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LOGICAL SOLUTION OF ASTRONOMIC DECORATIONS OF THE TOMB OF PAKHLOVON MAKHMUD

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Annotasiya. Ushbu maqolada Pahlavon Mahmud maqbarasidagi ravoq qismidagi rutasimon naqsh kompozitsiyasida Pahlavon Mahmudni Yaratganga, Vataniga, xalqiga sadoqatli va vafodor bo'lganligi hamda, u Xivaning langari ekanligi ramziy ifodalanganligi aniqlandi. Katta moychechaklarni bir tizimda berilishi gallaktikalar tizimini umuman olganda, 18 ming olam ya'ni hozirgi fan tilida metagollaktika tasvirlanganligi aniqlandi va bu haqida ilmiy farazimiz bayon etilgan.

Kalit so'zlar: ramz, astrologik bezak, ravoq, langar, moychechak, naqsh, aylana, olam.

Аннотация. В этой статье было установлено, что в композиции узора рута в арке мавзолея Пахловона Махмуда был символически верен и верен своему Создателю, Родине и народу, он был якорем Хивы. Наша научная гипотеза состоит в том, что распределение больших ромашек в одной системе показывает, что всего 18 тысяче вселенных, то есть метаголлактике, были описаны языком современной науки.

Ключевые слова: символ, астрологический орнамент, арка, якорь, ромашка, узор, круг, вселенная.

Annotation. This article, determines the composition of the ruts in the vault of the Pakhlovon Makhmud mausoleum that symbolizes the devotion and dedication of Pakhlovon Makhmud to the Creator, the Motherland and the people, as well as his symbolic name " the anchor of Khiva". Representation of unified large daisies to a single system, system of galaxies, in another words 18000 universes, if it is possible to call it metagalaxia in modern science was detected and we also included our hypothesis.

Калит сўзлар: symbol, astrological ornament, arch, anchor, chamomile, pattern, circle, universe.

The language of enlightenment - is a musical instrument

My mind - is a sword, my word - is an arrow.

The king of privileged property knows that

"Arena" of verbal communication is the place that you occupy.

PAKHLOVON MAKHMUD

Introduction. In recent years, the protection of cultural heritage in the country has risen to the level of state policy, and significant works have been done to restore historical monuments. The strategy of movements for the accelerated development of our country defines measures for further improvement of urban

planning and architecture, solving the problems of preserving and rational use of architectural monuments. "We still have a lot of work to do in preserving and restoring the historical monuments as well as in decorating the tombs of our great ancestors of our country." [1].

The samples of the past are the priceless cultural heritage of the nation. They embody the centuries-old experience of creativity of our ancestors [2]. The unexplained historical mysteries of the architectural heritage are still endless. In particular, one of the important questions is to determine the order of geometric harmony of forms. There is undeniable reason why Abu Ali ibn Sina named his encyclopedia in the field of medicine "Al-Qanun". Abu Raikhan al-Beruni, on the other hand, called his great work on astronomy the Law of Masud. The great philosopher Abu Nasir Farabi conducted research on the scientific nature of the world of thought, society and the laws of nature. The poet and artist Sodigibek Afshor wrote a book on the fine arts "Qanun al-suvor" [2]. Architectural art is a unique and priceless treasure that testifies to different periods of human development. The unexplained historical mysteries of the architectural heritage are still innumerable.

G.A. Pugachenkova, S.M. Bulatov, L.I. Rempel, L.A. Mankovskaya, V.A. Bulatova, V. Voronina, Ya.G. Gulomov, E. Masalsky, I. I. Notkin, P.Sh. Zoxidov and others conducted scientific research works about the history, origin and decoration of mausoleums of architectural monuments of Khorezm.

Main part. The mausoleum of Pakhlavon Makhmud is an architectural monument in Khiva (1810-1913). The total size of the mausoleum complex is 50x30, originally built in 1664 on the grave of Pakhlovon Makhmud. According to the inscription on the gate, Pakhlovon Makhmud was built in 1701 by Shahniyazkhan. In 1825-35. A brick mausoleum (17.5x25.5 m), a shrine (9x9 m) and a khanaka (4x4 m) were erected in its place. Later Khiva khans were also buried here. [3].

The outer dome of the tomb of Pakhlovon Makhmud is decorated with bright blue tiles. The cylindrical part at the bottom of its dome is decorated with a simple geometric pattern of airy color on a white floor (Picture. 1). Ornament creates a light, elegant and dynamic look from a distance [4]. Our scientists L. Mankovskaya and V. Bulatova. In her book "Architectural Monuments of Khorezm" Bulatova gave a general information about the general structure, construction and decoration of the mausoleum of Pakhlavon Makhmud, as well as a scientific study of architectural monuments of Khorezm.

In particular, information is given about the architects, painters and woodcarvers of the Pakhlavon Mausoleum.

