



Scientific Analysis Of Monuments Included In The List Of Cultural Heritage Of The Islamic World In Bukhara

Sultonov I.Z

Senior lecturer

Samarkand State University of Architecture and Civil Engineering
Samarkand city (Uzbekistan)

Maxmatqulov I.T

Doctor of Philosophy in Architecture (PhD)

Samarkand State University of Architecture and Civil Engineering
Samarkand city (Uzbekistan)

ABSTRACT

The article contains information about a number of historical monuments located in the city of Bukhara and their inclusion in the list of cultural heritage of the Islamic world, their history, architecture. At the same time, detailed opinions are presented about the state of repair of historical monuments and the preservation of their material value.

Keywords:

Historical monument, complex, Khurasan, decorations, architecture, styles, mausoleum, fence, caliph, monument, dome, facade, saghana, old city, construction.

Ismail Somani mausoleum. This historical monument, which is one of the rare examples of the architecture of the Samani period in Central Asia, was built by Ismail Samani.

During the period when the architectural monument was built, local states independent from the Arab caliphate began to form in Central Asia. In Khurasan, the Tahiri state was established, and in Movarounnahr, the Somani state was established. Local states were united around a single center, and science flourished. In 874, Ismail was appointed viceroy of Bukhara. At that time, his brother Nasr was ruling in Movarounnahr. Relations between Nasr and Ismail broke down in 888, leading to war. Ismail, who won the war, became the ruler of all of Movarounnahr. In 893, he marched to Taroz and strengthened the northern borders.

The Ismail Somani mausoleum was built in the advanced period of the Middle Ages (9th-10th centuries), between 864-868, in the old city of Bukhara.

Since the building served as a tomb, its interior was a one-room square shape with three levels (quadruple - four walls, octave - transition from wall to roof and dome - roof).

Brick, stone and wood were used in its construction. As for the mausoleum's design, the muted brick decoration is reminiscent of a spiky fence or a reed, mat texture. The thickness of the wall is 1.8 m, the size is 10.80×10.70 m outside, 7.20×7.20 m inside. It is covered with a dome. Its four corners are made in the form of a column, and 4 domes are placed around the dome. At the top of the wall is a yellow window (40). Every window is framed. The brickwork above the porch is bordered by a garland of coins. On both sides, small brick amulets are

made. The interior of the building is integrally connected with the exterior and is identical in style. The inner wall rested on columns under the dome. The arches form the base of the 8-sided dome. Columns supporting the dome are made in the corners of the edges. During the archeological excavation (1927) it was found that there were 2 wooden sags in the room. The mausoleum of Ismail Somani is a grand architectural work in which the traditions of ancient Sughd architecture have been preserved.

The Ismail Somani mausoleum is a unique work of world schools of architecture and construction. Architects and builders proudly mention this unique architectural monument, historians study its creation, and artists fondly depict its images in various objects.

The mausoleum of Ismail Somani shows how advanced and developed the art of architecture and construction techniques were in Bukhara in the 9th century. From that period, high-quality baked bricks and alabaster mixtures were used in construction.

Before the restoration of this rare monument, mathematical knowledge, especially geometry, was very well developed in Bukhara.

It is not for nothing that Professor M. Bulatov wrote his doctoral dissertation based on the study of geometrical rules and laws used in its construction. There are still many unexplored aspects of the structure, laws, regulations, construction methods.

It is no secret that this historical monument, built at a high professional level,

armed the most experienced builders, the most talented architects of that time with design and construction methods, and increased their knowledge and skills.

The mausoleum of Ismail Somani is a centralized structure, the main volume of which is formed by a slightly curved cube and a spatial dome with its four walls rising. The structure connecting the wall squares and the dome is one of the unique aspects of the building. All facades of the mausoleum are made in the same way. The walls are decorated from inside and outside with high-quality baked bricks, and carving methods were also used in the construction.

The decorative brick skin gave the building a sense of lightness. The entrance door openings are made in the form of an arrow-shaped arch. These solutions, especially arrow arch and domed roof constructions, were widely used not only in the architecture of Bukhara, but also in the architecture of the entire Central Asia.

