



Historical Anthropology of Bamiyan during Ancient Time: A Review of Buddhism Historical Monument in Bamiyan- Afghanistan

Shirali Samimi¹

¹University of Bamiyan

*ali.samimi@bu.edu.af

ABSTRACT

Bamiyan is a Historical province and this area have more historical monument in Afghanistan. The location of this province is in central Afghanistan and was one commercial and meditation center of Buddhism during the Silk Road trade, it is a famous valley and is surrounded by mountains. Religion placed and more important for philosopher, merchants, pilgrims, and savants during the Kushan Empire and ancient world, during the Silk Road trade in this site there was amassing wealth, popular doctrine and power. When Buddhism came to Afghanistan the mountain of Bamiyan was the proper cave and niche of Buddhist meditation, the caravan of India during the Silk Road visited Bamiyan caves and donated Buddha sculptures, they brought artists, craftsmen, engineers, and monks from India to Bamiyan for construction of Buddhism architecture and oil painting of two big sculpture and also the wall painting of the caves in Bamiyan valley. According to our ancient Sanskrit literature, Vedic and also post-Vedic, Persia now Afghanistan was part of the Indian subcontinent since hoary antiquity and continued to be so up to the 10th century A.D. when Islam spread in the east, especially in Afghanistan and forgotten Buddhism religion from Afghanistan that the second capital of Buddhism was Bamiyan and there are much more monuments of Buddhism and also stupa, Bodhisattvas and sculpture of Buddha such as Salsal and Shamamah the symbol of Buddhism religious, the population of Bamiyan converted to Islam religious.

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INTRODUCTION

Historical anthropology of Bamiyan during Kushan time related to Buddhist architecture incorporates the aspects of religious space and monastic space, Religious space is used for state assemblies and religious iconography, whereas monastic space refers to space for worship and meditation; and the space where

monks or nuns live. It is useful to distinguish these two kinds of spaces because, at Bamiyan, different parts of the communication supposed to different functions with more Buddhist architecture, there is patterning in compositional form. The sculptures and art, part of the religious iconography, are not distributed independently of the architecture of social and anthropological aspect. The small, decorated caves were usually provided with the arts and building of sculpture as a focus for meditation and their worship. The caves at Bamiyan have either vaulted or flat ceilings. According to Higuchi, the functional caves with flat ceilings were possibly used for daily life activities or as storerooms, whereas the cave temples which have vaulted their arts and making the ceilings that are usually more elaborately decorated and include arches in the niches. The niches of both the Great Buddha, which are highly decorative and depict a wide use of Buddhist and secular imagery, suggest that this space functioned like a cave temple.

At Bamiyan, small caves notched into the large Cliffsides would have been spaces for isolated worship. These smaller spaces would be hardly suitable for instruction by monks. One of the functions of a typical Buddhist cave temple was monks practicing their religion in isolation. These caves are relatively small in size, never large enough to serve as meeting or assembly halls. Originally, the cave mouths of the Bamiyan cliff group were fronted by wooden façade buildings, which have long since disappeared; there is also evidence of a wooden balcony, the remnants seen by the holes tunneled into either side of the west Buddha head. *Katera* of the Bamiyan University researched in 1969 has pointed that a large balcony of wood displayed that are anchored in all the holes and paralleling with the niche of galleries at the two side of Buddha sculpture, that may similarity at lower point level at the head of great Buddha. Such a balcony would have been provided with the situation of social and philosopher elite and their followers as well as musicians with seats from which they might offer hymns during ceremonial times.

METHOD

Methodical role of this historical research is descriptive-analytical, and the system of data gathering is library and field method. This research, its historical aspect is based on historical books, and its descriptive aspect is with references to historical-descriptive books and their comparison with existing and surviving works in Bamiyan historical works.