So far, the construction of the Pakhlovon Makhmud mausoleum has been studied, but its decorations have not been studied enough. It became clear to us that his ornaments had not been studied at all from the point of view of their symbolic meaning.



1-Picture. Khiva. View of the dome of the tomb of Pakhlavon Makhmud.

Therefore, we tried to artistically analyze some of the patterns in the mausoleum of Pakhlavon Makhmud and determine their logical meaning. First of all, let's talk about the history of Khiva. Built in the style of a Khiva ship. Inhabitants think that the tomb of Pakhlavon Makhmud to be an anchor thrown by Noah in the middle of the city. As long as this mausoleum exists, the city of Khiva will be peaceful. Therefore, the inhabitants keep it like the apple of their eye. Archaeologists proved that the city was built on sand.

The shrine can be accessed through the western door. It contains the grave of Pakhlavon Makhmud. The main buildings of the Pahlavon Makhmud mausoleum were built under the leadership of Odina Muhammad Murad. The decoration was made by Mullah Nurmuhhammad the son of Kalandar, Sufi-Muhammad the son of Abdujabbor and Abdullah Jin. The shrine door (1810) and the outer door (1894) were designed by master Nurmuhhammad. In 1960, with the participation of master Ruzimat Masharipov, the korikhona (study room of prayers) and the shed were repaired. The mausoleum of Pakhlavon Makhmud is decorated in an airy color scheme, typical for the Khiva school of painting of the 19th century [3].

The roof and vaults of the mausoleum are separated by their majesty and decoration. The dome of the mausoleum differs from other ordinary domes with its high level of decoration: it is elegantly decorated, the walls are decorated with white, blue and green shiny tiles and patterned inscriptions [5]. The famous Khiva painter Abdulla Jinlar recreated the best examples of colored tiles of ancient Khorezm, by creating colorful ornaments. Abdullah Jinny should be mentioned out separately. His friends called him Abdullah Jin because Abdullah jumped like a Jin (demon) in the air and he was the fastest worker. He was used to amaze people with his quick, fluent and skillfull decorations. (2,3-Pictures).



2-Picture. The master who made the patterns for the building ended his work by writing some passages with the letters of suls. Mulla Nurmukhammad ibn Kalandar Khorazmi (1240-1824).



3-Picture. On the western wall of the shrine, two lines of the master's poem are repeated. "The flower of this pattern is an example of spring. This monument was gifted to this world from Abdullah.

Said Nafisi, an Iranian scholar, said: "One of the leaders of the Futuvtat-Juvanmard ideology group is the famous poet Pakhlovon Makhmud Khorezmi." He is referred to as a famous wrestler, national guardian, patriot and poet[7]. He is referred to as a famous wrestler, national guardian, patriot and poet. The people nicknamed him "Pakhlavon" and revered as "Pakhlavon Polvon", "Polvon ota", "Khazrati Polvon pir". It is known as the "piri" (Saint) of Khiva and its mausoleum as the anchor of the city. They say that the poet was buried in his house – in his workshop. Pakhlovon Makhmud was the organizer and spiritual mentor of the futuvat youth movement of the city's masters (XIII-XIV centuries). Many rubai are written on the principles of courage, blessing and mercy, generosity and nobility. In his works, the theoretical ideas of mysticism and the practical rules of the heroism are described in combination. According to him, the divine presence is reflected in all beings in the universe. Pakhlovon Makhmud thinks about the eternity of material existence, about man and nature, his companion and his taste. Rubai (quatrains) are distinguished by clarity of thought, depth of content, and a variety of images. Words such as "husband", "friend", "lover", "soul" have different meanings, and in Sufi poetry they mean "God" [9].



4-Picture. Pakhlovon Makhmud Puryorvari

The interior of the Pakhlovon Makhmud mausoleum is decorated with incredibly beautiful patterns that amaze people. Each pattern, decorated with geometric floral and epigraphic ornaments, has a unique look, a common color for content. In the process of decorating patterns, it is taken into account that the master has a wonderful view from afar and close.



5,6-Pictures. Interior decoration of the mausoleum of Pahlavon Makhmud.

The fact that the decorations in the interior are unified to a single color, that is, the color of the air, is given to people as a symbol of faith, luck, peace. In the decoration of the walls, compositions with patterns in an orange, routine frame are very skillfully used. It was found that each pattern is a coherent whole, using air color in the compositions. In decorations, especially in airy colors, intricate patterns could be worked out using tiny spiral patterns and many pattern elements. The dome represents the universe. This means that Pahlavon Makhmud spent his life exceptionally beautiful deeds and achieved the happiness of both worlds. The division of the dome into eight means the eight gates of paradise. The fact that the tip of the flower-shaped orange inside the dome is united into one point symbolizes the unity of Allah, the Creator of the universe. The patterns are decorated on a colored floor that represents the universe, that is, 18,000 universes. The decorative design in white is made in the image of spiritual purity. Although the contrast of colors made the patterns better at a distance, the latter philosophically implies that human life consists of acute strife and contradiction. Pahlavon Mahmoud says he has been fighting his whole life.