There are many positive aspects to using dome covers that are born out of necessity. One of them is that at that time there were almost no products and structures like reinforced concrete that worked well in the bending parts of long-lasting structures. For this reason, the roofing was made in such a way that any structure built according to its shape worked mainly for compression. As a result, the openings of the buildings were restored in the form of pointed arches, and the roofs in the form of domes were made of brick (Fig. 1).



Fig.1. The current appearance of the Ismail Samani mausoleum.

Chor Bakr. Chor Bakr shrine is located 6 km west of Bukhara city, the ancient name of this area is Sumitan. According to the book "Ghiyasul-lugat", the meaning of the word Sumitan means "the place where woolen cloth weavers live". In the 10th century, the village of Sumitan was passed from Bukhara through the Khodsharun gate. Khodsharun Gate was called Talipoch, i.e. "Khan Hill" in the 15th-16th centuries. In honor of four great saints - Hazrat Abu Bakr Sa'd Yamani, Hazrat Abu Bakr Hamid, Hazrat Abu Bakr Muhammad ibn Fazl, Hazrat Abu Bakr Tarkhan, this area was called Char Bakr (four Bakrs).

Abu Bakr Sa'd (d. 970) was a descendant of the Prophet (pbuh) and was a great sheikh and scholar. He lived under the rule of the Samanids and had the rank of "Shaikhulislam" in Bukhara. It is narrated that they met Hazrat Abu Bakr Khizr (a.s.). Khizr (a.s.) sensed that person's zeal for knowledge and taught him in the desert for forty years.

Abu Bakr Fazl (d. 991) was a great jurist, pious scholar, muhaddith. Thanks to this man's efforts, Bukhara was cleansed of various factions that were alien to Islam. Abu Bakr Fazl wrote the book "Musnadi Fazl", which was burned during the invasion of Genghis Khan.

Abu Bakr Hamid (d. 937) was a great sheikh, muhaddith scholar, great educator of his time, who started thousands of people on the right path. Among the scholars of that time,

there was no one equal to him in the interpretation of the Qur'an, and he was praised as "Sheikh of the world".

Abu Bakr Tarkhan (d. 945) was a scholar, a jurist, a great saint, a great educator, and the author of the book "Jame' ul-musnad". It is written in the book "Tuhfat az-Zairin" that Hazrat did great services for religion and died in 945.

Historian Mohammad Narshahi writes in the book "History of Bukhara" that in 889 Ali ibn al-Husayn came to Bukhara. Amir Ismail Somani welcomes him very well. Along with Ali ibn al-Husayn, those famous Char Bakrs - Abu Bakr Sa'd Yamani, Abu Bakr Hamid, Abu Bakr Fazl ibn Ja'far, Abu Bakr Tarkhan also visited this sunny country and stayed here for a lifetime. The Chor Bakrs, who are descendants of Ja'far and Ali, gathered around the king of Bukhara and made a great contribution to the promotion of science and knowledge. According to historical sources, Amir Ismail Somani donated many lands to the saints of Chor Bakr. And they distributed the income from waqf lands to the nation and spent it on improving the country. He built a shelter for the homeless, taught knowledge to students, showed the right path to those who were lost, served the sick and orphans impartially. For thousands of years, the descendants of Chor Bakr had a great influence in Bukhara and participated in the scientific and spiritual life of these places.

The Chor Bakr complex in Sumitan consists of interconnected family khazira and dahmas, the front of which is surrounded by a solid wall with pediments and cells. This complex, known as Chor Bakr, is considered one of the most wonderful examples of Central Asian architecture, and the methods of the Bukhara

school of architecture of the 16th and 17th centuries are clearly expressed in it. The khazira and dahms are very well made, the walls surrounded by tiled walls have mihrab replica doors leading inside everywhere, and there are rooms on both sides of the miyonsarai (corridor) (Fig. 2).



Fig.2. General view of Chor Bakr complex

Bahauddin Complex. Hazira ensemble near the tomb of Sheikh Bahauddin Naqshband (Bukhara region, 16th century). The mausoleum was organized by the order of Abdulaziz Khan, and the building was built in 1544-45. Bahauddin complex consists of huts (Dakhmai shahan and Bahauddin hut), mausoleum, 2 mosques, bath house, pool, well, minoret, Madrasa and Abdulaziz Khan's house. The complex begins with a small domed gatehouse. It is known that after the gate, there was a small mosque on the right and various buildings for pilgrims on the left. Along the way, on the left is the tomb of the Khans - Dakhmai Shahan. Dakhmai Shahan is rectangular, 2.5 m high, covered with gray marble. It has wonderful examples of marble carving and calligraphy. Shelves, columns, honors, cypress images and

ornaments are carved on the marbles; patterns are sometimes mixed with inscriptions.

