







## ROCK ART OF SARMISHSAY (UZBEKISTAN): TECHNIQUES, MOTIFS, AND CULTURAL SIGNIFICANCE

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**Abstract:** During the archaeological research conducted in Central Asia over the past few decades, numerous rock art sites have been identified, which show that the people of this region have carved their ideas and thoughts on rocks during different periods. In Uzbekistan, due to its mountainous landscape, more than one hundred and fifty rock art sites have been identified, one of the largest of which is Sarmishsay. In this article, the aim is to examine the technique of creating and the content of these motifs. In fact, these motifs are one of the most important sources for understanding the artistic expression, beliefs, and daily life of past communities. Several thousand motifs have been carved on the rocks at this site. They include zoomorphic, anthropomorphic, geometric, and unidentified motifs. The petroglyphs were created using four methods: engraving, engraving – pecking, pecking, and Scratching. Although dating petroglyphs is difficult without laboratory analysis, the degree of patination and weathering of the motifs indicates that these motifs were made in different periods and do not belong to a single period. Due to the exposure of these motifs to natural factors such as rock erosion, wind, and rain, parts of them are gradually disappearing. Protecting this site as one of the most important cultural heritage sites is essential because the diversity, thematic richness, and artistic beauty of its rock carvings can play an important role in attracting cultural tourists and researchers in the fields of history and archaeology, and help better introduce the region's cultural heritage at the national and international levels.

**Keywords:** Central Asia, Uzbekistan, Rock art, petroglyphs, prehistoric art.

**چکیده:** در جریان پژوهش‌های باستان‌شناختی انجام‌شده در آسیای مرکزی طی چند دهه اخیر، محوطه‌های متعددی از هنر صخره‌ای شناسایی شده‌اند که نشان می‌دهند مردمان این منطقه در دوره‌های گوناگون، اندیشه‌ها و باورهای خود را بر سطوح سنگی نقش کرده‌اند. در ازبکستان، به دلیل ویژگی‌های کوهستانی چشم‌انداز طبیعی، بیش از یکصد و پنجاه محوطه هنر صخره‌ای شناخته شده است که سرمیش‌سای یکی از بزرگ‌ترین آن‌ها به شمار می‌رود. هدف این مقاله بررسی فنون اجرای نگاره‌ها و تحلیل محتوای مضامین آن‌هاست. این نگاره‌ها از مهم‌ترین منابع برای شناخت جلوه‌های هنری، باورها و شیوه زندگی جوامع گذشته محسوب می‌شوند. چندین هزار نقش بر روی صخره‌های این محوطه حک شده است که شامل نگاره‌های جانوری، انسانی، هندسی و نقوش با هویت نامشخص هستند. سنگ‌نگاره‌های این محوطه با استفاده از چهار شیوه شامل حکاکی، حکاکی همراه با کوبش، کوبش (پکینگ) و خراش کاری ایجاد شده‌اند. اگرچه تاریخ‌گذاری سنگ‌نگاره‌ها بدون انجام آنالیزهای آزمایشگاهی با دشواری همراه است، میزان پتینه‌بستگی و هوازدگی نقوش نشان می‌دهد که این آثار در دوره‌های زمانی متفاوت پدید آمده‌اند و به یک دوره خاص تعلق ندارند. قرارگیری این نقوش در معرض عوامل طبیعی همچون فرسایش سنگ، باد و باران سبب شده است که بخش‌هایی از آن‌ها به تدریج از میان بروند. حفاظت از این محوطه به‌عنوان یکی از مهم‌ترین میراث‌های فرهنگی منطقه ضرورتی انکارناپذیر است؛ زیرا تنوع، غنای موضوعی و زیبایی هنری سنگ‌نگاره‌های آن می‌تواند نقش مهمی در جذب گردشگران فرهنگی و پژوهشگران حوزه‌های تاریخ و باستان‌شناسی ایفا کرده و به معرفی هرچه بهتر میراث فرهنگی منطقه در سطوح ملی و بین‌المللی کمک کند.

