

ARCHITECTURE OF THE TEMURI PERIOD.

Babayeva Zuxra Davronbek qizi

Ma'mun Universiteti Tarix kafedrasi katta o'qituvchisi, PhD.

Email: zuxrabobayeva2017@gmail.com

Tel: +998975135533

Abstract: This article deals with the significance of the architectural monuments built in the territory of our country during the reign of Amir Temur and the Timurids, then and today. It also analyzes the patterns used in the construction of these architectural monuments.

Keywords: Amir Temur, Temurid state, Mirzo Ulugbek, architecture, painting, architecture, mausoleum.

In Central Asia, the Timurid era reached a stage of maturity in the fields of science, literature, and art. The power of the Timurid state was especially manifested in architecture. The inscription "If you want to see our power, look at our buildings!" written on the facade of the Oqsaroy also meant the political mission of the Timurid state. During the reign of Timurid, fortifications, avenues, and architectural complexes gained a large scale in the construction of the cities of Transoxiana. The construction of "hisors" that differed in scope and content from the "Shahristan," which was the main part of the city in the early Middle Ages, can be observed in Samarkand and Shahrisabz. The construction of the city of Kesh was completed during the reign of Timurid. In the southwest of the "Hissar", the government palace Oqsaroy and gardens and parks were built around it. [1:01]

Timur paid special attention to the decoration of the capital of the empire, Samarkand. He built "Hisari", a fortress, magnificent buildings and gilded palaces in the city. On the Kohak hill at the entrance to Samarkand, the Chopon Ota Mausoleum was built during the reign of Ulugbek, and this structure combines proportions, elegance of general form, and grandeur of decoration. During the Timur era, Samarkand began to be built south of Afrosiyob on the site of the inner and outer cities of the Mongol era, and this area was surrounded by a fortress wall and a moat (1371) and was called Hissar. The Hissar was 500 hectares in area and was surrounded by a wall. The city was entered through six gates. The city consisted of mahalas, united by guzars. The formation of architectural complexes in the city was the greatest achievement of the era of Timur and the Timurids. Architecture reached a new stage of development, and its form, along with the scale of the structures, became enormous. This process imposed new tasks on engineers, architects, and painters. [1:02]

During the reign of Timur, the spacing between the edges of the domes increased. When building two-story domes, the height of the base dome supporting the outer dome, which rested on arched ribs from the inside, increased. During the reign of Ulugbek, new types of sub-dome structures were developed. Achievements in the exact sciences are clearly visible in the monuments of architecture (Shahizinda, Ahmad Yassavi, Gori Amir mausoleums, Bibikhanim mosque, Ulugbek madrasah). In the planning of their facades and interior, there is a clear correlation of geometric structures that determine the overall harmony of architectural forms. Decoration and carving work were also carried out simultaneously during the construction of the building. Before and after the Timurid era, decoration and ornamentation did not reach such a high level in the architecture of Transoxiana and Khorasan. [1:15]

In the architecture of the era of Timur and Ulugbek, a multi-color and variety of patterns are observed in the decoration. Epigraphic inscriptions were placed in special places of the building, and masters who perfectly mastered the art of calligraphy worked in six different scripts. The theme of the image is rarely found in the layers of tiles. On the facades of the Oqsaroy, a pair of images of a lion and the sun is found, which has a symbolic meaning. During the era of Timur and Ulugbek, the decoration of the interior of the building was also diverse. The walls and ceiling, even the dome, are decorated with patterns. In the buildings built during the reign of Timur, blue and gold colors prevail, and luxurious patterns are made, and during the reign of Ulugbek, blue patterns on a white background similar to Chinese porcelain are often found. During this period, many religious buildings, palaces of rulers, and residences of nobles were built. After Timur's campaign in India (1399), he built a mosque in Samarkand. Opposite it, he built the Bibi-Khonim madrasah and a mausoleum. Ulugbek began to expand and reconstruct the Bukhara mosque, but he completed it in the 16th century. During Timur's reign, madrasahs were built in the Saray-Mulk-Khonim Gori-Amir complex. Ulugbek built madrasahs in Samarkand, Bukhara, and Gijduvan. In the 15th century, madrasa architecture acquired its own distinctive appearance. Although the construction of madrasahs was planned according to a single system, each had its own appearance in terms of its basic forms, their mutual proportions, and decorations. [1:18]

The two masterpieces of Timurid art - Ulugbek in Samarkand and Gavharshadbegim madrasahs in Herat - are different from each other, despite being built according to a single system plan. The mausoleums left over from the Timurid era, the khazira, the tombs of religious figures and priests, the shrines of saints, and the dahma form a separate group. During the reign of Timur, the mausoleum of Sheikh Burkhaniddin Sargorji - the Rukhabad mausoleum and the Temurid mausoleum - Gori Amir. Also, a group of mausoleums with a roof were built in the Shahizinda complex. The results of creative research during the reign of Ulugbek also affected the architectural appearance of the dahmas. An octagonal mausoleum and a mausoleum