The passage through the Dakhmai Shahan leads to an elegantly decorated peshtoq (the double-layered door of the peshtoq is carved with patterns in the style of "baghdodi" and "guli nav"). After passing through the door of Peshtok, there is a domed mausoleum on the right (it is not known who was buried in it). On the left - at the entrance is the Muzaffarkhan mosque with 6 columns (simple), front porch. Next to the mosque is the 2-pillared Hakim Qushbegi mosque (there is a wonderful sculpture on the mosque's mihrab). In the south of it there are decorated porches, and in the north there are undecorated porches. Bahauddin dakshmi is a large murabba-shaped platform covered with marble, surrounded by a beautiful marble fence. A little further, in the

north, the sides are 9.5 m. There is a circular marble pool with a smaller, beautiful sago hall on the north side. Between Bahauddin's shack and the pond is a well, and from a beautiful shed next to it, pilgrims were given "holy" water in various shaped containers.

A room (37 m wide, 40 m tall) was built on a rectangular platform outside the courtyard (north-west). In the center, there is a mosque

surrounded by porches with pediment arches, and there is a mihrab in the lattice made in the style of chorzamin. On both sides of the building there were two-story large and small rooms, symmetrically built. Bahauddin complex also includes "Qasri Orifon" mosque located 0.5 km northeast of it; next to it is a small tower. The mosque is surrounded by ivy on 3 sides; a pool with a ceiling pattern) (Fig. 3).



Fig.3. A general view of the shrine of Bahauddin Naqshband.

Magoki Attar Mosque. The Mogaki Attar mosque was built in the 12th century during the rule of the Karakhanids. It was rebuilt in the 16th century during the Shaybani dynasty's khans. He was the governor of Samarkand in the first years of the reign of Iskandar Khan (1561-1583) and Abdullah Khan II (1583-1598), who organized its reconstruction. In 1583, when Abdullah Khan and Isfandiyar rebelled in Andijan and led an army against Isfandiyar Sultan, Isfandiyar refused to join him. Having formed an alliance with Dostum Sultan (Tashkent governor), Isfandiyar Sultan (Andijan governor) and Uzbek Khan (Hissar governor) against Abdullah Khan, Sultan Isfandiyar plundered the area around Bukhara. Isfandiyar was killed by conspirators on August 16, 1586. Abdullah Khan was the greatest ruler of the Bukhara Khanate in the Uzbek state system from the Shaibani dynasty (1583-1598), statesman, general, patron of science, enlightenment, and culture. His grandfather

Jonibek Sultan was the governor of Karmana and Miyanqal. His father, Iskandar Sultan, ruled Ofarinkent when his son was born, and later, apparently after the death of one of his brothers, Karmana. After the death of Abdulla Khan II Shaibani Khan, he fought hard to reunify the territory of the country, which was divided, and to strengthen the central state power. During the reign of Abdulla Khan II, science, art, urban planning, literature and similar fields flourished in Bukhara. The main part of the architectural monument and its final appearance was built in the last period of the Middle Ages, in the 16th century.

In the construction of the architectural monument, raw and baked brick, wood, clay, special "qir" alloy, stone, ganja and similar materials were widely used. The design of the architectural monument: on the site of the ancient 4-pillar Moh mosque (9th century), it was rebuilt in the 12th century based on the old project (found in 1934 on the basis of

archaeological research). It was repaired in the 14th century, and the upper part of the facade was damaged in the 15th century. During the reign of Shaibani Abdulaziz Khan (1541-1542), the upper part of the building and its domes were rebuilt. The layout of the mosque (13.35×17.6 m) has a simple solution, the inside has 6 columns, 12 domes, the middle dome is higher, and light enters the building through the windows at its base. The eastern part is occupied by a wide staircase. The head-shaped gable is unusually located on the side of the building. Later, the eastern part was rebuilt. In the appearance of the peshtoki, the arc-shaped deep arch and its unique decorations occupy an important place. The peshtoq hasham, decorated with ganj and small pieces of brick, is extremely elegant and made with high artistic taste. Complicated embossed patterns are made in proportion to the dimensions of the image. The corners of the columns are decorated with carved patterns, and the garden is decorated with greenery in the shape of a vase.