The main goal of this article is about anthropological history of Bamiyan population during Buddhism period and Kushan empire basically about monuments of Bamiyan as a connecting factor between the buildings, mosques, and wall colors of the caves of Bamiyan with other historical monuments and to identify the cultural heritage of Bamiyan and the value of tangible and intangible cultural heritage that this province especially in It includes the period of the Silk Road trade, which was

the focus of Kaneshka the well-known ruler of Kushan dynasty and left a unique sense of unity in this area.

RESULTS AND DISCUSSION

Results

Buddhist architecture and the artistic traditions of the iconography, that decorate the architecture, influenced the power between the monastic society of Bamiyan and the socially elite groups that patronized this complex. The depictions of figures in the Great Buddha niches at Bamiyan, in this research, are also illustrated in a balcony scene. This might provide further evidence to support that the figures used in the Bamiyan data set were part of the patronage of the Bamiyan monastery (Hamid, 2014).

Chandragupta Maurya's grandson Asoka the Great (272-232 B.C.) was responsible for introducing Buddhism religion and its policy in Afghanistan and the rest of Asia, thus some public and famous areas became the religious capital of Buddhism such as Bamiyan valley was surrounded by mountain and was a silent city for Buddhism monks to carve the Buddhism art in this valley and spread to another country. During the Kushan rule from the first century A.D. up to 241 A.D., Buddhism absorbs the large territory and impetus of their rulers from Bactria in the northwest to Mathura in the east. These foreign sculptures created a vast number of Buddhist nomad and positions and also their reliefs. Bamiyan became a large center of Buddhist caravan city in Afghanistan in the third century B.C. onward, it was an important stronghold of Buddhism, a great religious center, and a meeting place for Greco-Roman, Roman, Iranian, Parthian, and Indian artists. The calcareous and calcium rock face of the cliffs overlooking the fertile valley originally had several vast alcoves and niches as well as sanctuaries hollowed out to shelter two huge sculptures of the Buddha: the right-hand sculpture being 35 metres tall and the next one that is at the left hand are standing are 53 metres tall, these two sculpture and other wall painting and oil painting of Bamiyan caves were not carved contemporaneously and belonged to the different periods. The first sculpture was made in the second - third century A.D., and another one was built and assigned between the fourth centuries A.D., the painting that covered the entire surface of the niche housing the larger Buddha displayed the hand of one Indian artist, a painting of Sassanian art are also embellished the vault and its soffit above the head of the smaller Buddha. On the vault was featured Surya the sun god, here in Bamiyan, a unification iconographical scheme had been followed? The side walls of the niche from top to bottom featured rows of seated Buddha one on top of another, each figure displaying a different mudra (manual gesture). The paintings suffered not so

much from exposure to natural elements as from having served as targets for a generation of iconoclastic Afghans.

Bamiyan was largely dependent on both trade and the migrations of nomadic people who crossed from the Hindu Kush from north to south during the summer months. During the 5th to 8th centuries, it was in the steppe regions of Sogdiana, of present-day Uzbekistan, where the population was located in the winter months and would relocate temporarily to the mountainous valleys in the summer to cool off. Snowmelt from the mountains supplied a significant water source for rivers in the area and therefore irrigated the soil in the valleys between the mountains during the summer months (Samimi, 2016)

1. Historical Geography of Bamiyan.

The valley of Bamiyan, which was molded by the traffic of men and women is a resting place for tourists and travelers, Buddhist monks come to that place and it is a haven for meditation, there are at Buddhist period an artistic reputable school, finally, this part of Afghanistan is one of the world marvels and historical. Bamiyan City is an alluvial plateau that is composed in the bottom of conglomerate thick tertiary bottoms that are surrounded by imposing mountains. An eroded landscape by the flow of the rivers and the passage of glaciers by abrupt cliffs to create valleys domination almost vertical walls lend of which themselves to being shaped, carved sculptured, the Shakyamuni picture was adorned with the Buddha. Shakyamuni Buddha which is the smallest Buddha measured around 5.5 cm tall and the largest of that is 55m tall. The Blessed and smallest image of the sitting image is 3cm high and the largest statue, however, it represents the Pare-nirvana of Buddha (death bed of Buddha), which shows Buddha died and slept in his bed 300 m long. In this vast site art and architecture were able to ally the pleasure and art for miniature of the giant Buddha and the cult of Buddha.

