



A Discussion on the Stone Composite Figurines in BMAC/GKC and its Influence¹

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Article Info	Abstract
Pp: 183-201	<p>In the last century, a group of Bronze Age composite stone female figurines, known as “Bactrian princesses”, appeared in the antique market, and were suspected to come from Afghanistan. Later, during scientific archaeological excavations, similar female figurines were discovered in southern Turkmenistan and northeastern Iran, corresponding to the Late Namazga V period. There are many discussions about the origin of this composite stone female figurine. Traditionally, it is believed that they have clear Elamite elements and were influenced by the culture of the southern Iranian plateau. From the Neolithic to the Bronze Age in Central Asia, archaeological remains show close connections with the populations on the Iranian plateau. Clay female statues were used both in Central Asia and Iran for a long time, and based on them, statue tradition with local cultural characteristics was relatively independently developed. The new composite stone female statues in Namazga V were different from the early Central Asia traditions, which were made of clay and in a schematized shape. The decorations on the surface of these composite stone figurines have a great similarity with the images of elites from the Old Elamite Dynasty. Also, the stone materials, mainly chlorites and marbles, can be traced to southeastern Iran. The appearance of these composite stone figurines shows a change that happened in Southern Central Asia society, corresponding to the transition that people moved from Kopet Dag Piedmont to the Murghab Delta. The integration of Central Asian local culture and Iranian culture was ideologically reflected in these figurines.</p>
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1. Introduction

Central Asia is located at the crossroad of Eurasia, made a connection between the Iranian Plateau, the Steppe, South Asia, and China. Under the influence from the Zagros farmers expansion, about 7000 years ago, sedentary agriculture appeared along both the north and south sides of Kopet Dag piedmont areas. In comparison, with the small alluvial delta, the northern piedmont shows a much more fluorescent and continuous cultural development. From the stratigraphy of Namazga Depe, along with the stratigraphy from Anau South, there is a period of continuous local development, from Namazga Culture I (Early Chalcolithic Period) to Namazga Culture VI (Late Bronze Age). During the first half of the third millennium BC, the Middle Bronze Age, in Altyn Depe and Namazga Depe, this place shows a cultural prosperity. While, around 2300 BC, the settlements went to a decline in the Kopet Dag Piedmont. Almost at the same time, a complicated settlement system was built mostly on the natural soil in the Murghab Delta, centered with Gonur Depe. Based on the similarities in architecture, pottery, and burial customs, Soviet archaeologist V. Sarianidi named such an archaeological phenomenon as “Bactrian-Margiana Archaeological Complex (Sarianidi, 1974)”, BMAC for short. With more related archaeological remains found, more terminologies such as “Oxus Civilization (Francfort, 1987)”, “Namazga Culture (Массон, 1956)” and so on. Recently, with more sites and relics found inside the territory of “Khorasan” “Greater Khorasan Civilization (Biscione and Vahdati, 2020)”, GKC for short. The territory for the BMAC/GKC includes Northeast Iran, Southern Turkmenistan, Southern Uzbekistan, Tajikistan, and Northern Afghanistan. The chronology for the BMAC/GKC is between 2250 BC and 1500 BC (Lyonnet and Dubova, 2020).

The appearance of BMAC/GKC shows a great leap in the social development of Southern Turkmenistan, which makes archaeologists start the discussion of the origins of these populations. There are mainly two perspectives about the appearance of BMAC/GKC society. One perspective is that most of the population in Murghab might come from Northern Mesopotamia or Iran (Sarianidi, 2007). Another perspective thinks that the majority of the population was locally developed, mainly based on the typology of ceramics and other daily-used objects. While, large quantities of new elements, like mosaic decorations, chariots in the burials, multi-room sepulture, and palace-temple architecture complex, show a great change that happened during the end of the Middle Bronze Age and Late Bronze Age.

The composite figurines also appeared as one of the new elements. For the period before the Middle Bronze Age, most of the figurines in southern Central Asia were made of clay. The seated stone composite figurines show a new emerging technology and art style, which is quite different from the early figurine tradition in Central Asia. Therefore, we might give a hypothesis that the appearance of composite figurines is related to the social change during the second half of the 3rd Millennium BC.

2. Composite seated women figurines in Third and Second Millennium BC

Since 1960s, when the first time impressive figurines were shown on the antique market, the “Bactria Princess” attracted the attention of scholars. During this period, tomb-robbing activities were rampant in Afghanistan, causing great damage to the prehistory research in Central Asia. After the scientific archaeological excavation in Murghab Delta, several composite seated figurines were found in an archaeological context. M. Vidale accounted

for all the composited seated women figurines' fragments found during the excavation as 15 (Vidale, 2017). 14 of them are found in the Murghab Delta in Turkmenistan, including Gonur Depe (Fig. 1, 2, 3), Togolok 21, and Adjı Kuy. One was found in Northeast Iran, at the site Karim Abad (Dana, 2020, Fig. 4), and another is found in Gavand (Vahdati and Meier, 2020), South Khorasan. There are also some traces of figurine production found in Gonur Depe and Togolok (Hiebert, 1994). In addition, a large number of collections without detailed background also appeared in museums.