The architectural monument embodies the traditions of Eastern architecture and was built in the "Chor" style.

One of the unique aspects of the architectural monument is that it is called Magoki Attori Madrasah because of its location in Magok (deep) and near Attor Bazaar. The decoration of the building occupies a special place in the history of Uzbekistan's architecture as a high example of the Bukhara school of architecture of the 12th century. Over time, the mosque was buried. According to the inscriptions on the eastern facade of the mosque, in 1547, Abdulaziz ibn Abdullah wanted to destroy the mosque and build a new mosque instead. But Makhdumi Azam, the leader of the Naqshbandi sect and the khan's murshid at that time, would not allow it. In 1939-1949, the facade of the architectural monument was strengthened and repaired, and the surroundings were beautified. In addition, after the independence of our country, this structure was repaired along with other architectural structures in our country (Fig. 4).

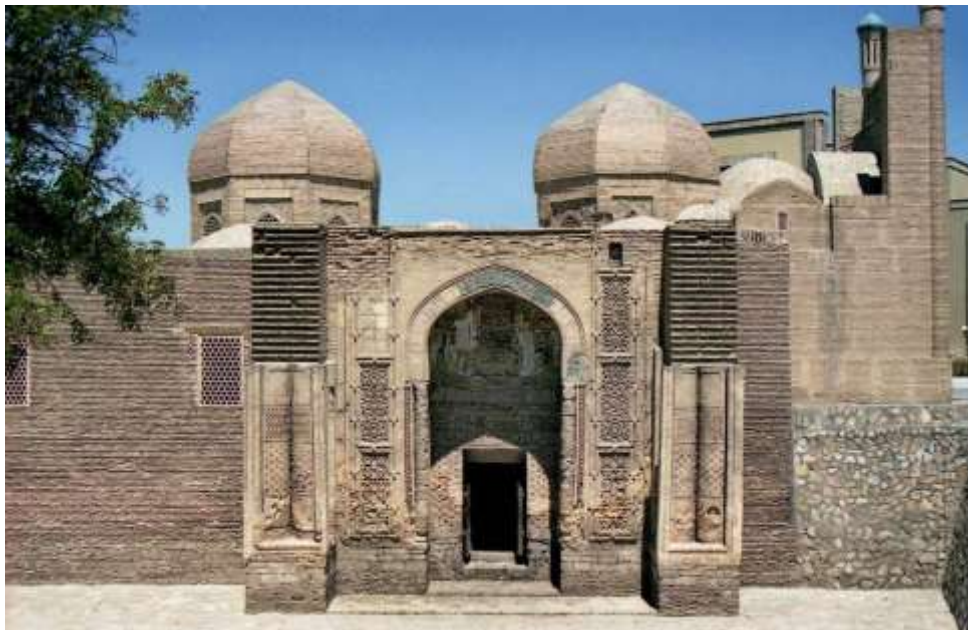


Fig.4. Magoki is part of Attar Mosque historical monument.

Kalon Mosque. The Kalon Mosque is a unique example of medieval architecture, and the Juma Mosque was built in its place during the rule of the Karakhanid dynasty. During the Shaibani era, it was rebuilt as Masjid Kalon. The

current appearance of the mosque was built by Khans belonging to the Shaibani dynasty.

If we talk about the people who built the architectural monument, most parts of the structure were built during the times of Ubaidullah Khan, Abdulaziz Khan and Abdullah

Khan. Abdulaziz Khan (1509-1550) - son of Ubaydullah Khan, governor of Khorezm (1538-1539) from Shaibani. After his father's death (1540), two powers emerged in the country, Abdulaziz Khan became the Khan of Bukhara (1540-1550), and Kochkinchikhan's son Abdulatif Khan became the Khan of Samarkand (1540-1551). During his reign, Abdulaziz Khan carried out decisive reforms in the interests of the state and the population, canceled some taxes (taxes, tax and tawfiri, etc.), began to surround Bukhara with a new wall (it was completed by Abdulla Khan II and was preserved until the beginning of the 20th century). In addition, he built a madrasa in Bukhara, a huge library, and rooms in the Bahauddin Naqshband cemetery.