**کلیدواژه:** آسیای مرکزی، ازبکستان، هنر صخره‌ای، سنگ‌نگاره‌ها، هنر پیش‌تاریخی.

### I. Introduction

Prehistoric communities have created rock art as one of their earliest forms of visual representation, and rocks appear to have been the first canvases that humans used to express their thoughts, beliefs, and artistic creations. The oldest known examples of rock art date back to the late Pleistocene (De Quirós, 1991; White, 2003; Aubert et al., 2014; Sarhaddi-Dadian et al., 2015), although evidence suggests that it developed and became much more diverse in form, technique, and subject matter during the Holocene (Moradi et al., 2013;

Mohammadi Sefidkhani & Sarhaddi-Dadian, 2022). The numerous rock art that have survived in different parts of the world are an inseparable part of the history of human art and thought, and have played a crucial role in the formation and transmission of cultural, social, and symbolic concepts of human societies over generations (Ghorbani et al., 2022; Sadeghi et al., 2023; Khanipour, 2024a; Salimi & Azizi Kharanaghi, 2025).

According to the common classification, rock art is divided into three main groups: pictographs, petroglyphs, and geoglyphs (Clottes, 2008). Although

limited attention was paid to rock art in the 20th century, the importance of these sites has increased significantly over the past two decades, and researchers have examined them from various perspectives (e.g., Whitley, 1998; Smith, 2010; Aubert et al., 2014; Bonneau et al., 2017; Khanipour et al., 2015; 2018; Mauran, 2019; Molaie Kordshouli et al., 2022).

Archaeological research conducted in Central Asia over the past few decades (e.g., Rogozhinskiy 2011; Amanbaeva et al., 2011; Bobomulloev et al., 2011; Muradova, 2011; Khujanazarov, 2011; Rozwadowski & Lymer, 2012) has shown that the region is home to numerous rock art sites, reflecting the desire of past societies to record their thoughts, beliefs, rituals, and daily activities on rock. The good state of preservation of these works to this day allows for direct study of the art and worldview of the local populations of this region, groups that are often not reflected in historical texts. Among these, Uzbekistan is considered one of the most important and promising areas for the study of rock art in Central Asia. This region has been continuously inhabited since the Paleolithic period, and numerous archaeological remains from different cultural periods have been identified in this region (Kolobova et al., 2011; Pavlenok et al., 2022; Kadirova & Abduvakhidova, 2025; Khanipour et al., 2026).

One of the most important categories of evidence is the rock art sites; so far, more than 150 rock art sites have been identified in this country. Among them, the Sarmishsay site, located in the mountainous region north of Navoi, is considered one of the largest and richest petroglyph collections in Central Asia. The thousands of rock carvings in this site show a remarkable diversity in terms of execution technique, artistic style, and visual content. Given the importance of Sarmishsay from the perspectives of cultural heritage, archaeology, history, social sciences, anthropology, and tourism, the main goal of this research is to comprehensively examine the rock art of this site, focusing on the techniques of creating motifs, visual themes, and their stylistic characteristics. This study attempts to identify the methods used in the creation of petroglyphs, as well as answer the questions of what themes the Sarmishsay rock art reflects, how these themes relate to the lifestyle and intellectual system of past societies, and to which rock art sites in Central Asia and neighboring regions they are comparable in terms of style and content.

The present research also seeks to determine the place of Sarmishsay in the overall framework of rock art studies of the region and to clarify its role in reconstructing the cultural history of this area. On the other hand, this study emphasizes that scientific

understanding of rock art sites can only lead to their effective conservation if the importance of these works for the local community and the general public is also explained. Otherwise, many of these sites will be exposed to destruction caused by human and natural factors. Therefore, in addition to archaeological analyses, this article also focuses on the potential of Sarmishsay for rock art tourism, sustainable management of the site, and its role in the cultural development of the region. In a structural framework, the present article first introduces the geographical location and background of the research conducted at the Sarmishsay site. Subsequently, the execution techniques, visual themes, and stylistic features of the petroglyphs are examined and analyzed in detail, and the results obtained are compared with similar examples in Central Asia and Iran. In the final section, while summarizing the results, the importance of Sarmishsay in rock art studies and the necessity of preserving and sustainably utilizing this cultural heritage are discussed.