Fig. 1, 2 & 3: Composited stone figurines from Gonur Depe (Sarianidi, 2007, Fig. 38, 39, 54, 55)



Fig. 4: Composite stone figurine from Karim Abad (Photo by author in the Great Khorassan Museum, Iran)

The most attractive points of these composite figurines are the wide shoulders, immaculate faces, and mysterious huge coats. The body and head decorations are made of steatite, sometimes chlorite or serpentine. The surface carved decorations were generally in an extended shape, including triangle, curved triangle or bold S-line, recalling to the wool kaunake in earlier Mesopotamia. The face, neck, and hands parts are made of white stone, like marble, alabaster, or limestone. On their faces, the eyes are usually carved with an almond shape. There are also decorations on their heads, in the shape of a disc with raised edges, which might represent the crown or turban. The lower body of the figurines is mostly protruding, like a seating or kneeling position, with two white arms putting on it. Overall, they have a relatively abstract and simplified shape.

The context where figurines founded are related to the burial. They were put inside the burial chambers or in the sacrificial pit closed to the burials. Their chronology corresponds to the usage period of Gonur Depe, which is the late 3rd Millennium BC and the beginning of the 2nd Millennium BC.

What kind of character does this kind of figurine represent? What was it used for? There are many interpretations, including that they represent the dead themselves, or Sumerian deity. Sarianidi holds a view of western origins of them (Sarianidi, 2007). Vahdati and Meier think the figurines indicate a divine nature (Vahdati and Meier, 2020). P. Amiet pointed out the transit of context from ritual space in Elam into the cemeterial space in Central Asia, he also thinks that this portrait is the copy of the queen from Elam (Amiet, 1986).

Seated women statues with kaunakes and crowns can be found in Mesopotamia and Elam. In Elam, the statue closest to the BMAC/GKC figurines is the stone-made statue of Narundi from excavation in Susa. However, it is in a life-size. To the west, in Mari (Fig. 5) and Ebla (Fig. 6), seated women statues were found in the temples or palaces. In Susa, no composite statues made of marble and chlorite were found., but mostly with clay and bronze. For these figurines, the details of a chair or throne are carved out consciously. Also, the feet are additionally made under the edge of kaunakes. The portraits from Mesopotamia and Elam lack of exaggerated shoulders, and they are more true portrayals of an elite woman.



Fig. 5 & 6: Statues from Mari and Ebla (Parrot, 1956, Plate. XXXVII; Matthiae, 2010, Plate. XIV)

For the statues and images found in Elam, there are also some differences between Iran and Central Asia. The identity of seated women on the seals from Fars shows a great similarity with the profile portrait of composite figurines. Seals from Ancient Anshan (Fig. 7), Tal-i Malyan, called “Anshanite” type, dated to the early phase of the third millennium BC. D. Potts holds the perspective that, the appearance of these portraits shows the direct influence of BMAC/GKC iconography on Anshan, instead of the Elamite influence on Central Asia (Potts, 2008). It is worth noting that, the character image on the seals usually appears with other characters, and rarely alone.



Fig. 7: Seals of “Anshanite” type (Potts, 2004, Fig. 5.7)

During the Bronze Age, a close connection between Mesopotamia, the Iranian plateau, and Central Asia made the statues of the seated goddess with kaunakes a common cultural symbol. But the figurines from BMAC/GKC show their uniqueness, one feature is that they appear in the burial context, and the other feature is their abstract appearance. It is necessary to give consideration to the process of how the uniqueness formed, and its relationship with the societal change that happened in Southern Central Asia.

3. The statue tradition in Central Asia and Elam

The worship of the anthropomorphic figurines can be traced to the Upper Paleolithic (Gimbutas, 1991). The female goddess statues are found all over the world, which show a cultural commonality for humans in the prehistoric period, that is, the worship of fertility and harvest.

4. The figurine tradition in Southern Central Asia

The earliest figurine found in Southern Central Asia belongs to the Djeitun Culture, around 6500 BC – 4500 BC (Hiebert, 2003). The excavation shows a great amount of clay figurines, with mostly animals, and a few human figures.

During the Chalcolithic Period (Namazga I-III), in the site of Kopet Dag Piedmont area, Kara depe, Ilgynly Depe, and Altyn Depe, early figurines appeared (Fig.8). Most of them have wide shoulders, the curved conical thighs make the overall look more abstract. For the large-scale excavation in Tedjen Delta, a great number of figurines were found in the Geoksyur Oasis (Fig. 9). They have a three-dimensional shape, with prominent breasts and buttocks, and a conical lower body, with painted motifs on the thighs and belly. The facial shape is relatively simple, details are not obvious. With the expansion of farmers from Geoksyur Oasis, in Sarazm, Tajikistan, stylized clay figurines were also found. In Ilgynly Depe, there are stone-made figurines in an abstract triangle shape (Fig. 10). Because the site is much closer to the stone deposits.

