



**SOPHISTIC VIEWS IN THE SYMBOLIC
REPRESENTATION OF CEILINGS AND FLOORS IN NATIONAL
ARCHITECTURE OF UZBEKISTAN**

Madina Saipova

Doctoral student of the Tashkent Institute of Architecture and

Construction, PhD

Tashkent, Uzbekistan

№974014172

Abstract. This article describes the structure and use of the ceiling, which is one of the parts of Uzbek national architecture, and its symbolic meanings.

Key words: ceiling, vassal, crown, bouquet, architecture, idea, sky, rabot, symbol, symbol, pattern, rhythm, room, divine, blue color, logic, geometric, Sufis, composition, symmetry.

Our ancestors were a great generation from long ago. The world of symbolic meanings is still hidden in each of their architectures and decorations. Therefore, there are still countless unsolved historical puzzles of architectural heritage. For example, the emergence of the Sufi doctrine in the 9th century, its rapid development created the need for special monuments. M. Yusupova's research in this regard indicates that two types of houses appeared in the 9th century. One of them were residential buildings of various structures built until the 20th century, and the other was special rabots for Sufis, but it is noted that the information about them was preserved only in written sources [1].

It is known that Sufis used symbolic expressions not only in poetry and music, but also in decorative arts and architecture. In particular, not only the decorations, but also the elements of architecture had their own symbols and symbols. Their study is currently one of the most important issues. They have unique customs and symbolic expressions that have become traditions from generation to generation. That is why our geniuses created the laws of their fields in their works. For example, it is not for nothing that Abu Ali ibn Sina called his encyclopedic work in the field of medicine "Al-Qanun". Abu Rayhan Beruni called his great work on astronomy "Masud's law". The great philosopher Abu Nasir Farabi conducted research on the world of thought, the scientific nature of society and the laws of nature. Poet and painter Sodigbek Afshor wrote the book "Qanun as-suvor" about

visual arts. Similarly, in the field of architecture, each period had its own "laws". In each period there were laws of symbolism in architectural elements and their decoration. They are now on the brink of oblivion. (Fig. 1.) Since ancient times, each pattern is a manifestation of the beauty created by Allah, which was especially developed during the Islamic renaissance and became part of the Muslim culture.

took a leading place in its rise. The pattern has turned from the level of "simple decoration" into a unique art that expresses Islamic ideas [2]. In the creation of paintings, the pattern is a means of reflecting the "symbolic image of the world" and expressing its ideas in a literal sense. [3].(Fig. 2).



Figure 1. Benkov P. Mosque

The development of exact sciences in the 9th-12th centuries also affected the field of architecture and raised the symbolism in patterns to a higher level. A number of scientific studies have been done on architectural decorations. However, there are some ambiguities regarding them. After all, they have not only constructive (practical) and decorative functions, but also philosophical, religious-ideological and semantic meaning.



Figure 2. Namangan. Khoja Amin Mosque

Parts of architectural monuments and their decorations have their own symbolic meaning. In this place, the ceiling inside the roof is likened to the universe, and the roof itself is likened to a mountain, a high hill.

