

STUDYING THE HISTORY OF NATIONAL ARCHITECTURAL MONUMENTS IN SAMARKAND AND ANALYSIS OF THEIR SYMBOLIC SIGNIFICANCE

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Annotation.

This article studies the history and analyzes the symbolism of the national ornament of the architectural structures of Samarkand. In designing clothes using architectural ornaments, it is advisable to study the semantics of the ornament.

Keywords:

Architecture, monuments, patterns, symbolism, design project, composition, image, majolica, ganja, tower, madrasah, monument.

Introduction.

The architectural monuments of Uzbekistan are world famous for their originality, beauty, grandeur, harmony and harmony of compositional structure, splendor and richness of elegance. The rich architectural traditions of Uzbekistan embody all stages of the development of the world cultural heritage, a variety of types of rare architectural works and have left a significant mark on the architecture of towers and unique buildings. Formed on the territory of Uzbekistan, architectural structures with their unique solutions, artistic and compositional features have determined an important part of world architecture and played a special role in the development of architecture. Each region of this region and the architectural development of different periods influenced their emergence.

The relevance of research. Unique solutions are also present in the bouquet of architectural complexes on the territory of Uzbekistan, in the tower forms of towers. Their rare specimens are recognized by foreign experts as having a high artistic and aesthetic and decorative appearance in the Timurid and later stages of Central Asian architecture.

During the reign of Amir Temur, Samarkand was included on the world map. Most of the famous architectural monuments in it were built by Amir Temur and his descendants. For almost a hundred years, Samarkand has turned into an amazingly legendary beautiful city with blue domes and magnificent towers. Samarkand has preserved rare examples of medieval architecture, as well as monuments from India, Egypt, Greece and Ancient Rome [1, p.78].

Research object and methods. The towers of Central Asian architecture of the Timurid period are decorated with carved tiles, decorated with muqarnas and honors.

Ulugbek madrasah is not inferior to the buildings of the times of Amir Temur. The madrasah overlooks a plaza with a stately roof, a wide wicker arch at the top, a tall bouquet at either end, and a wall connecting them to two domed classrooms on the inside. The honorable muqarnas at the top of the towers make them even more magnificent. The outer and inner surfaces of the roof are extremely rich in unique patterns of the entrance pattern. The girih patterns, made from blue and green tiles and ceramic bricks, harmonize with the frescoes and stand out.

The leaves are based on large spirals, at the joints of which are decorated with floral palmettes and Islamic patterns. In the artistic culture of Islam, the leaf has a special meaning, and its name -

"Islamic" is associated with the religion itself is not accidental. Its popularity is primarily due to the approval of patterns corresponding to the ideas of beauty and grace, as well as the composition of the highest divine world, the Garden of Eden.

The spiral is a symbol of vitality and good luck. The religious side is the movement of eternity. A unique model of the path centered on the Creator. The image of the pattern reflected the idea of understanding science in Islamic culture. Cotton - "white gold" is used in the sense of wealth, fertility of the earth [2, p.23].

The height of the roof of the Sherdor madrasah, erected in front of the Ulugbek madrasah, with blue domes, was created in an attempt to resemble the majestic Ulugbek madrasah. The facade of the madrasah is decorated with a huge roof. Particularly noteworthy are the ornate ornaments on the right and left sides of the roof, which are exactly the same: a reddish-gold lion chases after a white owl, and an almond-shaped face with crooked eyes depicts the sun on the lion's back. ... The name of the madrasah also comes from this image. The roof is tiled inside. Glazed bricks, carved patterns, marble boards were used in the building. The jewelry is created with great taste and craftsmanship. Elegant patterns completely covered the wall of the building. They consist of large girih patterns, thin lines reminiscent of Islamic inscriptions.

On the portal of the madrasah, the tiger is depicted as the supreme divine power, as well as the protector of security. Amir Ornament also means not denying other religions.

The interior of the Tillakori Madrasah is decorated in the kundal style with embossed patterns running in golden water. The altar on the Meccan side of the room, as well as the eleven steps leading to the pulpit, were also flooded with golden water. The splendor of the mosque's central hall - a wealth of reliefs in which golden water flows - seems to be muted to amaze the viewer. The use of gold in the decoration of madrasah also determined the name of the madrasah.

I glorify Allah in the motif of the text pattern. Thanksgiving meanings are given. The words "Subhanallah" and "The property belongs to God" are written on the roof of the entrance. The names of the chahari are also inscribed on the corners of the entrance roof. Surat al-Ikhlâs from the Holy Quran is inscribed on the wall in a secret letter.

Bibi Khanum Mosque is one of the largest mosques in Central Asia and one of the largest in the Muslim world. Amir Temur chose the best place in the city for the mosque. He wanted the mosque to surpass everything she saw with its luxury and splendor. The walls of the entire building are decorated on the outside with glazed bricks of different colors, in which are inscribed girih patterns and sacred verses. The interior walls of the building are decorated with rich and lush pictorial slabs. The white background made of gakyil is painted with blue paints and painted with golden water.

Flowers are used on doors, domes, arches, arches, chairs "Boychechak" - a symbol of strength and tenderness, youth and beauty. Roses are beautifully shaped, but with thorns. Surat al-Ikhlâs of the Holy Quran is inscribed on the wall of the mosque in Kufic script.