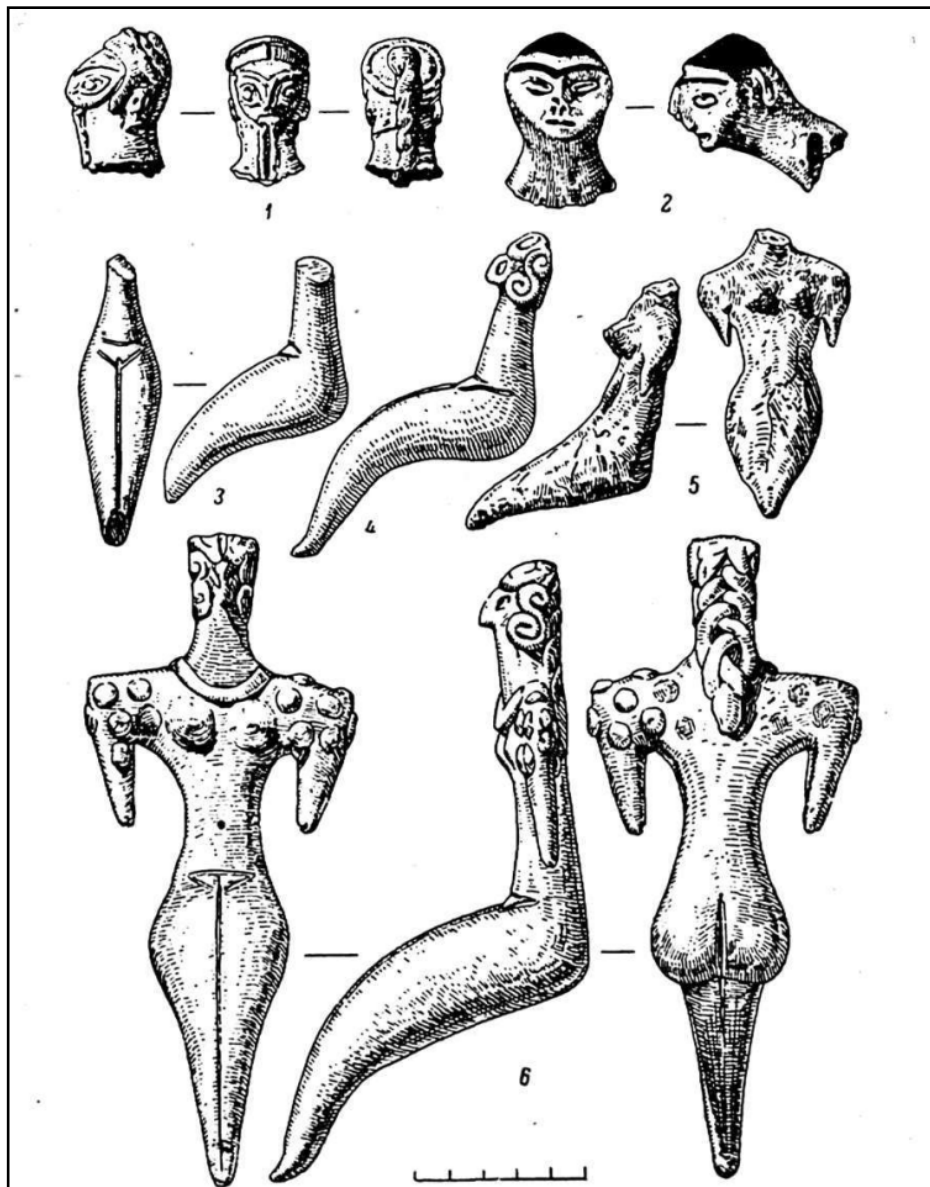


Fig. 8: Figurines from Kara Depe (Masson, 1966, Pic. 26)

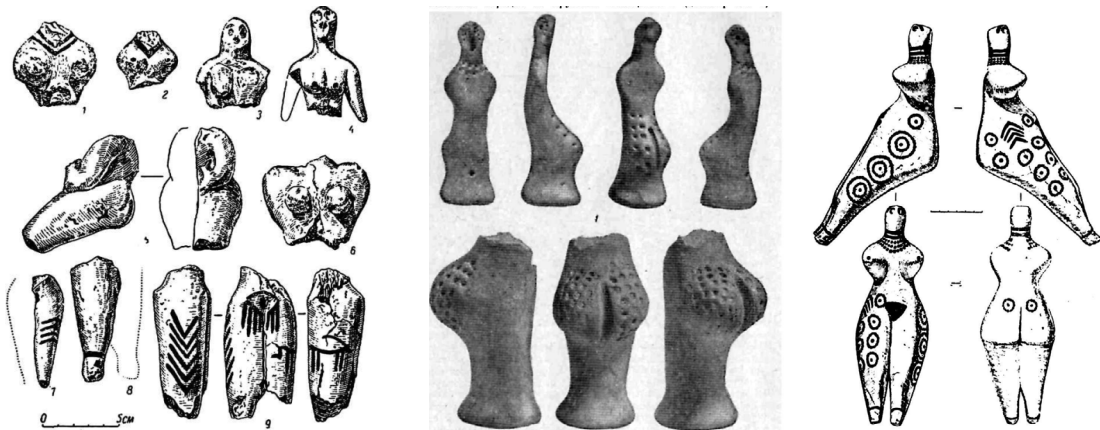


Fig. 9: Figurines from the Geoksyur Oasis (Khlopin, 1964, Fig. 55, 26, 45)