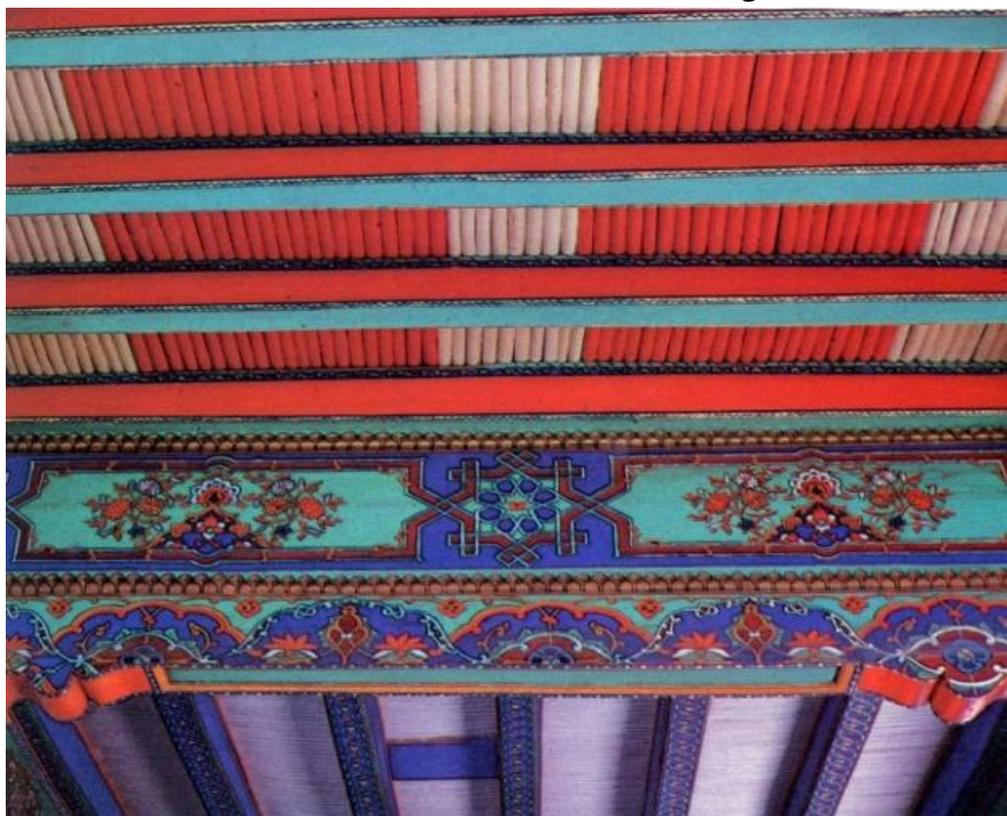


Figure 3. Lutfullo Maulana Mosque. Part of the pattern on the bolars. Quiet. The beginning of the 20th century [4]

It is interesting that in the worship of one of the Hittite deities, the rituals dedicated to the Sun Goddess were performed on the roof of the temple. From the roof of a temple or a palace, he addresses the sun god of the sky with his prayers, and the Hittite king Muwatalli addresses the sun god, the mistress of his city

Arinina. In other autograph monuments, it is written that "The king worships and descends from the roof to the inner holy (sacral) room" [5].

Ceiling In Central Asia, there were also customs related to the ceiling of the room. For example, the beams of the ceiling of the room are placed oddly (5, 7, 9). In some places, one of the beams, that is, the odd one, is said to be dedicated to God, in other places, it was understood that the role of one beam was performed by the man of the house [6]. Since ancient times, in almost all Eastern and Western nations, the number "forty" represented the idea of higher forces fighting evil in human life, especially in its important periods, in order to protect it. Within a specific period of forty days, 5-7-9 days were distinguished by the very activation of evil forces. Placing beams in the rooms in odd numbers can be aimed at the activity of the evil 5-7-9 days [6]. Achieving symmetry in the design of the room may be intended based on the odd placement of the ceiling beams [6]. The issue of maintaining symmetry in the room is also reflected in the shelves on the walls. (Figures 3).

Manakova V.N. In his monograph-album called "Artistic decorative culture of the Uzbek house" [7], the following comments about the ceiling decoration in Uzbek residences are interesting: In painting the ceilings, of course, some general color played the main role. In Tashkent, as a rule, dark blue was used more, in the second half of the 19th century, attention was paid to blue-green, red, and turquoise colors. Although the Tashkent pattern nigoras are decorated in local zinc, one

traces of foreign patterns are also noticeable. Using color as a powerful spiritual tool, the masters were able to increase the effect of color in the interior of the building. Many examples of Tashkent decorations can be proof of our opinion. Along with showing the unique talents of Tashkent masters, they have always maintained the originality and local basis of their work. The 19th century is the last stage in the formation of the interior landscape of medieval houses. By this time, the series of patterned nigoras had become an independent artistic treasure, absorbing the symbolic forms of different periods. Exploring this treasure trove reveals a lot about the life of an entire era.

In particular, interpretations related to philosophy regarding the transience of the world of light are of special interest. Islamic motifs such as flowers, twigs, and trees embody symbolic, symbolic, symbolic meanings. For example, the symbol of a blooming garden is associated with qualities such as the beauty of life, happiness, and prosperity. The wavy stem of the plant meant endless creativity and freshness of nature, the waves were the violent flow of life, and the flower was the beauty of the bright world, the transience of this beauty, like the life of a flower, etc. In Asian motifs, various geometric shapes served as the structure of the universe and

celestial bodies and other philosophical symbols. Animals and underwater creatures also had their own symbolic meanings. Images of twigs, branches, and bouquets in vases are symbols of the universe's "tree of life" [7].