The Valley of Bamiyan is located to the north plateau, oriented west to east, adjacent to two valleys, the *Fuladi* Valley to the southwest of Bamiyan city, and the Valley of *Kakrak* located to the southeast. The most impressive remainder is found in the Valley of Bamiyan, especially in the east-to-west distance around the 1.5 km long cliff which towers above the valley located at the North plain of Bamiyan city and is called the "Great Cliff". In the Bamiyan town, Cliffs are pierced in approximately 1,000 caves or grottos that were adorned and coated with shapes and sculptures carved with good murals representing scenes inspired by the iconography of Buddhists. These grottos were painted and sculpted with the style imitating built architecture, therefore if someone visits Bamiyan can see and will get the Bamiyan grottos square and in the shape of a rectangle, hexagonal (having six angles), octagonal (having eight angles with eight sides), and round floor plans. Some of them are vaulted (having an arched roof or ceiling) in cupolas, although the others have ceilings with distorted beams of several forms, generally of Macedonian

style called lantern. The grottos often appearing at the shape of rectangular on the floor plan with the doom imitating the bricks of raw under-cupola architecture. Most of the carved and painted grottos while adorned with moldings were called Chaitya (chapels) and for use were the cult of the Blessed One. On the other side of the case the grotto's decor less of a modest aspect and perhaps the smaller Buddha was communicate as a monk's cell. The chronicler in middle age that he was visited Bamiyan and gives us a description of the high prestige of the remnants, writing up to 12,000 grottos in the Bamiyan valley, a number seemingly exaggerated, but if one accounts for all the grottos in the 50km of surrounding valleys, one would come up with that number. Bamiyan renown is renowned for the Buddha sculpture and the grottos but is more famous for its gigantic Buddha statues. Great Cliff of Bamiyan towering upon the Valley of Bamiyan to the north, the expert and the craftsman at the Buddhist monasteries carved service, in addition the cave, and conglomerate rock face giving the form with the two standing sculptures and three small sculptures that are seated all sheltered by their niches. The 38m high-standing statue was fitted in east part of the cliff and is probably the oldest. It's not graceful and its appearance is unequal due to the restoration of dating from antiquity. The body was carved with a mass of conglomerate and the outside finishing of its body with clothes was molded in clay and later on stucco cover, which in turn was painted. This 38m statue was executed in a very high relief under its niche, the arch and dome of the 38m niche of Buddha had a good mural painting and a beautiful landscape, depicting a composition of the god of Surya on its quadrigram by four horses was pulled. The 55m high Buddha statue stood extremely at the west area of the cliff sheltered by its niche. Accomplishment of sculpture and itself the niche proportion and symmetry respected were rigorously. The date of making for the statue and its paintings were from the sixth century of A.D. The walls of the niche were decorated with nicely and beautifully painted murals, unfortunately, they were destroyed by the explosion set off by the Taliban (Ferozi, 2004).

2. The demolition of the Bamiyan Buddha

Bamiyan Valley in Afghanistan was part of the "pan-continental Buddhist monument that are stretched of Central Asia to Afghanistan and China, during the early years of eleventh century when the Islamic missionaries came to Central Asia with the clan and the long-standing commercial routes for trade to western China were continued the valley of Bamiyan was original home to the follower of Buddha and some of the most impressive statues of the Shakyamuni Buddha, known now as the Bamiyan Buddha, during the early years of the seventh century. Established in the year 1222, the attack of Mongols from eastern countries especially from Mongolia under the leadership of Genghis Khan, the Buddha sculptures suffered mass damage at the hands of conquerors and settlers. The Bamiyan Buddha was highly important to the documentation of Central Asian material culture, the

migration of social and culture with the Silk Road route and the subsequent of non-Islamic cultures of Afghanistan and surrounding areas. The Buddha were a central place of worship during pre-Islamic Afghanistan. After the Taliban's victory over the ruling class in the mid-1990s, Afghanistan's systematic transition into a fundamentalist, orthodox, Islamic State began. On February 26, 2001, the leader of the Taliban Mr. Muhammad Omer, or in the new writing list called Mullah Omer was issued an edict to destroy all statues, proclaiming them to be idolatrous. Although Mullah Omar claimed statutes to be against the "Islamic order," Egyptian Fatah Howaidy, a major expert on Islamic religion, stated that it was the Taliban's edict that was contrary to Islam, because "Islam is a complete religion and respect the other religion and cultures that are against Islamic law."