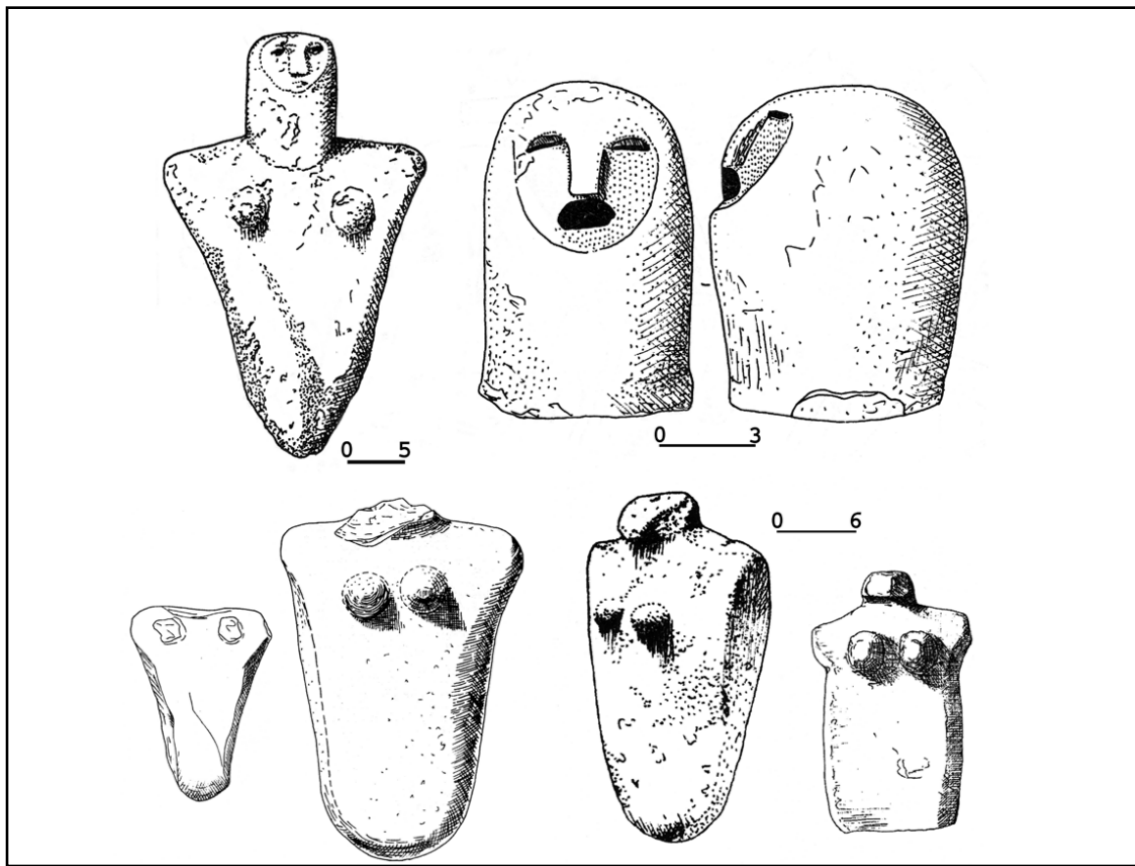


Fig. 10: Stone Figurines from Ilgynly-depe (Bonora and Vidale, 2013, Fig. 9.7)

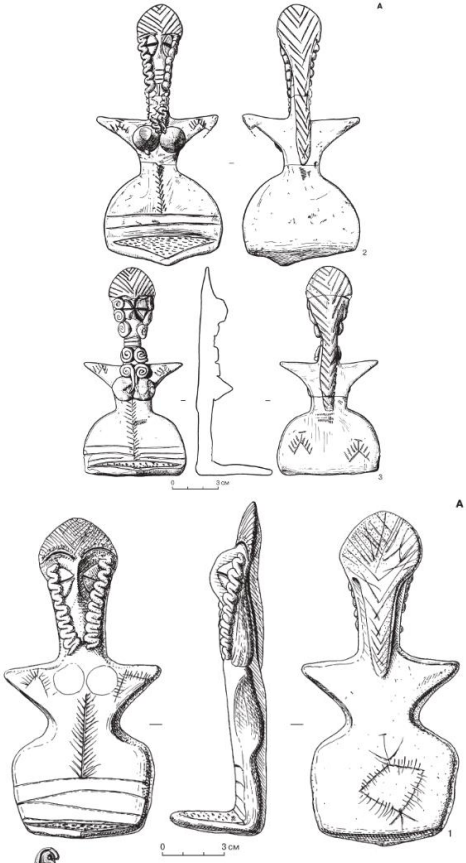
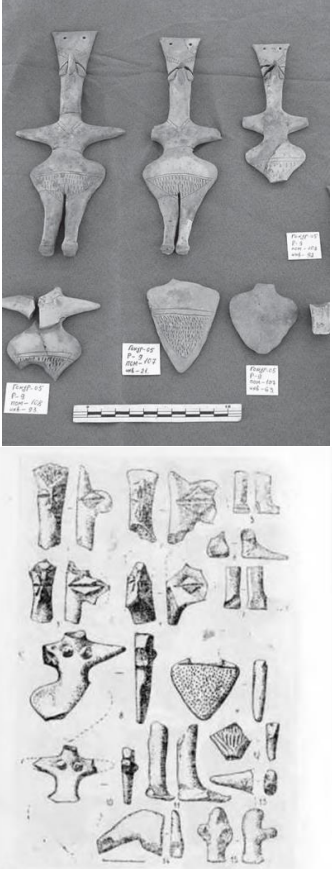
During this period, the figurines were located in a household context, close to the fireplace, or put inside the wall. Their presence is often explained as being related to protecting the family.