On the side walls of the room, there is a large compartment or a shelf compartment, which also has an odd number. Even in the design of the room, the installation of a porch between the two rooms indicates that strictness was followed. This situation also allows to achieve symmetry in the residential area. Let's touch on another issue related to the ceiling. In some districts of Khorezm, if there is a consecutive death in a house, in order to save the lives of the remaining members of this family, two beams of the roof in the part of the room where the death occurred, or two beams from the place where the roof meets, and in the same districts, all the beams of the ceiling are completely replaced. It is believed that this custom will give long life to the members of the household. It is written in "Avesta" that in case of death in the family in the country of Kharayum, it was a custom for that family to leave its house completely, despite the fact that its house is strong.

Here is a story related to the ceiling from the 10th-11th centuries. When ash-Shaykh Abu-l Abbas al-Isfarani's hall in Nisa collapsed and considered it a sign of evil, his contemporary Muhammad al-Saalibi said to him: The happiness that is closely connected with the speech will come to you and inform you of your eternal glory. At your door, build a grand palace of great luxury for the highest ranks...

Muhammad al-Saalibi's words in this story, that is, his reporting of good signs, also indicate that the ceiling has a divine understanding.

It is not surprising that the customs related to the ceiling of the room arose on the basis of divine concepts. Because in ancient times, according to religious beliefs, the ceiling of the room was considered as heaven. Taking into account such a concept, if we assume that the room is a small world, then the room is embodied as a symbol of the floor-earth, the ceiling is the sky, and the pillar connecting them is the symbol of the sacrificial pillar.

For example, after hearing about the death of one of Rudaki's contemporaries, in the poem "He returned his great soul to his Father, he handed over his lifeless body to his Mother", the poet was completely idealistic about the relationship between matter and spirit, and therefore he rejected all spiritual and spiritual sources - "the father, all material he calls the main source - "mother". Rudaki believes that a person's life is directly related to his material and spiritual beginnings. The poet states that death is the return of the material and spiritual beginning to the material and spiritual source. Khorezm may be an ideological symbol of renewing the spiritual source by offering two or more beams as a sacrifice from the material main source to the spiritual source, asking God not to

return death in the house where there was death. Belief in wood is also seen at the root of the custom of false ceiling beams. Wood has long been understood as a product of the tree of life by many peoples. It is embodied as a spirit that conveys the fruit of nature's power, including religious beliefs. Also, a tree is likened to a living being, that is, to a person. Jalaluddin Rumi says:

Seven lands were frozen into seven trees,
They glowed in the green.

(Rumi) [8]

Here we will give a couple of examples about the cedar-nina leaf tree. In the ancient Akkadian epics, there was a concept that cutting a cedar tree is equal to killing a living being. V. who analyzed the Akkadian manuscripts. V. Struve writes (before the Sumerian song was known) that the cedar represented the tree of life. V.N. Toporev says that decorating the ceiling beams is connected with the symbol of the tree of life.

Vassa toki is a short stick, one side flat and the other side thick, strung crosswise on the beams of the room [9]. (Pictures 4, 5) It is often observed that vassas are returned in blue, red, yellow, green and white colors on mosque and residential vassa ceilings. The rhythmic repetition of the colors of the vases has a symbolic meaning indicating the repetition of days, months, generations, years, night and day. Rhythm is a symbol of beauty. The rhythmic rotation of the earth on its axis means the repetition of human birth and death. Its beautiful rhythmic repetition calmed the nerves and gave them pleasure. The use of such colorful rings in cribs has a positive effect on the psyche of the child in the crib. Tokilar mainly means that the books are repeated in a row on the bookshelf, i.e. symbolic science. This rhythmic beauty encouraged children to learn the secrets of science.