## II. Sarmishsay Petroglyphs

Sarmishsay is located 35 km northeast of Navoi (Fig. 1), in the Navoi region, on the southern slopes of the Karatau Mountains, the northwestern branches of the Turkestan Range, in the Nuratav Mountains system. These mountains are known as the low mountains of Central Asia. The highest elevation of the Karatau Range is 1200 m above sea level. The Nuratav Range encompasses the fertile valley of the Zarafshan River and separates it from the sandy Kyzylkum Desert. One of the most famous rock art sites in Central Asia is located in the Sarmishsay Valley. The natural environment surrounding the Sarmishsay petroglyph site is of considerable biodiversity; various types of trees grow in the area, and the mountain slopes are covered with dense vegetation. The convenient location of this valley and the presence of fresh water made Sarmishsay a suitable place for human settlement, especially for pastoral and hunting communities.

The length of this valley is about 5.5 to 6 kilometers, its width varies from 15 to 200 meters, and the height of its stone walls reaches between 15 and 50 meters. The surface of these rocks is smooth and often appears in large layers with light to dark brown colors. These smooth rock surfaces provided suitable panels for the production of petroglyphs. The carved stone surfaces are mostly facing south, southeast, and southwest and have smooth surfaces. Some of these surfaces are cracked, flaked, lichen-grown, or damaged by epigraphy and recent human intervention, which has destroyed some of the motifs.