This decision came as a shock to the international community because Amir al-Muminin Mullah Muhammad Omer during his reign in Afghanistan think that the Bamiyan Buddha was a rare ancient monument, and he had previously reasoned that since there were no practicing Buddhists in Afghanistan, the statues were excluded from the Taliban's campaign against idolatry. The Taliban by this time had already caved under the pressure of the even more radical al-Qaeda and the clerics and militants that gathered around them. "It was claimed," says Bevan in his account of the destruction of the Buddha of Bamiyan Valley, destroying of two big statues of Buddha in Bamiyan under supervise of the foreign militants that were gathered around al-Qaeda, supported by Islamic clerics in Saudi Arabia who, it has been argued, are resistant to the incorporation of items of material culture under Islamic control into universal notions of the historical area." after this plan, damaging of the sculpture started rapidly. On March 3, 2001, the international press reported that the destruction of Buddha's sculpture had begun and it continued for two days.

Bamiyan Buddha destruction was prohibited by International Law that it exhibits ancient civilization and Buddha, Nations across the world made pleas to the Afghan government to spare the statues or to sell them so they could exist in their entirety in other zone of Buddhism cultural heritage where the unique beauty and religious value of the Shakyamuni was better understood. The pleas fell on deaf ears. The Taliban Ambassador to Pakistan confirmed in March 2001 that the fallen and decline of all sculpture, including statutes of the two Buddha and other historical monument in Bamiyan was being completed (Patel, 2014).

After that may have been medieval iconoclasts of that target. Before the destruction of two Buddha in 2001, which were faceless above their chin level of iron; many of those nomads which destroyed with the Bamiyan Buddha that they were unfamiliar with them was assumed that this destiny was demonstrated by the statue of the Buddha as early of Taliban period that have attacked to the Buddha. It has been sometimes stated that originally provided Buddha that have wood and copper masks, but some evidence has been adduced. It is possible equally; that the upper parts of Buddha's face were methodically mutilated, reflecting the activity of

medieval iconoclasts, an obvious target that would have been for the face of someone. The monastic Buddhist institutions in the Valley of Bamiyan suffered iconoclastic destruction and damage the even before advent of Islam religion in central Afghanistan: at the early sixth and end of the fifth century A.D. Hephtalite dynasty "White Hun" the second ruler of that the second ruler of this dynasty, Mihirikula, that he was vis a vis to Buddhism religion and had been the study of Shiite leanings perhaps totalistic religion, is said to have destroyed the monastic settlement and nomad of historical anthropology in this area. Despite such setbacks, after the advent of the Islamic ate policy in Bamiyan Buddhism was continued to rigorous in this zone, the Buddhists practicing in the valley of Bamiyan at the end of the ninth or the early tenth century, also in the eleventh century it was not fully Islamized. The historical anthropology and prosperity of the Buddhism monastery was attracted by the caring of the hostile kingdoms, the Saffarid ruler in 870 and the Ya'qub ibn Layth Saffary (r.867-79) were attacked in the area, he seized several metal icons of precious, and said to have destroyed a temple. The removal of the faces, if the result of iconoclastic activity, although this time it might be undertaken, for pre-Islamic anthropologic images the defacing practice was certainly known as the Iran especially in the eastern part of Iran, also in the ninth and tenth centuries. In Bukhara history, for example, the tenth-century writers, the some Historian describe about Great Mosque of Bukhara that art and monuments of pre-Islamic showed at the doors that were reused, which bore the images of the Asnaam or statue and the "idols or but" with the face of them was erased, but were otherwise it was wholly intact.