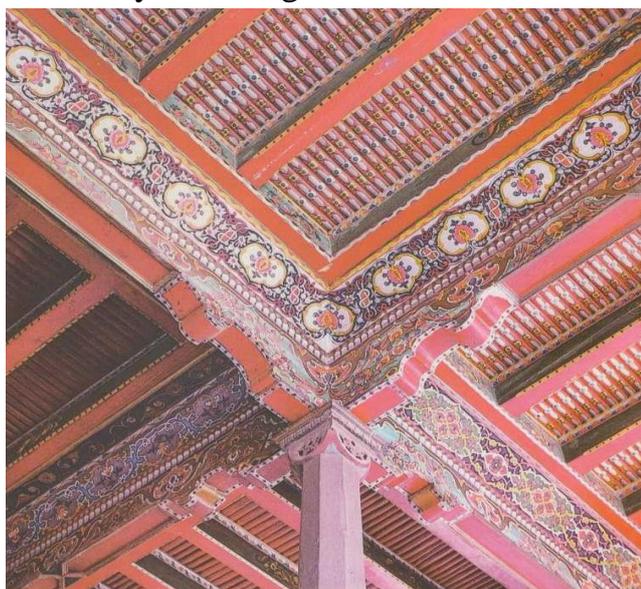


Figure 4. Brick mosque. Kokan early 20th century. Odds on the ceiling (vassajufts) [4].

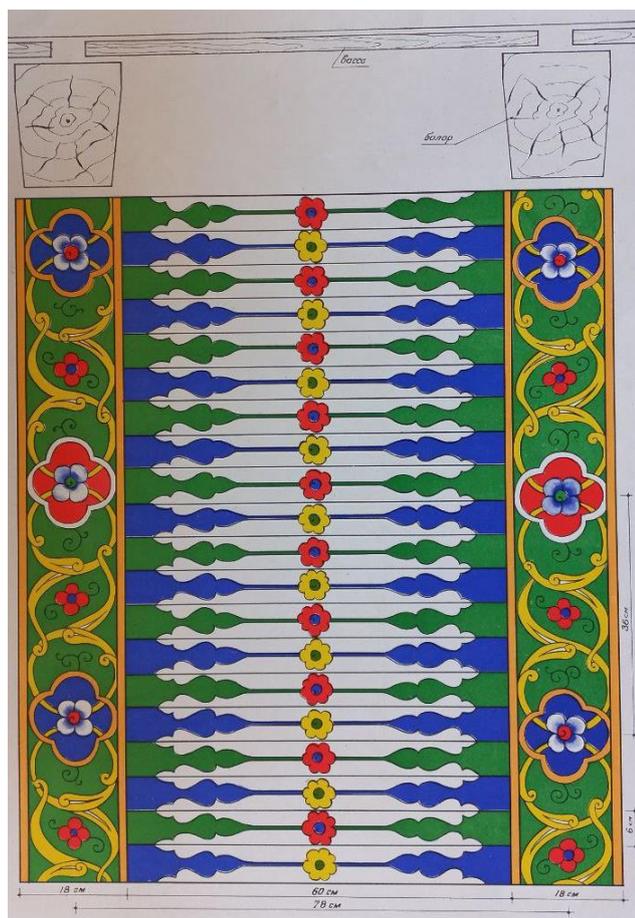


Figure 5. Wassajuft. The end of the XIX century. Tajikistan (Oratepa)

People with high artistic thinking had great importance in raising children in an environment of beauty. Through science, man has come to understand himself and his creation and the universe.

In short, the world of symbols is hidden in the parts of the architectural monuments in Uzbekistan and their decorations. Each of their symbols hides a unique world of wisdom. It is our duty to our Motherland to study them scientifically and convey our spiritual values to future generations.

Literature

1. Yusupova M. A. Bukhara school of architecture of the XV-XVII centuries. Features and dynamics of development. – Tashkent, 2014.197-b.
2. Shukurov Sh. What is the culture of Islam // Literary newspaper. 1991 No. 22.
3. Rempel A. Art of the Middle East. Selected works on the history and theory of arts. M., 1978 P. 190.
4. Azimov I. Uzbek pattern nigoras. T.: Publishing House of Literature and Art named after G'. Ghulam. 1987. Page 85.
5. Ardzinba V.G. Rituals and myths of ancient Anatolia.- M., 1982.

6. Nozilov D.A. Customs, rules and symbolic expressions in the architecture of Central Asia. Tashkent, "San'at" magazine, publishing house. 2011 - p.82.

7. Manakova V.N. "Artistic decorative culture of the Uzbek household" Monograph-album. Tashkent, Literature and Art Publishing House. 1989. page 35.

8. Nozilov D. A. Customs, Notes and Symbolic Expressions in Central Asian Architecture. Tashkent, publishing house of "San'at" magazine, 2011. -84- p.

9. Zohidov P. Sh. The art of architecture. Literary and art publishing house named after Gafur Ghulam. Tashkent 1978. p. 19.