The composition of the symbolic pattern on the arch at the entrance to the tomb of Pahlavon Makhmud attracts visitors. This esoteric symbolic design belongs to the type of zoomorphic design, and until now this composition has not been subjected to symbolic analysis by scientists. The composition is arched in the form of a ruyk, and for some reason our craftsmen used a flat pattern instead of a three-dimensional pattern in the form of a twisted marine rope. At the bottom of the arch of the mausoleum there is picture of a sailboat. Why did the craftsmen describe the ship? The top of the rudder is depicted in a rhythmic state with 16 chamomile petals in a large form, reminiscent of a pistachio flower. A ship in an arched decoration does not look good from afar, but a large hum from a distance adds interest to the architecture, repeating it in a rhythmic form in the form of an altar trimmed with thread from afar (Picture. 7)

At the bottom of the composition, water is depicted in the form of human shaped foam rings. If water personifies human life, that is, human life is depicted in the image of the past. Sand means adversity, a city built on sand. The Khiva anchor is depicted as Pahlavon Makhmud. Why is the ship described? The ship is depicted in the image of Khiva. Because in its structure it is comparable to a ship. He is depicted standing on top of the earth. The fact that the ship is painted green means that the

residents of Khiva and Pakhlovon Makhmud are faithful to Islam. The petals on both sides are given as a symbol of goodness and spiritual purity.



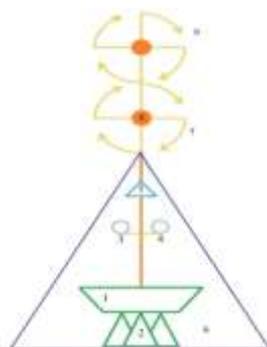
7-Picture. Composition of a symbolic pattern on the arch of the tomb of Pakhlovon Makhmud.

Aigul is described as a beautiful person. The triangle shaped three leafs that are used as crown, symbolize devotion to the family and loyalty to the Motherland. Bending on both sides leaf is described as symbol of life and food, as well as in the image of Pakhlavon Makhmud the person who lived on the path of goodness. A nightingale sitting on two pillars is a symbol of devotion, and Pahlavon Makhmud's symmetrical devotion to Allah and his homeland and it also symbolizes the unity of language and heart. Three leaves on the upper part of of the ship symbolize the greatness of God, the fact that Pahlavon Makhmud used such words such as "sweetheart", "friend", "soul" in different senses, in Sufi verses they are used as a "God" which describes Allah as a king of all being. On the top there is a 16-petal chamomile described in a rhythmic state. It can be seen that these daisies are rhythmically repeated sequentially and are connected to each other as a single chain. Thus, each daisy is compared to a galaxy that symbolizes the image of a system of galaxies, that is, 18,000 universes (metagalaxia). It is shown that each galaxy rotates around its axis like a spiral. The general color is given in the color of air that represents galaxy and world, on the other hand, it describes the image of peace. The green border on both sides of the Ruta pattern symbolizes the truth of the Islamic path. As a result of studying this ornament, the following scientific hypothesis can be made.

Ruta is a distribution pattern that is several times larger than the border pattern that connects two sides. Depending on the nature of the decorations, it can be connected in series, vice versa. In the architectural ornaments of Central Asia, rue patterns are often found in compositions with floral patterns. They are flower girih, in some cases, consist only of geometric patterns [10].

Results. An artistic analysis of the decoration of the Pakhlavon Makhmud madrasah has been developed and a model of a logical solution has been given. On a schematic basis, the main elements of the decor are symbolically depicted (Picture. 8). The arrangement of the pattern elements and their harmony are indicated in the model. The symbolic expression of Khiva. 2. Through the anchor, Pakhlavon Makhmud receives status, prestige, support and a great hero of Khiva. 3.4. The nightingale is depicted as a symbol of devotion. 5. He is given in the form of the

greatness of Allah and His faithful servant. 6. It is indicated that Pahlavon Makhmud has reached a high status and rank in this mysterious world. 7.9. The endless movement of the chamomile relative to the center is depicted as a circular movement, that is, the movement of galaxies.



8-Picture. The model of the logical solution of the decoration of the mausoleum of Pahlavon Makhmud. 1. Kema. (ship) 2. Langar. (anchor) 3.4. Bulbullar (Nightingales). 5. Allah. 6. Triangle. 7.9 Chammites. 8. Water-weel (Charkhpalak).

Conclusion. In the composition of the rutasim pattern in the arch of the mausoleum of Pahlavon Makhmud, it was discovered that Pahlavon Makhmud was a symbol of his devotion and dedication to Allah, his homeland and his nation, and that he was the anchor of Khiva. It turned out that the distribution of large daisies in a single system describes the system of galaxies as a whole, 18,000 universes, that is, metagalaxia in the language of modern science.

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