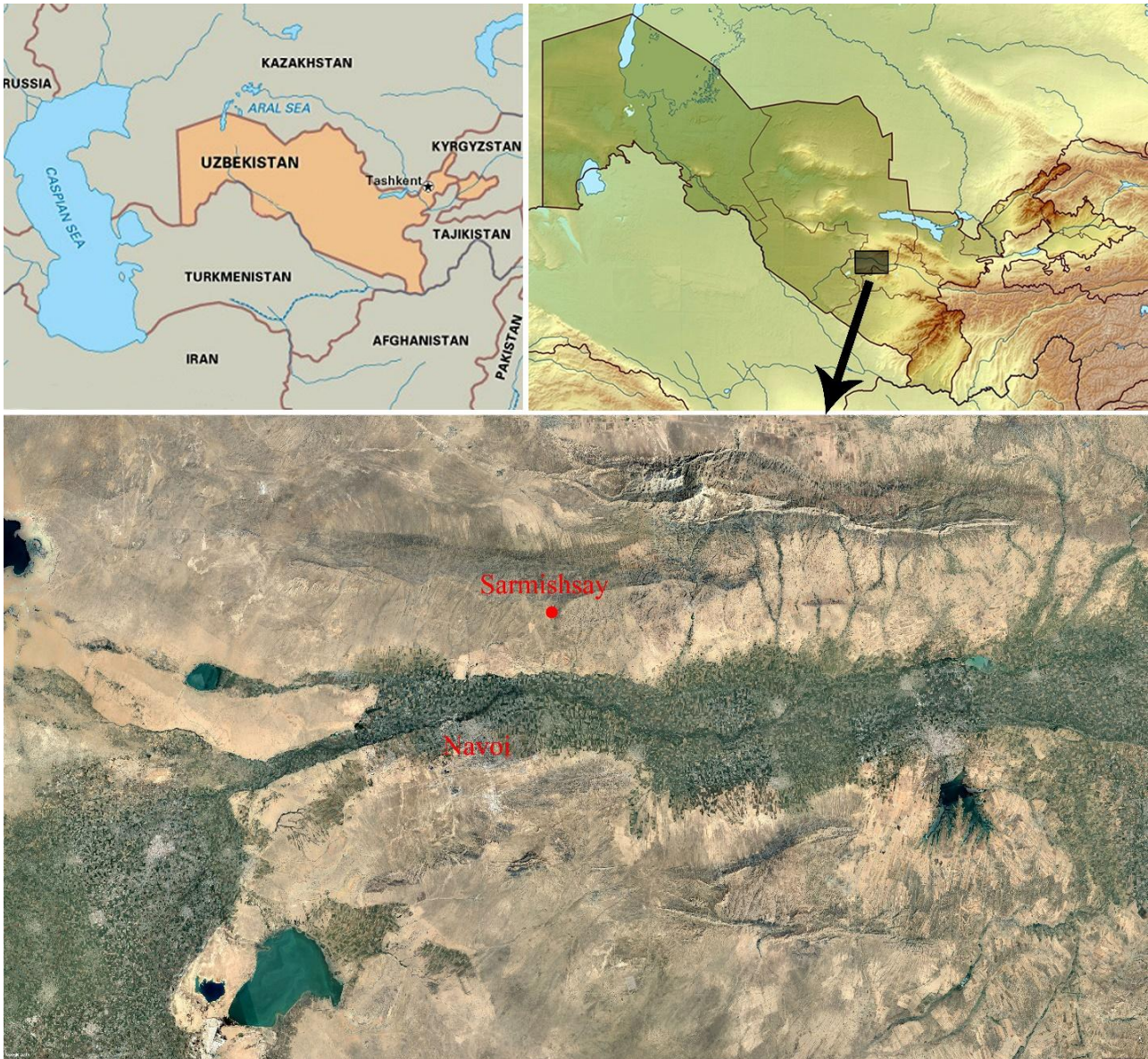


Figure 1: Location of the Sarmishsay rock art site, Uzbekistan (Photo by authors).

### III. Research Background

The first reports on the Sarmishsay petroglyphs were made public in 1958. After that, an archaeological delegation headed by Ghulamov began its scientific studies. Independent research was carried out in the valley between 1966 and 1972 (Kabirov, 1976; Khujanazarov, 2001). However, the most extensive research in this area was carried out by Khudjanazarov, who identified many petroglyphs (Khudjanazarov et al., 2010). A Polish-Uzbek delegation has also conducted extensive studies of the site (Lasota-Moskalewska & Hudjanazarov, 2000).

Of course, in various articles that deal with the rock art of Uzbekistan, Sarmishsay has always been mentioned as one of the largest rock art sites in Uzbekistan (Rogozhinskiy, 2011; Rozwadowski & Lymer, 2012).

### IV. Motif Classification

The common themes in the rock art of Sarmishsay can generally be divided into four groups: anthropomorphic, zoomorphic, geometric, and unidentified motifs, with zoomorphic motifs representing the largest category. These motifs vary in size and form and are mostly stylized. In fact, in the Sarmish Valley, these motifs were created on the surface of rocks. On some rocks, there is only one motif, but on some, several petroglyphs have been created (Figs. 2 & 3). Also, in terms of time, it appears that some panels were produced during multiple chronological phases. In several panels, portions of the motifs have been damaged over time and are now incomplete. Progressive weathering of the rock surface has led to the partial loss of engraved elements, affecting the preservation and readability of some motifs (Fig. 4).



Figure 2: Zoomorphs and anthropomorphs petroglyphs at the Sarmishsay site (Photo by authors).



Figure 3: Zoomorphs petroglyphs at Sarmishsay (Photo by authors).



Figure 4: Zoomorphs and anthropomorphs petroglyphs; parts of the rock surface have been gradually damaged, and some motifs are no longer preserved (Photo by authors).

#### IV.1. Zoomorphs Motifs

The largest number of rock carvings identified at Sarmishsay are dedicated to Zoomorphic Motifs. Of course, Zoomorphic representations are common in rock art traditions throughout the world, and Zoomorphic Motifs always comprise a significant part. Although the species of some zoomorphs cannot be accurately determined, the most important animal species depicted include goats, dogs, gazelles, cattle, horses, and camels (Fig. 5). Bovidae are usually depicted standing on tiptoe, with large horns, and in a moving posture. Dogs are often carved with a lowered head, strong forelimbs, and smaller hind limbs, and are carved with precise details. Camels are depicted with long, curved necks and moving on all fours. In addition to individual images, a combination of several zoomorphs is also seen in one scene, which may indicate herd grazing. It also shows scenes such as a scene of zoomorph hunting, in which a cow is fleeing and a wolf is closely following it, or two zoomorphs are depicted mating.

The widespread presence of zoomorphs in Sarmishsay, especially goats, cattle, camels, and dogs, indicates the importance of animals as a basic source of livelihood for the ancient societies of this region. The high diversity of animal species and the depiction of hunting scenes indicate the strong dependence of

humans on the natural environment at that time. The image of humans riding horses or camels indicates that these motifs must have been carved after the domestication of horses and camels. However, the diversity of animals in this region indicates that there was a variety of wild animals in this region.