Any iconoclastic transformations of the Buddha did little to dampen their enthusiastic reception by Muslims in the medieval periods, although, between the tenth and thirteenth centuries, the Buddha of Bamiyan often were referred to the literature of Persian and also in poems of Arabic and modern poetry and also prose, where (Buddhist stupas along with remains and frescoes) they were depicted as marvels and wonders. The more historians and popular writers emphasized this place as a historical and cultural area, nowhere in the world could anyone find anything to par with the Bamiyan Buddha, in the indigenous culture and literature well known as the red idol (Surkh-but) also the Salsal is popularly known as a gray idol (Khink-but) (Poland, 1989).

Buddha of Bamiyan in the account of medieval often located within several discussions of the foreign countries especially Indian religious practices and iconolatriy topics between the ten and twelve centuries that the writer of Persian and Arabic were increasingly preoccupy like the contact of cultural connection that was growing between eastern Iran and India. The consequence of military conquest and trade. The idols (Asnaam) of Bamiyan were the subject of a lost work celebrated during the life of the famous scholar Abu Raihan Muhammad al-Biruni, at the book "India by Al-Biruni", contains the explanation of the worldly person and the

sophisticate with another sect in all Hindustan sub-continent and the survived of worshipping images. Paradoxically this plan of working in the eleventh century was written at the court of Mahmud of Ghazni, a historical figure, and illustration that has assumed a paradigmatic role as the iconoclast of Muslim par excellence in South Asia, this shift from extreme religious sect to culture and the civilization were came to the fore in surprising ways during the recent episode of Bamiyan (Flood, 2002).

An enormous quantity of Bamiyan artistic and also the remained of architecture of Buddhism and wall paintings conserved in Bamiyan, which the purpose of this idea was found at the famous world complex in the Bamiyan city in Bamiyan valley people that are living most of them are Hazara ethnic and some others are living with each other, and have good moral and relationship with equality and human right, there is no civil war and conflict with the Hazara and other people. So their language have little different, In the record of the Chinese pilgrims Xuanzang (Hsuan-Tsung) there are two big sculptures of the Buddha and also 10 Buddhist monks. Xuanzang notes that in Bamiyan the figure of the Buddha reclining in Nirvana. Two huge standing sculptures of the Buddha carved on a stone cliff have been preserved between two mountains one in the north and the other in the south (Samimi, 2020)

3. The Indigenous settlement of Bamiyan

Although Afghanistan has been a state for over 200 years, it remains a land of diverse peoples not yet molded into a strong, national society. Among the largest of these peoples are the Hazara, one of the four major ethnic groups in Afghanistan. The political coordination of the Pashtuns ethnic, Tajiks ethnic, and also the Uzbeks. Dwelling for the most part in the center of the country -- where they have lived for at least seven or more centuries, their origin is much debated. Since power in Afghanistan has remained in the hands of one ethnic group essentially hostile to the Hazara people, the study of the latter had, until the past two decades been discouraged to the extent that they have remained unknown as a people to many of their fellow countrymen and the rest of the world. What little Was written about the Hazara by foreign scholars, diplomats or travelers usually formed part of larger, general studies of Afghanistan and, in most cases, presented a view of their history and origin by the position of the government of Afghanistan. In the past 15 years, however, works by Hazara scholars have begun to appear. Although not very analytical, they did the case of works by authors such as Mousavi, Poladi, and the Tajik scholar Timorkhanov to prepare more features of Hazara ethnicity which extent complete the establishment description of the history of Hazara people. References in the early sources to the settlement of the Hazara in this part of Afghanistan are rare, one of the few (and the earliest) being those found in the Babur Nama, written by Zahir ud-din Muhammad Babur, the founder of the Indian Mughal dynasty, who established his capital in Kabul and ruled from there for some 20

years. In the course of his history, Zahir ud-din remarks: There are many different tribes in the Kabul country; in its dales and plains are Turks and Clansman (Aimaq) and Arabs; in its towns and many villages Starts, out in the districts and also in villages are the Pashai, Paraji, Tajiks, Birkri, and Afghan tribes. In mountains that are located in wester are living the Hazara and Nikudiri tribes, some of who speak the Mughal tongue (Babur, 1962).

