

Nodir Devonbegi Madrasah (XVII century)

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ABSTRACT

The interior and exterior of the religious monuments built in Islamic architecture are the masterpieces of painters, tilers, carvers and various folk craftsmen as the best examples of applied art, which are rare relics of Islamic culture. It is said that the main symbol of Islamic culture is the symbolism of the hall patterns

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The great figures of science and culture of the Islamic world: Imam Azam, Imam Moturudi, Khoja Ahmad Yassavi, Imam Ghazzali, NajmiddinKubro, Jalaliddin Rumi, BahovuddinNaqshband, KhojaAhrorWali, YunusEmru, FahisAbdulaysSamarkandi The fact that the science of mysticism has served as a stepping stone to spiritual maturity for such great figures as Abdurahman Jami, BahovuddinNaqshband, also clearly shows the unique role of mysticism in the development of Islamic culture. These saints were spiritually pure, morally perfect, enlightened, pious, pious, pious, pious and wise. We see that they did this on all fronts, both secular and Islamic, based on the Shari'a.

If we look at the Islamic sciences, we see that each has its own subject. The science of tafsir is based on understanding and explaining the Qur'an. The science of jurisprudence regulates human relations and law. The science of hadith distinguishes between the authentic and the non-authentic from the words and narrations that have come down to us from the Prophet. The science of mysticism also ensures the moral maturity of man.

If we look at the history, we can see that in the wing of mysticism based on the Qur'an and the Hadith, a number of sects were formed, such as Qadiriyya, Yassaviya, Kubroviya, Naqshbandiyya.

The Naqshbandi sect, which is widespread in our country, demanded education and vocational training. We see that every famous person in the Naqshbandi sect, first of all, seriously began to study, and many of the members of this sect studied and made a living. Khoja Ali Romitani was a weaver, Sayyid Amir Kulol was a potter, and HazratBahovuddinNasgbandi was famous for his art of embroidering. He would

ask his disciples for their profession, and if he did not have a certain profession, he would first study a profession and then come to him.

The teachings of Naqshbandi encourage the sincere performance of prayers, as well as honest work, helping the needy and widows, and performing charity as secretly as possible. That is why HazratBahauddin's motto "Dilbayoru, dastbakor" (May your heart be with Allah, may your hands be at work) will be popular throughout the Muslim world. In other words, Naqshbandiism encourages not worldliness, but the prosperity of the world and the happiness of the Hereafter.

Today we demand from our youth to acquire knowledge and learn a profession. Naqshbandi paid a lot of attention to these two. That is why the people of Bukhara, who followed the teachings of Naqshbandiyya, considered secrecy, livelihood, and professionalism in prayer. At the beginning of the 20th century, 25% of the population of Bukhara was engaged in handicrafts. More than two hundred trades are developed in the city. Hundreds of caravans of traders-traders from the markets of the city of craftsmen at the intersection of the Great Silk Road bought handicrafts at the high prices. Well-known architects, painters, potters, potters, carvers, carpenters have demonstrated their skills in various cities of the Muslim world. The handicrafts they have created are bright examples of Islamic culture.

The New Religion Islam has had an impact on the new decorative arts. Symbolic landscapes and richly decorated patterns have replaced the occasional patterns of the art of the past.

As a result of obedience to the requirements of Islam, monumental painting developed in the fine arts. With the adoption of the Arabic script, the style of epigraphy appeared in the ornaments, the content of the inscriptions was to some extent subordinated to the general style of all ornaments, and the inscription itself served as a pattern. The best buildings of the Middle Ages are a true example of the harmony of painting and decorative arts, and the patterns are in harmony with the architectural appearance of the building.

Bright examples of Islamic culture are architectural monuments. In the construction of mosques, mausoleums, madrasas and minarets with a thousand-year history, we see beautiful examples of Islamic culture in its artistic decoration.

Madrasas have a special place in Islamic architecture. The word madrasa is derived from Arabic and means "place of study, classroom". It is a secondary and higher religious school in Islam. The first information about madrasas in Islamic countries dates back to the X century, they were located in Khorasan and Movorunnahr. The Forjak madrasah, which burned down in a fire in Bukhara in 937, was one of the first madrasas in Movorounnahr. Madrasas have become leading educational institutions. In addition to the Qur'an, hadiths, and Sharia law written in Arabic and Persian, madrasas taught medicine, aruz, philosophy, geography, mathematics, and other secular sciences. There is historical information that more than 350 madrasas were built in Bukhara at the end of the 19th century. More than twenty Taliban students studied there.

NodirDevonbegi madrasah is one of the largest madrasas in Bukhara, which has survived from the Middle Ages to the present day. This architectural monument was built in 1622-1623 by Nadir Devonbegi (NodirMirzoTogay ibn Sultan), the minister of Bukhara khan Imamqulikhan. Originally a one-story caravanserai was built as a caravanserai. Imamqulikhan, who attended the opening ceremony of the building, suddenly declared that the building was a madrasah. The rooms of the madrasa are decorated with carved doors, and on top of the doors there are ganchkori "tobodoni" bars. The front faces the pool. The roof of the madrasa is majestic and luxurious. Among the floral and Islamic motifs, the image of a pair of Humo birds striving for the sun and a white deer is reflected in bright colors on the tiles. There are Arabic inscriptions on the roof frames and books. The roof column is framed with twisted embossed patterns. The two-story three-story three-story arched porch on the two side wings of the roof is adorned with tile patterns. The tower-shaped floral plant in the corners of the front facade, Islamic and handicraft ornaments are combined with the patterns on the arches.

The interiors and exteriors of religious monuments built in Islamic architecture are the masterpieces of fine arts, embroidery, carvings and various folk crafts as masterpieces of applied arts and are a unique

relic of Islamic culture. The symbolism of Islamic culture is the main method of depiction of these beautiful patterns.

The Nadir Devonbegi madrasah has been renovated several times and the domes, arches and facades have been restored to their original state. Thanks to the efforts of Samarkand and Bukhara masters, the headstone was restored.

During the scientific renovation of the monument in the 70s and 80s of the twentieth century, imperceptible traces of the national tiles, which disappeared on the roof, on the tympanums on the porch, were carefully uncovered, and the image of the legendary Humo birds carrying white deer was restored. The masters of fine arts have carefully studied the traditions of the applied historical decorative art of Bukhara in the distant past, carried out scientific analysis and repair of Bukhara miniatures of the XV-XVII centuries.

By the 16th and 17th centuries, the plot paintings were almost non-existent, and instead the ornamental composition was developed in the form of a diary. The patterns used on the front facade of the NodirDevonbegi Madrasah, which is a clear example of the harmony of the architectural appearance of the best medieval buildings in Bukhara, show the harmony of the architectural appearance of the building, the authenticity of the art of painting serves as an example. At the top of the panel, which is simply woven, is surrounded by a variety of fog-covered panels with a beautiful flower shape wrapped in an Islamic ribbon. On the roofs and arches, the ornaments, which seem to be scattering as they rise to the top in accordance with the dimensions of the walls, amaze the mind. Each composition is like an independent work in terms of size and shape. In short, this monument is a rare example of Islamic culture.

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