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Shakhnoza Narzullayevna Kushbayeva
International Islamic Academy of Uzbekistan
Master's student
in the specialization of "History (Islamic civilization)"
Phone number: +998(93) 003 24 77

THE HISTORY OF THE SHAHI ZINDA ENSEMBLE AND THE HISTORICAL AND ARCHITECTURAL CHARACTERISTICS OF THE STRUCTURES IN THE COMPLEX

Abstract: This article will talk about the architectural complex - Shahi Zinda, which is of great importance not only in Muslim, but also in the entire world history, its formation, architectural structures that are part of the complex, and its significance and role in the present day. The historiography of Uzbekistan also extensively highlights the role of the Shahi Zinda complex, which occupies an important place in the history of world civilization, in the development of Muslim urban planning in Central Asia.

Key words: Shahi Zinda complex, world civilization, Central Asia, architectural characteristics, structures in the complex.

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Introduction

Samarkand is one of the most ancient cities in Central Asia and the world as a whole. According to archaeological excavations, the history of Samarkand dates back to the VIII century BC. The name of the city is of Turkic origin and means "a large rich settlement". For many years, Samarkand has been the largest center of cultural, commercial, and political life in Asia.

The ensemble of mausoleums of the Samarkand nobility Shahi Zinda is an architectural monument of the Middle Ages. The best medieval masters of India, Khorezm, Iran erected a unique necropolis.

On the slope of the settlement of Afrosiab there is an ancient necropolis consisting of 20 structures. It is an architectural and historical ensemble that embodies the 25th century history of Samarkand. The basis of the memorial complex of Shihi Zadeh is the tomb of Kussama ibn Sama, one of the first righteous men of Islam, popularly called the "living king". [10, p.77]

Shakhi-Zinda is the place of burial of royal nobility. However, the main mausoleum where the

necropolis begins is considered to be the imaginary grave of the cousin of the Prophet Muhammad – Kusama ibn-Abbas. He was called "Shakhi-Zinda". He was one of the believers who preached Islam in this province, and later this complex became an important pilgrimage site, revered among the people as a shrine. According to a legend, he came with a sermon to Samarkand in 610, where he spent 13 years and he was beheaded by Zoroastrians during prayer.

Kusama ibn-Abbas's burial is a purpose of the visit to Samarkand for many adherents of religious or spiritual tourism

The decoration of the tombstone is made of tiled colored marble slabs, quotes from the Koran are inscribed in golden script. Fourteen mausoleums have survived to this day, the oldest of them is the tomb of Qusam ibn Abbas. However, the last structure erected in 1435 by Ulugbek was the portal, which serves as the central entrance to the necropolis. Also among all the buildings you can see one of the most magnificent mausoleums. It was built by one of Sahibkiran's sisters, Turkan What, for her daughter. Decorated with

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unique ganch carvings, with a majolica-covered portal and decorated with vines, it was built in 1372. [2, p.7]

A necklace of masterpieces can rightfully be called the amazingly picturesque Shahi Zinda memorial complex, among the early monuments of which, running up to the fortress wall of Afrasiab, there are related to the history of pre-Mongolian Samarkand. But the main bright inflorescence, full of light and harmony, is the "fruits of the architects" of the era of Amir Timur and his grandson Ulugbek. The ensemble got its name "Shahi-Zinda" - "The Living King" - from the burial complex in which the cousin of the Prophet Qusam ibn Abbas, who died in battles with infidels, was buried.

This is the oldest architectural monument in Samarkand, its appearance dates back to the middle of the XI century, over the grave of the cousin of the Prophet Muhammad, Kusam ibn Abbas mausoleum, served as the core of the ensemble - the necropolis of Shahi-Zinda. It was a large urban religious and cult center not only for medieval Samarkand, but also for the whole of Central Asia, the pilgrimage to which at one time replaced the Hajj to Mecca. The area of the ensemble is 200x40m. As the excavations in the IX-X centuries have shown, this southern part of the territory of Afrasiab was inhabited and built up with residential mud houses. A fragment of a unique carved wooden frieze has been preserved from the mosque located among them (located on the territory of the modern Qusam ibn Abbas complex).

In the XIV - XV centuries, the popular "shrine" was turned into a country family necropolis of the Timurids. In the XVI - XIX centuries, with the change of the ruling dynasty and the transfer of the capital to Bukhara, no more ceremonial tombs were built in the ensemble. The buildings that appeared in these centuries did not significantly change its artistic appearance. [11, p.45]

A brilliant page in the history of architecture of Samarkand and Shakhi-Zinda are mausoleums built during the reign of Amir Temur, Mirzo Ulugbek and other Temurids. Shahi-Zinda today is one of the best architectural ensembles of Central Asia, a monument of great historical, cultural and artistic value. This memorial complex, the necropolis, is called by art critics "picturesque", "frozen music", "full of harmony and light", a genuine hymn to human labor.