Abdullah Khan (full name: Abdulla ibn Iskandar Khan ibn Jonibek sultan ibn Khoja Muhammad ibn Abdulkhairkhan) (1534, Miyanqal, Ofarinkent village - 1598, buried in the Bahauddin complex near Bukhara, Samarkand) - from the Shaybani dynasty of the Bukhara khanate in the Uzbek state system the greatest ruler (1583-1598), statesman, general, patron of science, enlightenment, and culture. His grandfather Jonibek Sultan was the governor of Karmana and Miyanqal. His father, Iskandar Sultan, ruled Ofarinkent when his son was born, and later, apparently after the death of one of his brothers, Karmana. After the death of Abdulla Khan II Shaibani Khan, he fought hard to reunify the territory of the country, which was divided, and to strengthen the central state power. During the reign of Abdulla Khan II,

science, art, urban planning, literature and similar fields flourished in Bukhara.

If we talk about the design of the architectural monument, the mosque has a rectangular layout (127x78 m), a large courtyard is surrounded by a covered porch with a dome. 188 domes supported by 208 columns. They have a unique majestic appearance, and later, murabba-shaped pillars were installed on the pillars. In the center of the four sides of the yard there are decorated pediments. The outer huge porch in the east is distinguished by its magnificence and magnificent decoration. Kalon Mosque has 7 outer gates, and there are wide porches in front of the main eastern gate and inside. The bolokhana in the Peshtok archway and the pointed archways on its side are decorated with tiles and glazed bricks. Especially hanchkori ravoks stand out. Through the peshtok, the house in the yard net is transferred to the maksura. The outer plinth of the hall is high, and the blue dome is visible from a distance. A number of small arches (16 pieces) were made in the style of "moulding" on the inner dome. The decoration of the mihrab is a high example of the fine art of tiling. The main facade of Kalon Mosque faces east. The facade of the mosque, which is large and decorated with mosaics, is located a little higher. The courtyard of the mosque is entered by several steps. Inside the courtyard are two blue domes. This rectangular courtyard is surrounded by a gallery of 228 domes (Fig. 5).



Fig. 5. Exterior view of Kalon Mosque.

Chor Minor. Chor Minor architectural monument was built by Halfa Niyazqul. Halfa Niyazqul, who sponsored the construction of this structure, was from the Turkmen clan and held important government positions during the reign of Amir Haydar. He died in the middle of the 19th century. Chor Minor was built in Bukhara during the reign of the Mangit dynasty, and its unique feature is that it is the only structure in Central Asia surrounded by four minarets.

The Chor Minor architectural complex was built in 1807 in the late Middle Ages (XIX century). Raw and baked bricks of various sizes, clay, wood, stone and similar products were widely used in the construction of the architectural monument.

The complex consists of a four-story minaret, a traditional mosque, a one-story madrasa, and a courtyard surrounded by one-story cells. The Sinchli peshavivan-type mosque is located in the southwest corner of the courtyard (hence the name). The top of the towers is finished in the form of a dome, and they are decorated with ceramic tiles. The first

floor of the two-story room is in the form of a miyansarai, the signs are covered with stones, the roof is vaulted, the second floor is the library, the ceiling of the library is low-vaulted and filled with a ring of simple muqarnas. The second floor is accessed by a staircase in one of the towers.

In its time, it served as a mosque, a madrasa, a room where dervishes and foreigners could spend the night. The Chor Minor complex incorporates Eastern architectural traditions and was built in the traditional "Chor" style.

Among other architectural monuments of Bukhara, it was included in the list of "World Cultural Monuments" of the UNESCO organization. The laws "On Protection and Use of Cultural Heritage Objects" adopted by the Oliy Majlis of the Republic of Uzbekistan on August 30, 2000 and "On Museums" dated September 12, 2008 are the legal guarantee of cultural heritage objects. As an implementation of the above laws, the repaired parts of the architectural monument were restored, and its surroundings were landscaped (Fig. 6).



Fig. 6. The appearance of Chor Minor.

