistic culture. It should be noted that, the building activities of this "great King" influenced both capitals of the Empire and left a significant mark on ancient Persian art of the 4th century BC. Given the material of late Achaemenid architecture, it is possible to conditionally distinguish three main directions, which are clearly recorded in the architectural monuments of the capital. The first line deals with the "retrospective trends" of late Achaemenid art, that is, it is necessary to refer to the forms and typology of the early buildings of Cyrus II in Pasargadae (the Hall with 32 columns in Persepolis and the "Persian palace" in





Babylon). The second "classical orientation" represents the body of monuments created according to the established laws of official architecture of the 5th century BC. ("unfinished gate", "Hsaroyi" in Persepolis, reconstructed apadana Susa). And the third "promising direction" is new processes of changing classic patterns, changes in architectural forms are associated with the transformation of buildings of a stable type (temples in Suza and Persepolis, the residence of Artakserks II Saroy in Suza). In the context of the problem of the development of the official art of Achaemenid Iran, it is necessary to resort to the consideration of architectural monuments of a "promising direction". As already mentioned, Artaxerxes II faced the difficult task of restoring the palace complex in Suza after Serolov.

At the same time, Susa was already known, both for completely new types of Achaemenid buildings, but it also became an experimental platform for recycled structures. In addition to restoring Apadana in the Persepolis model, Artaxerxes decided to create his residence in Suza. To the west of the palace of the settlement of Suza, on the opposite East Bank of the river Shaur, the royal residence of Artakserks II ("Palace of Shaur", pre-century BC) was built. Despite the poor preservation of the monument, archaeologists managed to reconstruct the overall composition of the settlement. It was a complex of buildings (total area 3ga) around the central royal park Paradise ("paradayadam, this is mentioned by Artaxerxes himself in an inscription at the base of the column. The ruins of the north eastern part of the relatively well-preserved settlement include three buildings in borat. It is possible that such retrospective decisions were deliberately used in this settlement to show the continuity of the Kir II tradition. At the same time, the hypostyle retained a centralized composition with crossed entrance axes. Its walls are decorated with monumental paintings. Surviving fragments of Achaemenid painting in the northwestern part of the hypostyle are probably, Describes the scene of arachocyadelegacy walking with gifts to the "Great King". The presence of such murals may indicate that the building was a ritual function of the. In the Quadrangle of the palace, rooms are located towers, side porticoes. However, the similarity with classical apadana architecture ends here. In addition to several increases in the number of columns in the hypostyle, the palace is decorated with porticos on four sides (not three, as in Apadana, each of them has its own solution. The two-part composition of the side facades is also noteworthy (only the northern part has been preserved). It consists of truncated 10(2x5) colonnaded porticos and a rectangular room that does not come into contact with the hypostyle. Such a fractional solution of facades is associated with the presence of a wall, because it is in this part that the palace is connected with other buildings of the residence. The resulting "Ibino" is a





development of universal apadana architecture within the royal residence. This late Achaemenid architecture does not rely on the classical experience of using Apadana for the turarjoy Palace (Hadith in Persepolis), but goes further and creates a complex of interconnected buildings, where the postyleli main palace occupies a central place. The architecture of "building I" certainly includes the design and layout of Apadana, but it differs from him in many details. Complexity of the composition, segmentation of the interior, the variability of the solution of each facade all this significantly distinguishes the Artaxerxes II Palace from other capital buildings of the Achaemenids. "Building II" is attached to the southern part of the palace. The surviving parts of the foundation and the remains of the stepped bases of the columns suggest that it was originally a rectangular cruciform courtyard with two pillared awnings along the north-south axis. An artificial rectangular terrace (more than 2m high) made of raw brick survives from "building III". Access to the platform is specially designed through the south-eastern staircase was, unlike the typical open stairs of Eddie Persepolis, closed stairs were built here, probably with ceilings. Based on the different thickness of the terrace, archaeologists managed to restore the overall appearance of this building. The rectangular "building III" in the plan consists of a Central 4(2x2) pillared hall. The main south facade is decorated with an 8 (2x4) pillared porch, on its side there is a front wall and a room. Narrow corridors are located on the sides of the pillared hall. To the north of the Central Hall is a two-column rectangular room, from the East the building is surrounded by a porch with a two-column Tower opening into the south-eastern courtyard. In this regard, scenes of the procession of priests found in the territory of "donjon" are reflected, notable are the stonework fragments that decorate the inner faces of the Southeast closed staircase.