Amir Temur, his sons and grandsons were buried in the Gori mausoleum of Amir. There was a two-story madrasah, a mosque, a khanaka, buildings for dervishes and a courtyard with four terraces connecting them. Repeating arches and columns adorn all four sides of the courtyard, and four graceful towers rise at the corners. The interior decoration of the mausoleum was made in the XIV-XV centuries. Luxurious ornaments and various Arabic inscriptions stand out. The shrine is especially luxuriously decorated. The tombs here are made of precious onyx. The top of the dome is a large solid gold dome. Shining in the sun, in the style of an embossed kundal ornament, the floor is adorned with lavender flowers. The sign is made of green stone in the form of an entrance. The mausoleum's windows are adorned with graceful wooden lattices, intricate two-story carvings and doors hammered with pearls and silver.

The stones on both sides of the main entrance corridor contain information about the construction of the complex in Arabic and Latin letters. The dome of the mausoleum is decorated with air-colored edged tiles. The walls are covered with blue, green patterns, tile ornaments, hadiths, verses, onyx, plaster, glazed ceramics.

The Shahizinda complex can literally be called a pearl among architectural masterpieces. The ensemble was built over almost nine centuries, and the part that has survived to this day includes more than 20 buildings from different periods. This complex reflects not only the architecture of the Samarkand mausoleum, but also the entire architectural school of Movaraunnahr, the process of formation and improvement of the architectural decoration and applied art of Central Asia. An earthen headstone can be seen on the grave of Kusam ibn Abbas, built during the reign of Amir Temur. This is one of the most unique masterpieces of Central Asian ceramics. This splendid tombstone is composed of three stacked stones covered in delicate rings of vinegar. And for them verses from the Koran are written. The mausoleum is decorated with carvings, which are distinguished by beauty and grace. In some places, colored tiles were used. Such tiles were processed from the bottom of the mausoleum to the dome. Islamic patterns. The verses of the Quran are in harmony with the patterns.

For the believer of every religion, this image represents the tree of paradise and its fragrant flowers - pots and flowers, the tree of life, depicted on the walls of Shohizinda's tomb.

The scale of Islamic culture means striving to conform to the values of art. The variety of patterns is intended to show the non-repetition of forms without variety, beginning and end. The religious side has a very deep meaning. Allah is free from all human qualities. This means that the universe he created was created using abstract forms, realized from reality.

Research results. Under the influence of Islam, stylized Islamic and plant motifs were used instead of people and creatures, and since the 11th century, calligraphic inscriptions in the epigraphic geometric Kufic dimension began to be widely used in architectural decorations. The interior of the house is varied, with extensive use of ganja carvings and also painted in blue, red, yellow and green. The roofs are especially elegantly decorated. They are completely covered with patterns, authentic hadith and information about the building. In some cases, the name of the master is written in small letters on the edge of the roof. The walls, ceramic statues and stone gorgons are painted in different colors. Exotic and local elements have been used in architectural sculpture and arts and crafts. The facades of the buildings are divided into shelves and decorated with a unique composition. Carved patterns are also unique. The separate fixing of the upper part of the walls (panel, wall level, honor) and the lower part (various manifestations, shelves, shelves, shelves and frames) derive from the traditions of critical architecture. The masters have created many varieties of patterned compositions of majestic, sublime manifestations without prejudice to this rigid system - the method of critical architecture. These scenes are decorated with silent circles, geometric squares or flowering branches, jugs intertwined in sync. They made a variety of frames: thin, cut into triangles, leafy frames from the branches of plants of the legendary color, scattered in one tone, and so on.

Gradually, uniform rules for patterned form and composition were developed. In addition to traditional patterns in painting, various bouquets, flowering branches, vases and flower beds, trees, and sometimes natural landscapes are common.

Although the types of fine relief patterns are rich and varied, the craftsmen divide them into three main groups of compositional styles: Baghdad, Islimi and Pargori. Each group has its own decorative themes and compositional structure, carving styles and patterns - decorative themes and compositional structures, carving styles and the strength of patterned relief distinguish them from each other.

One of the special types of fine background carving is the pargor style, which is based on a geometric texture consisting of circles, rectangles and triangles. Preservation and enhancement of the beauty of wood is one of the main principles of Uzbek folk craftsmen. Thick carving patterns diversify the surface of the wood with their relief and at the same time not only detract from its natural beauty, but also further reveal the properties of its color [3, p.67].

In elegant floral geometric ornaments, themed movements of twisted vines, twigs, delicate petals of stylized bouquets are intertwined - classic themes of Islam and the girikh style, adapted to the limited circles of the ceiling in the works of Uzbek masters.

In the XIV-XV centuries. Glazing of the surface of the walls was common. Almost all types of this technique have been used in architecture. Used to decorate the exterior of large buildings, mosques

and books. Zhiriks-five geometric shapes. From this, the most intricate patterns of Islamic architectural structures were created. Girix Persian translation - knots. An example of the first entry can be found in the Qur'an. A pattern is a mathematical puzzle. Repetition is created when creating unusual linear patterns.

The triangle, which adorns the exteriors of large buildings, mosques and books, is a symbol of harmony and balance, meaning getting rid of unnecessary things. The five, six, seven, eight, nine, ten, twelve, fifteen, and sixteenth sides of the triangle are described. That is, by adding all the triangles. The technique for calculating the area of geometric figures, which is important in the development of this pattern, is described in "Nightmare (XI century)". If you follow the ancient rule, you can express the area with any number.

Discussion of the results obtained and conclusions. Various combinations of the above signs have determined the function of the object, expressing its divine meaning. But artists have always used geometric ornament not for the sake of divine meaning, but only for the decoration of the object. Geometric ornament is rarely used in the art of the new era, which focuses on human psychology and the perception of the surrounding world, but, of course, it has not been completely abandoned. The period of mechanization of the twentieth century subordinated the ornament to straight lines. In conclusion, the ornament is based on the individual idea of a master artist in history.

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