The Ministry of Culture of the Republic of Uzbekistan, the National Commission for UNESCO Affairs, the Department of Cultural Heritage, the Regional Cultural Heritage Department and the International Institute of Central Asian Studies (MITSAL) have jointly prepared nomination documents for the inclusion of a number of historical monuments in Bukhara to the UNESCO World Heritage List. Among these architectural monuments are Chor Bakr and Bahouddin Naqshband complexes, Vobkent tower, Chashmai Ayub and Samonii mausoleums, ancient Poykent, Varakhsha, Vardonze and Kurgani Romitan archaeological objects.

According to experts, during the rich history of 2500 years Bukhara was ruled by many dynasties and countless historical figures lived. Madrasahs, mosques, mausoleums, trade centers, caravanserais, baths and other cultural heritage objects were built by rulers, wealthy officials and historical figures. Most of such objects were destroyed due to various natural disasters, invasions that occurred in history or remained under the sands for years. But it was preserved as an archaeological monument.

It should be noted that a number of monuments in the old city of Bukhara are currently included in the UNESCO World Heritage List. Preparation of a historical, scientific and popular book-album containing the history, legends and narratives of the material cultural heritage objects of Bukhara region in order to promote Osori antiques on a world scale, to include them in tourism routes, and to find and study places with new historical and cultural value. is also planned.

References

1. Maxmatqulov, I. T., & Sherqulova, D. G. (2022). SYMBOLIC MEANINGS AND CHARACTERISTICS OF PATTERNS AND DECORATIONS IN CENTRAL ASIAN ARCHITECTURAL MONUMENTS IN THE XIV-XV CENTURIES. *Eurasian Journal of Academic Research*, 2(2), 744-749.
2. Zubaydullayev, U. Z., & Maxmatqulov, I. T. (2021). ARCHITECTURE SELF-BUILT KHANAKA BUILDINGS OF MEDIEVAL CENTRAL ASIA. *World Bulletin of Management and Law*, 3, 56-59.

3. Maxmatqulov, I. T., & Karimova, N. A. (2022). Analysis of the functional features of the buildings of the khanaka-the institution of Sufism in Central Asia. *Texas Journal of Multidisciplinary Studies*, 5, 46-51.
4. Uralov, A. S., Makhmatkulov, I. T., & Kidirbaev, B. Y. FUNCTIONAL FEATURES, TYPES AND COMPOSITION OF PREMISES OF KHANAKA BUILDINGS IN CENTRAL ASIA. *Science and Education in Karakalpakstan ISSN 2181-9203*, 46.
5. Turdimurodovich, M. I., Djurakulovich, G. B., & Quziyevich, E. I. (2020). The role and place of the khanqahs in spreading the mysticism and spiritual purification to the peoples of central asia. *International Journal of Scientific and Technology Research*, 9(3), 561-563.
6. Уралов, А., & Махматкулов, И. Т. (2020). Архитектура самостоятельно построенных зданий ханака средневековой Средней Азии. *Электронный сетевой политематический журнал "Научные труды КубГТУ"*, (8), 586-593.
7. Махматкулов, И. Т. (2020). Типология архитектурно-композиционных решений зданий ханака в центральной азии. *Электронный сетевой политематический журнал "Научные труды КубГТУ"*, (8), 581-585.
8. Mahmatqulov, I., & Mavlonov, M. (2023). TURAR-JOYLARNI ME'MORIY-LANDSHAFT TASHKILLASHTIRISH VA LOYIHALASHNING ZAMONAVIY AN'ANALARINI TASHKILLASHTIRISHNING ILG'OR AN'ANALARI. *Eurasian Journal of Academic Research*, 3(1 Part 5), 27-31.
9. Mahmatqulov, I., & Sherqulova, D. (2023). SAMARQANDDAGI ZAMONAVIY SHAHARSOZLIK OB'YEKTLARIDA NAQSH VA BEZAKLARNI QO'LLANILISH ASOSLARI. *Eurasian Journal of Academic Research*, 3(1 Part 4), 161-166.
10. Turdimurodovich, M. I. (2019). The khanqah of sayfiddin Bokharzi in Bukhara. *International Journal of Scientific and Technology Research*, 8(11), 3234-3236.
11. Zubaydullayev, U. Z., & Maxmatqulov, I. T. (2021). ARCHITECTURE SELF-BUILT KHANAKA BUILDINGS OF MEDIEVAL CENTRAL ASIA. *World Bulletin of Management and Law*, 3, 56-59.