(built for the "mother of the Sultan", of unknown origin) were built in the Shahizinda complex. Ulugbek also built unique monuments in Bukhara, Gijduvan, Shahrisabz, Termez, and Tashkent. However, in terms of the scale of construction and decoration, the monuments in Samarkand prevail. In Tashkent, there are the Zangi Ota Mausoleum and Shaykhon Tohur complex, the Kaldirgochbiy mausoleum dates back to the first half of the 15th century. [1 :0 6]

During the reign of Timur, a huge structure was built in the city of Turkestan - the Ahmad Yassaviy mausoleum. This mausoleum is the most unique among the architectural monuments of the Muslim East. The architecture of the steps also has its own structure. Timur built the Chashmai Ayub monument (1380) in Bukhara. In addition, Timur built the "hazira" - "Dar us-Siyazat" (1389-1400) khilkhona in Shahrisabz for pilgrimage and funeral ceremonies. After the death of his son Jahongir, he built a mausoleum (Hazrati Imam) in Shahrisabz. It shows the traditions of Khorezm architecture. The Ulugbek Observatory in Samarkand is a unique monument of architectural art. The observatory is circular in shape with a diameter of 48 meters and has three floors. The palaces built during the Timurid era were of two types. The first was for administrative and political purposes and were built inside the fortress or city. The second was built in the gardens outside the city, where reception ceremonies, meetings and recreation were held. The diameter of the Oqsaroy dome in Shahrisabz was 22 meters, and its arches and balconies were unparalleled. The main residences of Timur and Ulugbek were called Koksaroy and Bostansaroy in Samarkand. Timur also built twelve gardens and palaces outside the city. [2:19]

During the reign of Ulugbek, the Registan Square in Samarkand was formed, the "Muqatta Mosque", the 210-domed Kokaldash Mosque were built. Some mausoleums in Shahrizinda, the Kokgumbaz Mosque in Shahrisabz, the "Chilustun" and "Chinnixona" palaces were built during his reign. In the second half of the 15th century, the Khoja Ahror Madrasah, the Ishratxona, and the Oksaroy mausoleums were built in Samarkand. During the reign of Amir Timur and Ulugbek, fine arts flourished in various directions. The lack of worship of images of living things in Islam led to the flourishing of pattern in fine arts. Mural paintings and fine arts in general, which had ceased in Central Asia due to the Arab invasion, were revived in a new form and content during the reign of Timur. Calligraphy was considered an integral part of manuscript literature. Miniature fine arts were also primarily considered as patterns. Mural paintings, which were revived during the Timurid era, ceased again in the 16th century. The Timurid palaces in Samarkand had murals depicting reception ceremonies, battle scenes, hunting scenes, and folk festivals. The murals on the Ulugbek wall, where Timur, his sons, grandsons, wives, and concubines are depicted in these murals, were also diverse in subject matter and stylistically close to the miniature genre. In one painting, based on the astronomical work of Abdurakhman as-Sufi (10th century), which was reprinted during this period, the

constellation Andromeda is depicted in the form of a woman named Chachlik. The Samarkand Observatory depicts nine celestial bodies, seven constellations, seven degrees of luminosity, time zones, and seven climates of the Earth. The monuments of Shirinbeka Apa, Bibikhanim, and Tuman Apa, built during the reign of Timur, also contain pictorial panels along with painting and calligraphy. The image in the Shirinbeka Apa mausoleum is multi-colored, and the walls of the remaining interior buildings depict natural landscapes in white and blue. [1:89]

The development of the art of calligraphy in the 15th century was positively influenced by the creation of special workshops where unique manuscripts were copied, along with traditional Naskh, Kufic, and wall letters, and the flourishing of bookmaking. During the Timurid era, the rise of culture was manifested in various forms of artistic crafts.

Conclusion:

Timur and the Timurids left behind a huge legacy in terms of material culture. The Timurids spread the great architectural masterpieces of our people to many continents of the world. The descendants of Shahrukh and Hussein Baykara, the great and beautiful historical monuments built in various cities of Khorasan by the determination of Alisher Navoi, and the examples of architectural art created by the Babur dynasty in the territories of Afghanistan, India and Pakistan until the 1850s, still fascinate any eye with their beauty and luxury. This awakens in the hearts of Timur and the descendants of Timurids, you and us, a sense of rightful pride and honor for our ancestors.

LIST OF REFERENCES USED:

1. Normatova Sh. World Literature: A Guide for Universities. – T., Cholpon Publishing House, 2008 – 96 p.
2. Hakim Sattoriy. Amir Temur began the second Renaissance. “Xalq so’zi” newspaper, April, 2021.
3. Kamoliddinov F. Some aspects of Amir Temur and the Temurid era: literary environment and fine art in historical sources. Academic research in educational sciences, volume 2, Issue 9, 2021.
4. Davlatov O. Alisher Navoiy and Amir Temur. “Uzbekistan Literature and Art” newspaper, issue 14, 2013.
5. Kadyrov B. Amir Temur is a patron of culture and science. "Ijodiy Parvoz" newspaper, issue 4 (60), April 2018.
6. Frederic Beaufort-Bressan. Amir Temur in the eyes of world scientists and writers. International Scientific and Practical Conference. September 2021. 8. <https://hozir.org/amir-temur-vatemurilar-davri-madaniyati.html>