About 3000 BC, in the Namazga VI phase in Northern Kopet Dag piedmont, huge tepe-type settlements were developed at the end of the small alluvial delta. There is an expansion in the scale of size and a clear division in the functional quarter within the settlement. In Altyn Depe, there are quarters for resident, handicraft, religion and elites. This phenomenon represents the development of local society into complexity and class.

The number of figurines from the Altyn Depe shows a great increase in the worship of mother-goddesses. Most of the figurines were found in the burials within the settlement. Just like the figurines from Geoksyur Oasis, on the surface of the figurine's body, especially on the thighs and belly, there are some incised motifs, which might represent a certain meaning.

This tradition for the clay figurines continued until Namazga V and VI in Murghab Delta, related figurines can be found in Togolok, Adji Kui, and Gonur Depe. While there are also little differences in the decoration (Table. 1; Salvatori, 2004). The figurines from Kopet Dag piedmont are characterized by the intricate head decoration, long hairs arranged in a flowing plait along the back and two plaits along the breast (Masson, 1988). However, the figurines from the Murghab Delta have a triangular head, often with two holes on the larger side and no traces of applied rolls to portray the hair. What is important is, that their figurines were mostly found in a burial context.

Table. 1: Figurines from Kopet Dag Piedmont and Murghab Delta

Kopet Dag Piedmont (Altyn Depe) (Kircho & Aleksin, 2005: Plate. 31A, 11)	Murghab Delta (Gonur Depe) (Dubova, 2008: Pic, 25; Sarianidi, 1990: Tablet, XXII)
	

To make a conclusion, the figurines tradition in Central Asia prefers an abstract shape. The artisans used artistic, simplified forms to represent the human body. However, in Murghab Delta and Kopet Dag Piedmont, there are a few figurines in realistic, rough shapes, which we will discuss later, and they do not occupy a dominant position.

The usage of figurines inside the burial context also belongs to the Central Asia tradition of the Bronze Age. Since the period of Namazga IV, the emergence of the residential burial within the settlement caused the figurines to change from a household context to a burial context.

2) The figurine tradition in Elam

Within the territory of Elam during the Bronze Age, including the Khuziṣṭān lowland and Fars highland, the portrait of women can be found in figurines, plaques, and seals. However, because of the insufficient archaeological excavation, known Bronze Age figurines mainly come from large settlements like Susa and Haft Tepe.

The Khuziṣṭān Plain is located between Mesopotamia and the Iranian Plateau. As a middle location, cultural power from both sides takes turns controlling this land, resulting in cultural diversity both chronologically and synchronically (Potts, 2008). Since the Neolithic Period, the figurines in Elam are relatively abstract. During the Susa II Period,

prayer position figurines made of stone or clay appeared, called votive statues, and they were popular in Mesopotamia, Levant, and Elam. Most of them were found in the chapel, in a regional context.

During the third millennium BC, the technology for making figurines in Elam was at a high level. The detailed rendering of the figurine demonstrates the artist's deep knowledge of the human body structure. From the temple for Narundi in Susa (ca. 2100 BC, see Metropolitan Museum of Art, 1992), there is a life-size statue of Narundi (Fig.11), that shows a similar appearance to the elite women from Mari and Ebla, made of limestone. Also, till 2100 BC, there were numerous naked women clay figurines working as amulets, made with single-faced molds (Fig. 12; Álvarez-Mon, 2018).



Fig. 11 & 12: Statues and figurines from Susa (Metropolitan Museum of Art, 1992, P.91, P.190)

The characteristics of Elamite figurines show a great influence from Mesopotamia. The body of figurines in Elam is long and slim, usually in a standing position, seldom in a sitting position. Sometimes, women in a seated position can correspond to goddesses from the inscription. Elamite figurines focus on the details of the human body and are relatively realistic.

Although the figurines in Elam and BMAC/GKC show the same clothing elements and female themes, it proves the absolute influence of Mesopotamian culture. However, from the artistic style perspective, Elam figurines are more realistic and slender. Therefore, it is hard to say that the composite stone figurines are exported directly from Elam. Modifications and localization were made to the sculpture art and female worship in BMAC/GKC.

5. The transition of figurines: from Elamite to Central Asia

Mainly the differences in material and context for figurines, show the localization of female deities after came to Central Asia.

1) The transition of material

In the Elamite territory, there were few examples of using soft black stone to make sculptures but with more clay in a different appearance. The image of a seated female appeared more on the seals. The composite figurines found in the BMAC/GKC territory are mainly made of chlorite, alabaster, and marble.

These materials are not locally produced and can only be obtained from the mountain region, including the mountain region in Northeast Iran and the Central Plateau. From the new research in Iran, there are considerable Bronze Age sites found in Khorasan (Tahmasebi, 2020), distributed inside valleys. Among these, sites are located close to several important deposits, although no clear archaeological evidence of resource extraction was found nearby. The same bronze decoration was found in Chalow and Gonur, proving that they are synchronic. It can be assumed that the reason for this group of people to come here was related to the development of resources, but more evidence is still needed.