Although modern author of Hazara anthropological Mr. Hussain ali Yazdani writes in his book *Pizhühish-i-Dar Tarikh-i Hazara* of an early appearance by the Hazara on steps of history, around the year 1603 the army of Jamaluddin Akbar captured the Qandahar province and punished the Hazara tribes and Afghan who resisted (Yazdani, 1989).

The idea and notes of modern doctrine about the native origin of the Hazara people and anthropological history was proposed by the French scholar J.P. Ferrier, who traveled in parts of *Hazarajat* (the land of the Hazara in central Afghanistan) during the first half of the nineteenth century. Ferrier believed that the Hazara had inhabited this area since the time of Alexander the Great and quotes *Curtius*, the Greek historian (who traveled in the area) as saying that when Alexander the Great passed through the central passes of Afghanistan, he encountered people who were very similar to the Hazara as we know them today (Ferrier, 1857).

By mentioning this historical account, Ferrier sought to link the early people and the modern Hazara. The Afghan scholar Abdul-Hay Habibi was among the supporters of this theory; based on linguistic evidence, he states furthermore that: Hazara ethnic was a settlement of original people in Afghanistan that is an ancient word "Aryan", that means 'pure hearted' and 'generous', in this case, rather than Hazar (or thousand), and the Farsi translation of the Moghuls [Mongol] Ming (Habibi, 1962).

Several other Western scholars believed in this theory as Weil, among them the German scholar Michael Weirs who maintains that Linguistically the Hazara and Mongols of Afghanistan have no genetic relation at all (Weirs, 1975).

A second group of scholars holds the theory that the Hazara are descendants of the Mongol soldiers who came to Afghanistan with Genghis Khan's army in the 13th century and that after settling in the region, Abul Fazl who was the Mughal court historian alleges that Hazara and Eimauks are the remains of the army of the Mughal Prince Mango Khan, the grandson of Genghis; and Babur testifies that many of the Hazara spoke the language of the Mongols up to modern time; therefore Babur often noted the fresh difficulties with Hazara of Turcoman speaking, and by always coupling the Toggeries with the Hazara in the hills, which he asserts the Turks and Eimauks clan to have been resident of high land of plateau. There is no reason to doubt that the similarity of Eimauks and Hazara are the same people by their ethnics, that their conversion are different although separated since their conversion to Mohammadanism (Elphinstone, 1978).

The Valley of Bamiyan represents ancient artistic and religious developments, The archaeological and cultural landscape maintained at the early thirteenth century that it characterized by ancient Bactria, it completely exhibits the various cultural influences at the school of Buddhist in Gandhara art. The area collects the numerous monastic ensembles of Buddhist and holy secret places, although this is fortified of edifices during the period of Islam. (Unesco, 2009).

Discussion

After the discussion and gathering of scholars and historians to be surveyed here includes such figures as G.T. Vigny, William Moorcroft, and Mohan Lal, who suggest that the Hazara originated from Tibet. They base this theory on two considerations, namely, the physical similarity between the two peoples and the fact that the city of Bamiyan is populated by Hazara ethnic. In the early years of the spiriting of Islam in that zone, one of the most religious centers for Buddhism. Sayyid 'Ali Asker Mousavi, a modern Hazara scholar also supports this idea, arguing furthermore that the above-mentioned theories mistakenly focus on the origin of the word Hazara (the argument being that because it means 'thousand' in Persian, and because the Mongol army was organized in units of one thousand, the Hazara must descend from some of the detachments of "thousands" who settled in this area), and also on the resemblance of the Hazara to the Mongols and Turks of Central Asia (Mousavi, 1998: 37).