The prominence of animal representations at Sarmishsay may also reflect broader economic and social developments that occurred across Southwest Asia and Central Asia. During the Paleolithic period, human groups relied primarily on hunting and gathering (Okladnikov, 1949), and wild animals played a fundamental role in subsistence strategies. Beginning in the Neolithic period, increasing sedentism, animal domestication, and food production gradually transformed human lifeways and patterns of interaction with the natural environment (Brunet, 2005; Bar-Yosef, 2009; Harris, 2010; Frachetti, 2012; Asouti & Fuller, 2013; Azizi Kharanaghi et al., 2016; Nishiaki et al., 2022; Abe et al., 2022; Khanipour, 2023; 2024c; 2025; Khanipour & Nishiaki, 2024; Holakooei et al., 2025; Khanipour & Abe, 2025; Chehri & Ebtehaji, 2026). These developments led to significant changes in economic organization, social structures, and human-animal relationships, factors that may also be reflected in the symbolic and artistic representations preserved in rock art traditions throughout the region.



Figure 5: Petroglyphs depicting various zoomorphs at Sarmishsay (Photo by authors).

Although direct cultural connections cannot always be demonstrated, the recurrence of similar zoomorphic motifs, especially ibex representations, across Central Asia and Southwest Asia may reflect broadly shared symbolic concepts and comparable human–environment relationships. The widespread distribution of such motifs suggests that animals occupied an important place not only in subsistence economies but also in the visual and ideological systems of ancient communities (Amanbaeva et al., 2011; Bobomulloev, 2011; Rogozhinskiy, 2011; Moradi et al., 2013; Ghorbani et al., 2022; Mohammadi Sefidkhani & Sarhaddi-Dadian, 2022; Sadeghi et al., 2023; Khanipour, 2024b). Similar observations have been made at major rock art complexes throughout Central Asia.

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sites in Uzbekistan and across Central Asia. Comparable depictions have been recorded at petroglyph complexes in Kyrgyzstan (Amanbaeva et al., 2011), Tajikistan (Bobomulloev, 2011), and Kazakhstan (Rogozhinskiy, 2011), where ibex, deer, cattle, horses, and hunting scenes likewise constitute dominant visual themes. Similar motifs are also well known from the rock art traditions of Iran (Moradi et al., 2013; Ghorbani et al., 2022; Mohammadi Sefidkhani & Sarhaddi-Dadian, 2022; Sadeghi et al., 2023; Khanipour, 2024b). This broad distribution highlights the importance of animal imagery in the symbolic and economic worlds of prehistoric and early historic communities throughout Central Asia and Southwest Asia.

#### IV.2. Anthropomorphic Motifs

After Zoomorphic Motifs, anthropomorphic Motifs are in second place in terms of number. The details of the figures are well separated and, in some cases, the five fingers of the hands are clearly visible, which indicates the difference in the execution methods and drawing techniques in different time periods. Anthropomorphic Motifs include single motifs, riding a horse, hunting with a bow and arrow, and a scene that can be interpreted as a dance. In hunting scenes, the depiction of anthropomorphic motifs is more diverse and richer. The body shape of the anthropomorphic Motif is

generally harmonious; the torso and limbs have a dynamic and moving posture, and some of the figures hold a bow and arrow. The type of head of some of these anthropomorphic Motifs indicates that some of them probably had a hat or crown on their heads. Hunting and animal husbandry images include scenes of hunting with a bow and arrow, as well as scenes of animal husbandry and control of animals by humans. For example, in a panel, a person stands between two

cows, holding their horns with both hands, as if fighting or taming the cow. Another panel shows a vivid scene of a horse charging; the horse has a small head and a long neck, and its legs are spread apart in a running posture. The person riding the horse is wearing a long robe and holding the reins with one hand. Scenes of social life, such as herding, hunting, and horse riding, reflect clear patterns of subsistence based on hunting and nomadic life (Fig. 6).



Figure 6: Anthropomorph petroglyphs at Sarmishsay (Photo by authors).

#### IV.3. Geometric Motifs

The geometric motifs found in the rock art of Sarmishsay are mainly composed of dots, lines, and irregular squares and rectangles. Some of these motifs exist singly, while others are arranged in a combination arranged in patterned compositions. However, the exact meaning of these motifs is not yet clear.