We cannot make sure if the figurines in BMAC/GKC were made outside the territory by Iranian artisans, or locally processed. However, the emergence of composite statues must have been an innovation for Eurasia at that time. For the research of glyphic art, Winkleman once pointed out the BMAC populations might modify the art theme, or use them on the new media (Winkleman, 2013). Obviously, this model can also be applied in the figurine art. And also, for the production of ivory artifacts, we might know that there were Indus artisans who brought with their materials and technology, and created objects that met local aesthetic needs (Frenez, 2018). It is not strange for a prehistoric metropolis. It represented a strong and traditional localism was controlled the handicraft industry, and decided how would the artifacts look like.

2) The transition of context

In Central Asia, the usage of figurines in burials was finalized after the NMG IV, around the first half of the 3rd Millennium BC. At the same time, female figurines have already appeared in Elam and Mesopotamia. From the continuous cultural and burial customs, the composite figurines were accepted as a new element into the elite class of BMAC/GKC in the second half of the 3rd Millennium BC from the southwest.

In the earlier period, the figurine from Mari is in a temple context, and the figurine from Ebla is in a palace context. The statue from the Susa is in a temple context, according to the inscription and elements for the statue, the identity of it belong to a goddess (Narundi, Metropolitan Museum of Art, 1992), dedicated by Puzur-Inshushinak. They were especially displayed in a public monument, more to publicly emphasize the relationship between those in authority and God. While, the background for the figurines inside the burials was more private. The character of personal belonging is much clearer.

Thus, from the temple-palace to the burial, the figurines became personal belongings from a public symbolism.

To sum up, the figurines of “Bactria Princess” might be originally imported as an immaterial ideology, and be modified on the new materials in Central Asia. They only existed in minority groups, probably among some elites and businessmen. They didn’t become popular among all the social classes, the traditional terracotta still took a big part in the Murghab society.

A common point emerged in the female statues leaving their cradle, which is the strong

originality. As the spread of ideology, both toward the East and west, this female deity both been modified in Syria and Central Asia. This confirms the change and adaptation of ideology in the context of peripherality.

So, how these figurines came into Central Asia?

6. The materials exchange and the network behind

The BMAC/GKC territory, especially in the Murghab, is just like the alluvial plain in fertile Southern Mesopotamia. The large areas for farming might provide adequate grains for the residents. While, natural resources, like metal, timber, and semi-stones, can be only found in the highlands surrounding the farming land. To a certain extent, the lack of materials for the production of luxuries required by a hierarchical social system will stimulate the development of trans-regional trade.

Obviously, the administration and maintenance of a huge material exchange network need a powerful administration system. This characteristic can be proved through the spectacular public monument, class differentiation in funeral customs, and a large-scale settlement system in Murghab Delta. Roughly the same period as the early stages of BMAC, within the territory of Iran, there are several developed complex societies and evidence for long-distance communication. The middle to the late phase of the third millennium BC corresponds to the Old Elamite Dynasty, Shimashki Dynasty and the Sukkalmah Period, a powerful state rise in southwestern Iran. In Eastern Iran, the famous Shahr i Sokhta in Helmand Valley can be treated as a city center. In Period III (2600 BC-2450 BC) and Period IV (2450 BC-2200 BC), there is a double wall surrounding the central area, with public monumental architecture. In the large necropolis, there are populations from Central Asia, Indus, and Southern Afghanistan.

There is no doubt that during the Sukkalmah period, the power of Elam came to its peak, and had a great influence on the surrounding areas, as far as Syria. According to the Archives administratives de Mari and Archives royales de Mari, during the 19th to 18th centuries BC, large quantities of Elamite tin were traded into Mari. Especially in the Tianshan Mountain areas in Tajikistan, and the border between Iran and Afghanistan, there are massive metal deposits and semiprecious stones, including copper, tin, alabaster, and lapis lazuli. During the period of the Bronze Age, class differentiation, the formation and development of states, and elites' demand for luxury goods caused the large-scale circulation of raw materials.

The direct exchange is not obvious between Mesopotamia and Central Asia. But in Susa, Shahdad, and Shahr-i Sokhta, there are many relics that can be traced directly to BMAC/GKC. It is possible that the elites in BMAC/GKC have an indirect influence from Mesopotamia and elites, and Elam and eastern Iran played critical roles in this huge network. Contact with other cultures will stimulate the development of local society, thereby forming a political system like that of the country.

In the territory of BMAC/GKC, we might find that for the common people in a large proportion, the original tradition keeps its own way, while hundreds of new elements from the south also become a part of the BMAC/GKC society. Foreign things appear more frequently in elites' lives or in central areas. Especially in ideology, like the burial customs, images, and decorative arts, foreign cultures would have a greater influence on the elite class. An example of homogeneity is the royal families from Parthian, with a Hellenistic tendency in their ideology.