The identification of a "building III" with a late Achaemenid chapel as part of the residence seems very attractive, but to date there is not enough evidence in favor of this hypothesis. The central place in the settlement of Artakserks is occupied by the Royal Park. Unfortunately, this late Achaemenid paradise, as well as other structures around it, have not survived. Just in case, the garden occupied a rectangular area (60x70m) in the south-western part of the place. It was surrounded by walls and porticos of palace buildings. Its closed compact character refers to the development of the idea of paradise, surrounded in the landscape art of the late Achaemenids. It appears that this chamber garden had a regular (possibly four-part) arrangement with tree planting. Thus, the royal residence of Artaxerxes II represents new trends in late Achaemenid architecture. The "Shaursaroyi", a complex of buildings, seamlessly combines the functions of an official palace ("building I") and a private





residence("building II"and, possibly, a part that has not survived).Artaxerxes, first of all, are interesting as the most vivid example of the transformation of classical canons.More compact and colorful buildings of the settlement on the basis of the structures of Persepolis changed the language of classical architecture, it enriches it with new solutions and a different understanding of space."Palace Shaur" once again began a process of creative exploration for forms and their synthesis.It is an Artaxerxes, as one of the most important projects representing the "promising" direction of the Persian art of the evening, the uniqueness of the royal residence.In ancient society, the use of slave labor was at a high level.Slaves were sold for sale and used in various jobs.The number of captive slaves was very large, workers working in the centralized large farms of the Persian tsars (so-called kurtashlar), slaves were brought from other places.A number of kurtash were considered citizens of the state.For the Ahmadiyya state, the culture of different peoples and syncretism of religious views were characteristic.The constant economic social and political connection of the various regions of the country gives a positive impetus to the interaction of their cultures.The fact that different peoples lived on the territory of a single state led to the enrichment of one of the Peoples, scientific knowledge, arts and literature of the Persians and other peoples of the elates of Babylon, Assimilate the ancient cultures of Egypt and Elam.One of the greatest cultural achievements of the Persians was the creation of a unique cuneiform.The Persian cuneiform script was almost alphabetic, consisting of only 40 characters, distinct from the cuneiform Alphabet.The traditions of ancient Persian art, Iranian culture were a synthesis of the artistic traditions and techniques of Babylon, Egypt, Assyria and other peoples.In the work of samples of ancient Persian art, vases made of stone with delicate taste, metallqadah, riton cups made of ivory, zebziynat objects, there are lazurite sculptures.In the work of art objects, cylinder seals made of precious stones, such as agate, folk, Jade, depict Kings, mythical heroes and mythical creatures.They are made incredibly skillfully, making a real work of art.In Persian art, we are still fascinated by art objects, especially those with vital images of plants and haivans.There were powerful hereditary Persian nobles around the King, their support was important.These people were large landowners, and they often served the king as satraps or counsellors.In addition, merchants were also close Men of the king in trading across the Empire.The Ahmadiyya state consisted of more than one nation with diverse cultural achievements.The Persians were the dominant people and made extensive use of this cultural treasure.At the same time they creatively reproduced these cultures.We were talking about the fact that the Persians mastered and improved the cuneiform.They left only 42 symptoms, having lost a lot of excess







symptoms in the cuneiform. In the offices (to the bosom, to the papyrus, spool is written on boards) the alphabet of the Arameans for correspondence ishlátganlar. Mil. avv. VI and with the introduction of Buddhism to China, Hinduism to India in the 5th century, the Zoroastrian philosophy culture in Persia, which entered the CIS countries. This culture did not take hold during the transition from Empire to Empire. The Persian tsars recruited Egyptian healers, considered the most acute of the time, into their service. But during the reign of Doro I, Greek healers began to be brought in place of Egyptian healers. The Persians were familiar with the calendar account of Babylon and the Greeks, there is a reference to.