#### IV.4. Unidentified Motifs

A significant number of the motifs recorded at Sarmishsay cannot be confidently attributed to anthropomorphic, animalistic, or geometric categories and are therefore classified as unknown motifs. These motifs are often highly simplified, incomplete, or

severely weathered, making it difficult to reconstruct their original form and meaning. In some cases, they may represent eroded animal or geometric motifs whose diagnostic features have been lost due to natural processes such as surface exfoliation, erosion, or climatic exposure. In other cases, these motifs may reflect unfinished carvings or symbolic representations that are not yet understood within the current interpretive framework.

#### V. Petroglyph Production Techniques

The methods of creating rock art are one of the important topics in research in this field. This is because they provide information on the techniques used in

producing the motifs. In addition, we can also find out the tools used and the skill of the artist in creating the motifs. Uzbekistan contains a large number of petroglyphs, largely due to the availability of suitable rock surfaces and carving tools. This has resulted in a wide variety of techniques and artistic styles. In rock carving, different techniques have been used to create motifs. In some motifs, the entire body parts of a human or animal are carved, but in some, only the general shape of the body is drawn with lines. In some animal motifs, a combination of the two is used, so that parts of the limbs are carved and parts of the mountain rock are left untouched. In general, the petroglyphs of Sarmishsay were created in four ways:

**Engraving:** A groove with a width of 1 to 2 centimeters and a depth of 2 to 4 millimeters is the first method. The main feature of the motifs of this group is that the motifs are created by carving the bedrock, in such a way that first the boundary lines of the motifs are carved, and then the inner part is also carved, and after the carving is completed, a noticeable change is created in the level between the motifs and the bedrock.

**Engraving - pecking:** The second method is to create motifs using simultaneous engraving - pecking. In this method, the outline and main lines of the motif are created by carving (Fig. 7). The overall and final shape of the motif is created by regularly tapping a piece

of stone on the base stone. This is done within the outline of the carved motif.

**Pecking:** The third method is pecking the vertical surface (Fig. 8). In this method, unlike the motifs of the second group, there is no outline at the beginning of the motif with the base stone. The entire motif is hammered, that is, by tapping a piece of stone or metal on the base stone. This causes the motifs to form relative to each other. The final lithograph is carved. Since this technique does not create depressions in the stone, it is likely that over time, patina will cover the surface of these motifs. This means that they will not be easily recognizable. Hence, we can see that the motifs of this group have little patina.

**Scratching:** In this method, lines are created on the surface of the stone using a sharp-pointed tool, and only scratches are observed on the stone that are not of considerable depth. In some motifs, several lines are drawn next to each other to create motifs. This method is mainly used in creating contemporary motifs, and in some cases, the surface of older motifs has also been scratched, or names and Latin letters have been engraved with this technique, which indicates that these types of motifs are from the contemporary period. Since this method does not create a significant depression in the bed of the stone, the works disappear over time and under the influence of erosion of the rock surface.



Figure 7: Petroglyphs produced using the engraving - pecking technique (Photo by authors).



Figure 8: Petroglyphs created using the pecking technique (Photo by authors).

## VI. Dating

One of the main challenges in rock art research is establishing its chronology. In ancient settlement sites, they can be dated based on the cultural materials found in them. However, in rock art sites, even if cultural materials are found, they cannot be considered to be of the same period as the petroglyphs, because the cultural material may have been left there in an older or more recent period. Some laboratory methods can be helpful, but so far, no laboratory analysis has been carried out in Sarmishsay. Researchers have always tried to provide a relative dating for them by typifying petroglyphs and comparing them. So far, different chronologies have been made about the petroglyphs of Sarmishsay, dating them from the Neolithic period to the Islamic period. Khujanazarov has done a lot of research on this site. He has divided the petroglyphs of Sarmishsay into three periods, based on thematic content, artistic style, and comparison with other petroglyphs and archaeological findings. The first period belongs to the Neolithic and Bronze Ages, in which the characteristic subjects of the petroglyphs include bulls, goats, tigers, and leopards. The second period corresponds to the beginning of the nomadic period in the first millennium BC; during this period, hunting scenes became the main subject of the petroglyphs. Most of the images from this period include goats, deer, horses, camels, and other animals,

and the characteristic depictions of cavalry from the Saka-Scythian period appear for the first time. The third period belongs to the Middle Ages, from which only a few simple and crude motifs have survived (Khujanazarov, 2001: 95–105). However, it is not easy to date several thousand carvings accurately, and the datings that have been made have all been relative. Such chronologies should be regarded as provisional and open to revision. The presence of patina on some petroglyphs and different styles places them in different time periods.