7. A case study: Elamite influence on the BMAC/GKC clay figurines

Interesting finds were several clay figurines from Murghab Delta (Gonur Depe and Togolok 21, Fig. 13, 14, 15). Their head decorations and faces are close to the stone figurines. While, we may treat it as a kind of transitional phase, or a mixture of the traditional clay figurines and new stone figurines. The upper body of the figurines is similar to the statues in Elam and Mesopotamia, with big almond-shaped eyes, head decoration with protruding edges, and a prayer position, just like the votive statues; while the lower body is similar to the traditional, conical legs in a position of sitting at an obtuse angle in early South Central Asia. Fragments were also found in Togolok 21. The appearance of mixed characteristics provides a possibility when local artisans try to make an innovation in the sculpture art. Sarianidi gives a hypothesis that this is due to the lack of stone (Sarianidi, 2007)



Fig. 13 & 14: Clay Figurines from Gonur Depe Grave No. 3155
(Left: Dubova, 2004, Pic. 14; Right: Photo by author in the National Museum of Turkmenistan)

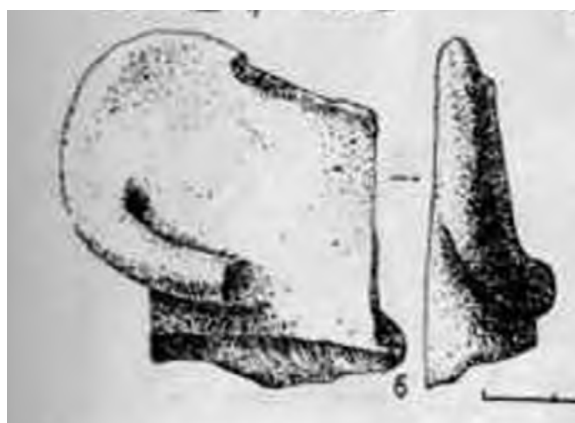


Fig. 15: Fragments of Clay Figurines from Togolok 21(Sarianidi, 1990, Fig. LXXVIII)

What important is that, before the Namazga V, there were no figurines with positions of prayer in Central Asia, except for only one stone statue from the Gelot cemetery (Date: 2128-2981 BCE, Fig. 16). But after the Namazga VI, the figurines with prayer positions can be found in many sites, especially in Bactria, like Dzharkutan, Kangurtut, and Buṣton Cemetery. In Namazga Depe in Kopet Dag Piedmont, a fragment of a prayer figurine was also found (Fig.20).

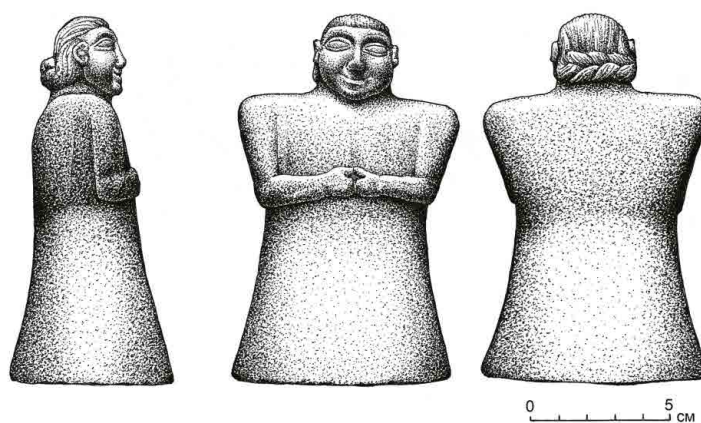


Fig. 16: Stone Figurine from Gelot Cemetery (Vinogradova, 2018, Pic. 38)

In Surkhandaryo, Uzbekistan, the bronze age culture was developed based on the expansion of sedentary farmers from southern Turkmenistan. Mainly the typology of ceramics and metals, burial architecture, and burial customs, show similarity with the society in the Murghab delta. While in respect to figurine tradition, there is little similarity with Margiana. In Sapallitepe, one of the earliest settlements in Surkhandaryo Plain, located along the Ulanbulaqsai in front of the Kugitangtau Mountains, only a few anthropomorphic figurines were found, in an abstract form. In the largest settlement in Surkhandaryo Plain, Dzharkutan, one figurine with a prayer position was found (Fig. 17). In Buṣtan VI cemetery, in a later period around the second half of the second millennium BC, several clay figurines were found inside the burial context (Fig. 18, 19). The figurines from the Surkhandaryo Plain show the characteristics of a round head, a blurry face, and a prayer position.



Fig. 17: Figurine from Dzharkutan (Photo by author in the State Museum of History of Uzbekistan)



Fig. 18 & 19: Figurines from Buiston VI (Avanesova, 2013, Photo. VIII, IX)

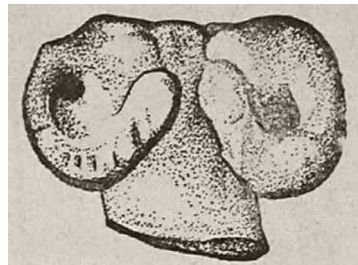


Fig. 20: Namazga Depe (Rempel, 1951, Pic. 5)

The mountain areas in Tajikistan, located in the north and east to Surkandaryo, have close relationships both with farmers from the river basin and pastoralists from the Tianshan Mountain. Prayer figurines are found in the cemetery of Kangurtut (Fig. 21).

The figurines found in Northern Bactria, centered in the Surkhandaryo basin, seem to be regarded as a relatively independent tradition from the Murghab Delta, figurines were few, but the votive statues were relatively common. This interesting phenomenon might represent a connection between Bactria, Margiana, and Elam. The votive statues from Elam were not widely accepted by the residents in Gonur Depe but survived in the Bactria.