The religious doctrine propagated in the "Avesto" is said to belong to the ancient prophet Zaratushra (or Zoroastra as the Greeks called it), but nothing is known to us about it. The essence of this doctrine consists in juxtaposing two divine sources, the God of good Ahuramazda and the God of Evil Ahriman. Ahuramazda is a patron of peaceful labor, which takes care of pets and cultural plants. Those who know him dear must work on the ground, raise livestock, destroy wild animals. Ahriman is the enemy of human creative activity, the patron saint of predators is described as aiding belligerent nomads in robbing sedentary populations that lead peaceful lives. The characteristic symptom of Zoroastra religion is that it prohibits both burying the corpse in the ground and burning it. It was believed that "the corpse ruins the Earth and the grass". The dead were seen to be fed to birds of prey. In India, the lesser Persian sect in one of Bombay's raions still maintains this practice today. The text of the "Avesto" was kept by the same Persians. It is noteworthy that the Ahmadiyya had not recognized the "Avesto" without their dear knowledge of Ahuramazda. No inscription of the ancient Persian kings mentions Zarathustra. Also preserved are the mausoleums of the Persian tsars (starting with Kaikhusrav), which „does not go without praise to the ban of the" Avesto". Zoroastrianism was the state religion only at the time of Parthian and Sassanid rule. Doro I's son and Crown Prince Xerxes attempted a religious reform at the time. Devas are forbidden to pray, In ahuramaz, the Persians were declared one heavenly God at a time. But this idea of monotheism (homogeneity) was undecided, and at the time of Xerxesvoris the cult of the goddess of fertility, Anachite, with the sun god Mithras, was widely spread. Monuments of Achaemenid art are of a syncretism character. The Masters of Babylon, Egypt, Lydia and other dependent countries worked on the construction of Doro I's Palace in Persepolis.





## CONCLUSION

In conclusion, it can be said that in the monuments of the Achaemenid state, in particular in the cities of Suza and Persepolis, we can know that the development of culture was strong art that arose during the Ahmadiyya period occupies an important place in the history of the Rings of the Middle East. This art became prosperous directly as a result of the new interaction of the peoples who lived in the Middle East, influenced by the art of the surrounding peoples. This is evidenced by the fact that in the construction of the palaces of Persepolis and Suza there is information that Masters and artists from Sogdiana, Bactria and Khorezm worked hard. At the same time, The Art of the Ahmadiyya period also had a significant influence on the art of the surrounding countries, including the development of Central Asian art. In the 1st millennium BC, early primitive States began to form in Central Asia. Zoroastrianism (er.av. 7th century) religion spread. His Bible, the "Avesto", promotes the views of that religion. Pottery vessels designed to store the bone of the so-called ossuaries (astadons), associated with the Zoroastrian religion, along with the fortress, palace, residences and tombs that have survived to us in the study of ancient Central Asian art and culture, serve as an important evidential material. In understanding the artistic life and culture of Central Asia in the 6th-4th centuries BC, the "wealth of Amudaryo" (Ox wealth) found by the upper reaches of Amudaryo plays an important role. The monuments, now in the British Museum in London, include statues, various urns, bracelets, rings, seals, Tangerines, a chariot made of gold, and weapons. The images found in these items, although somewhat conditional, but characterized by extremely expressive processing, are characterized by open and finished processing of details. These qualities are embodied in the image of the "warrior - sac" bulge. Bronze pots mounted on three legs were found in the graves of central Kazakhstan. The upper part of these pots, made in the 6th-4th centuries BC, is decorated with an image of animals - more often a statue of a mountain goat. Images of wild birds, deer, and goats are found in jewelry found in the lands of central Kazakhstan. In these images, the most characteristic signs of animals and birds are displayed during movement. In contrast, in volumetric round animals (mainly because they were an integral part of practical art objects), animal movements are heavy and restrained, and they are displayed in most cases in the movement of the clock arrow.





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