Some carvings, especially those made using the carving method, are considered older. Those carved using the scratch method are newer. Of course, since this method does not create a depression in the bed of the rock, there is a possibility that they will disappear after a while, which is due to weathering and patina. Therefore, it can be assumed that if a carving was created using this method in an older period, it is not visible now. Weathering and patina have made some carvings difficult to identify. It is clear that the above petroglyphs were created in different periods. Given the degree of weathering and patina, the petroglyphs in Figure 9 can be dated to at least two distinct periods. Here, there is a lot of patina on some of the animal petroglyphs, and the color of the motif is quite similar to the rock surface, but in contrast, there are other

animal petroglyphs that are seen in a different color and do not have much patina, which seems to have been created in a more recent period. In general, it can be said that the creation of the motifs at this site probably took

place over several thousand years and continued until the modern period. In the older period, anthropomorphic and zoomorphic motifs were drawn, but dates or names were carved on the stones in the modern period.



Figure 9: Petroglyphs engraved during different chronological phases (Photo by authors).

## VII. Rock Art and Tourism

Rock art has today become one of the most important tourist attractions in the world, which is referred to as rock art tourism (Duval & Smith, 2013; Gao, 2017; Srivastava, 2021; Khanipour, 2024b). Uzbekistan, with its large number of rock art sites, has the potential to become an attractive destination for those interested in this art. Most rock art sites are located in valleys and mountains, so visitors can enjoy both the cultural and historical monuments and the pristine natural landscapes (Rogozhinskiy, 2021).

Although the tourism industry in Uzbekistan has developed significantly in recent years (Kadirova & Abduvakhidova, 2025), tourist destinations are mainly limited to cities such as Samarkand, Bukhara, and Khiva. Rock art attractions can serve as an incentive for tourists to visit rural and mountainous areas and help develop cultural and rural tourism in this country. The establishment of appropriate tourism infrastructure, safe access routes, and expert guides can enhance the visitor experience while preventing damage to the artifacts. With a wide variety of petroglyphs created over thousands of years, the Sarmishsay site offers visitors an opportunity to experience and explore the visual history of humanity. By introducing this site to the public, domestic and international tourists have the

opportunity to become familiar with the different styles and themes of rock art and understand the value of this cultural heritage. At the same time, directly observing these artifacts and interacting with the natural environment increases the sense of belonging and respect for the cultural heritage in visitors.

Given that some visitors touch or climb on the rocks, this can cause long-term destruction of the motifs. Therefore, providing appropriate infrastructure, guided trails, continuous monitoring, and educating visitors to respect the artifacts are vital requirements for the conservation and sustainable development of tourism in Sarmishsay. The importance of tourism at this site not only contributes to the economic and cultural development of the region, but additionally helps preserve and promote public awareness of the cultural heritage and ancient human history.

## VIII. Conclusion

The study of the rock art of Sarmishsay shows that this site is one of the richest and most important petroglyph collections in Uzbekistan and Central Asia, and it presents a variety of motifs and styles spanning thousands of years. This indicates that from prehistoric times to the present day, this valley has always been used by hunter-gatherers, pastoralists, and later nomadic

communities, who created numerous motifs on the rocks when they settled in this valley.

A variety of anthropomorphic and Zoomorphic Motifs can be seen at this site, providing insights into the views, beliefs, and lifestyle of the past societies of this region and identifying the vital role of animals, hunting, and human activities in their lives. The different techniques of creating petroglyphs, from deep carving to superficial scratching, demonstrate the skill of the artists and changes in execution techniques over time. Although it is difficult to date these carvings precisely, the presence of patina and surface erosion allows us to give a rough estimate of the age of the

works, indicating that these petroglyphs were carved in different periods.

Sarmishsay is not only important from an archaeological and historical point of view, but also as a cultural tourist attraction; it has a great potential for the development of rural and cultural tourism in Uzbekistan. The presence of numerous rock art sites in Uzbekistan suggests that the country can be a destination for rock art lovers. Introducing this site to domestic and foreign visitors and creating appropriate infrastructure, guided trails, and visitor education, in addition to increasing the economic and cultural value of the region, will help to preserve this ancient heritage.

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