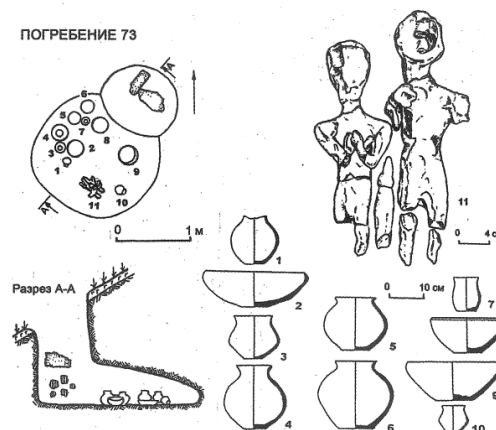


Fig. 21: Figurine from Kangurtut cemetery (Vinogradova, *et al.*, 2008, Pic. 45)

8. Conclusion and Further Discussion

In Central Asia, there is a continuous tradition compared with local societal development. Since the Bronze Age, which started in 3000 BC, the figurines have been characterized by an abstract appearance and burial context, mainly made of clay. The composite stone figurines found in Murghab Delta and Northeast Iran break out of the original Southern Central Asia tradition in decorative arts and materials. But in art style and context, they kept the central Asia tradition, and are different from the figurines from Elam, made by local craftsman. Therefore, during the Bronze Age, there is a combination of Central Asia and Iran Plateau in figurine making.

The trans-regional interaction brought society with a huge development, which might be the reason for the appearance of composite stone figurines. View from the subjective, the continuous development of a sedentary agricultural society resulted in class differentiation, and elites needed to obtain luxury goods to stabilize their status. View from the objective, the rich resources and powerful local administration in East Iran and Elam territory provided motivation and convenience for BMAC/GKC residents to contact the outside world. Enjoying foreign culture has become a hobby of local elites.

For further consideration, what makes the Goddess stop her step? The composite stone figurines were concentrated in the Murghab Delta and its surrounding areas, while in the territory of Northern Bactria, we can see the figurines' position of votive statues in many sites. What does this phenomenon mean?

Ideologies represented by figurines are often linked to aspects of society, identity, or religion. From the view of the policy or social organization, there must be a difference between the Surkhandaryo, Balkh Delta, Murghab Delta, and Northeast Iran. And we need more archaeological materials to unravel this mystery.

9. Endnote

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بحثی درباره تندیسک‌های سنگی ترکیبی در فرهنگ‌های مروی بلخی و تأثیرات آن‌ها

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چکیده	تاریخچه مقاله
در قرن گذشته، گروهی از مجسمه‌های سنگی زنانه ترکیبی عصر مفرغ، که به «پرنسس‌های باختر» معروف هستند، در بازار عتیقه‌جات پدیدار شدند و مشکوک به منشأ افغان بوده‌اند. بعدها، در خلال کاوش‌های علمی باستان‌شناسی، مجسمه‌های مشابه زنانه در جنوب ترکمنستان و شمال شرقی ایران کشف شد که مربوط به دوره دیرینه نمازگاه V است. بحث‌های بسیاری درباره منشأ این مجسمه‌های زنانه سنگی ترکیبی وجود دارد. به طور سنتی، اعتقاد بر این است که آن‌ها عناصری واضح از تمدن ایلامی دارند و تحت تأثیر فرهنگ فلات جنوبی ایران قرار گرفته‌اند. از دوران نوسنگی تا عصر مفرغ در آسیای مرکزی، بقایای باستان‌شناسی ارتباطات نزدیکی با جمعیت‌های فلات ایران نشان می‌دهد. مجسمه‌های سفالی زنانه برای مدت طولانی در آسیای مرکزی و ایران استفاده می‌شدند و براساس آن‌ها، سنت مجسمه‌سازی با ویژگی‌های فرهنگی محلی به طور نسبتاً مستقل توسعه یافته است. مجسمه‌های جدید سنگی ترکیبی در نمازگاه V با سنت‌های اولیه آسیای مرکزی که از خاک رُس ساخته می‌شدند و در شکل‌های ساده، متفاوت بودند. تزئینات روی سطح این مجسمه‌های سنگی ترکیبی، شباهت زیادی با تصاویر نخبگان از سلسله ایلامی قدیم دارند؛ همچنین، مواد سنگی، عمدتاً کلریت و مرمر، می‌توانند به جنوب شرقی ایران نسبت داده شوند. ظهور این مجسمه‌های سنگی ترکیبی تغییراتی را در جامعه جنوبی آسیای مرکزی نشان می‌دهد که با انتقال مردم از دامنه‌های کوپت‌داغ به دلتای مرغاب هم‌راستا است. ادغام فرهنگ محلی آسیای مرکزی و فرهنگ ایرانی به طور ایدئولوژیک در این مجسمه‌ها انعکاس یافته است.	صص: ۲۰۱-۱۸۳ نوع مقاله: پژوهشی تاریخ دریافت: ۱۴۰۳/۰۷/۳۰ تاریخ بازنگری: ۱۴۰۳/۰۸/۱۵ تاریخ پذیرش: ۱۴۰۳/۰۹/۰۳ تاریخ انتشار: ۱۴۰۳/۰۹/۳۰

کلیدواژگان:

بحث سنگ، مجسمه‌های ترکیبی، تأثیر در/BMAC، GKC، تأثیر سنگ، تأثیر مجسمه‌ها.

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