But if we shift our focus from the name (Hazara) and concentrate on the resemblance of Hazara, that they inhabit before the appearance of Islam and command in Afghanistan, Mongols ethnic and the Turkic people are very alike and comparable with Hazara that they are living in the central part of Afghanistan, especially in the city of Bamiyan. Mousavi quotes Mir G.M. Ghobar, the most famous Afghan historian, as saying: During the first century (AD) Bamiyan was one of Buddhism's most flourishing centers. Bamiyan was at that time part of the Kushan Empire (40-220AD), the Kushanis themselves being one of the Seti tribes, and inhabiting the area stretching from Kashghar to the northern of Black Sea. The most easterly of the Seti tribes were called Yuezhi. Thus the Kushanis were the Yuezhi, and they were driven to the south River of Oxus (now it is at the north trader boundary of Afghanistan) following their tribal wars. Although the empire collapsed in the northern Hindu Kush in 220AD, they continued ruling in the southern Hindu Kush until 425 AD (Ghobar, 1980: 49).

Whenever the Empire of Kashan broke down, another dynasty appeared in the policy Kingdome that was Seti tribes called the Hephtalite (425-566 AD) replaced them. These people also practiced Buddhism, that the religion dominant in this zone before Islam's appearance (Fletcher, 1965:17).

The government and administration system of Hazara people similarities to modern policy of Mughal state in India such as the "incorporated officials would

become Zamindars (local level land-holders), and some would even be promoted to high-ranking Mansabdars (imperial rank holders). The system of Akbar's Hindu Mansabdars was starting from (haft hazari the higher rank that guided seven thousand soldier and the lower was to Do Sadi two hundred. The Mansabdars of Mughal was the basis of civil and military administration of the country, the system was introduced by Akbar who borrowed it from Persia. It differed fundamentally from the feudal system of Europe in the sense that it had nothing to do with land and was also not hereditary" although in ancient Bamiyan the historians and geographers memorized about policy of administration and indigenous people of Bamiyan were poor people they lived in narrow valley and cultivated the land by Zamindars and lords (Forogh & Samimi, 2021).

CONCLUSIONS

Bamiyan is the name of the city more population of this region is Hazara people, Tajik, and Pashtun people are very less while scholars and historians call this area Hazarajat this name derives from Bamikan is an ancient word of Dari or Pahlavi, or the "middle roof" also this area at first time was mentioned at the fifth century A.D. as the kingdom of Fan-Yang (Bamiyan) in the Chinese script. For the passage of Hindu Kush Mountain and the popular transit way of trade from Han dynasty kingdom in China to the Europe by the route of Silk Roads, Bamiyan Valley was for over two thousand years, a center for trade between East and West, rich cultural and religious exchange. In ancient times this city was the pilgrimage capital of Buddhists during the reign of Kushana emperors in the 2nd and 3rd centuries A.D. The Buddhist culture was to spread their idea of Buddha, by sending missionaries of Buddhism, this religious authority is the highest and the apogee of Buddhism at the Central Asia, and then this idea was spread by their supporter to China and subsequently spread to the West, influencing from the beginning iconography of the Christian. Therefore perhaps the settlement of Buddhist was located near the right bank of the Bamiyan river, the monastic community and the residents of Bamiyan province were taken in advance for the excavation of the soft cliffs around the sculpture of Buddha, and created cave shelters, sometimes decorated with ornamentation. These cave shelters were oriented toward the south of Bamiyan city and contained with their balconies for the several seasons with the warm climate of this valley and terraces to catch the maximum sun in winter seasons. Monumental Buddha sculptures for its believers were carved into the cliffs of Bamiyan between the 3rd to 6th centuries A.D., while the cave complex in the east, including the 38-meter Buddha, a stupa was built in the 3rd or 4th centuries A.D. The 55-meter Buddha is believed to date from the 5th and 6th century A.D. Historic documentation refers to celebrations held every year attracting the numerous pilgrims and offers for anthropological monument were made to the monumental statues history.

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