The ensemble was studied by famous scientists - V.V. Bartold, V.L. Vyatkin, M.E. Masson, V.A. Shishkin, calligrapher Abu Said Makhdoom, artist G.N. Nikitin, art historian I.F. Borodina and many others. The contribution of folk restorers Akram Umarov, Mirhamid Yunusov, Shafi Isakov, Anar Kuliyeu and others who revived the creation of architects of ancient eras is noble. [1, p.29]

The oldest core of the ensemble is the Qusam Ibn Abbas Complex, which was rebuilt many times, was recreated under Amir Temur and supplemented with new elements, until the XIX century. The door leading

to the complex was made by master Yusuf Shirazi in 1404-1405. This is a beautiful work of art of carvings on elm with non-preserved ivory inlay. Above the entrance is a large mosaic quadrangular panel with the inscription: "The Prophet said ... "Al-Qusam-ibn-al-Abbas most of all people look like me in appearance and character." Behind the door is a minaret of the XI century. The lining of the base of the minaret is made with a set of shaped polished bricks typical of that period.

The complex consists of several rooms: a ziarathana (intended for performing a ziyarat - a rite of worship), a gurkhon (tomb), a chillahon (for holding a 40-day fast), a tugkhon (for storing cult equipment). Behind a wooden lattice in Gurkhon there is a tombstone - evidence of the high art of Central Asian ceramists. The dome of ziarathana was re-erected in 1334-1335. In the same century, the walls were painted, the lower part of which was lined with hexagonal ceramic tiles. [6, p.81]

Next to the complex of Qusam ibn Abbas, passing through the upper chartak, there is a "Northern" Courtyard. In the first half of the XIV century, when the ensemble consisted mainly of surviving buildings of the XI-XII centuries, chartak and two mausoleums were built, which greatly determined the further development of the ensemble's composition; the Mausoleum of Khoja Ahmad, built in the 40s of the XIV century, which bounded the necropolis from the north; An unknown Mausoleum of 1361 (with east).

More than six centuries separate these structures from our time. Each of them gives an idea of the art of the masters of the middle of the XIV century. Both mausoleums are portal-domed buildings. The portals are decorated with a solid cover of tiles. Many details are distinguished by virtuoso execution (eight-pointed rosettes on the portal of the mausoleum of 1361 or a geometric ornament of seven- and octahedrons on the portal of the mausoleum of Khoja Ahmad). The facing of the mausoleums is made of carved watered terracotta. Along with this, painted majolica is also used in the decoration of the facade of the mausoleum of Khoja Ahmad. The name of the Samarkand master Fakhri Ali has been preserved on the entrance portal. As a result of the restoration work in 1962 under the guidance of the renowned master restorer Mirhamid Yunusov, the portal was re-laid with the strengthening of the preserved cladding. [3, p.18]

On the western side, the "northern courtyard" closes the Tuman-Aka - Temur's wife Complex, built in the late XIV - early XV centuries (completed in 1405), the architecture and decor of which differed significantly from previous mausoleums. The portal facing is dominated by a carved set mosaic. The name of the master calligrapher from Tabriz, Sheikh Mohammed ibn Haji Bandgir at-Tugrai Tabrizi, has been preserved on the portal. Unlike the mausoleums of the blue style (1361 and Khoja Ahmad), the

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Tuman-aka mausoleum has a much wider color palette: blue, light blue, black, yellow, white, purple. The multicolored facade is contrasted with the design of the mausoleum inside. The artistic idea based on the contrast of the bright mosaic panel and wall paintings in the interior of the mausoleum is remarkable. In some panels, small landscapes were introduced - trees, shrubs, flowers with murmuring streams, in a word, the untouched silence of paradise. And the cup of the dome resembles the firmament in the form of golden stars scattered on a blue background. The tuman-aka mausoleum is distinguished by its extraordinary slimness. Its room is almost two times smaller than in all previous mausoleums, and the height is one and a half times more.

If you look at the southern path of the ensemble, then a narrow street of a medieval city comes to mind. This impression is not accidental, since the ensemble appeared within the boundaries of a residential, densely built-up urban quarter. Therefore, there is a reflection of the historically established topography of the area. The composition of the ensemble is designed to continuously change impressions as you move from the entrance portal to the Qusam ibn Abbas complex and back. First, a wide panorama of the entrance group opens, then a deep perspective of the road in the middle part and, finally, the isolated space of the courtyard. [1, p.34]

The historical, cultural and artistic value of the ensemble lies in the fact that Shahi-Zinda gives an idea of the development of architecture and monumental structures, monumental and decorative art over several centuries. The ensemble was a creative laboratory for the search for new designs of architectural composition, decor. It captures the stylistic features of local architectural schools before the Timur era and the school that developed under

Temur, based on the creative techniques of local and foreign masters. Created in the distant past, these architectural structures still glorify the true creators - thousands of unknown masters.

Conclusion

In conclusion, it should be noted that the issue of providing reliable and scientifically based information to future generations about such architectural monuments as Shahi Zinda, their rich history and contributing to the study of the history of our country remains relevant. Using the example of the Shahi Zinda memorial complex, the role of Central Asia as an integral part of the history of Uzbekistan was studied, the presentation of ancient writings in it on the basis of historical research. The historical, cultural and artistic value of the ensemble lies in the fact that Shahi-Zinda gives an idea of the development of architecture and monumental structures, monumental and decorative art over several centuries. The ensemble was a creative laboratory for the search for new designs of architectural composition, decor. It captures the stylistic features of local architectural schools before the Timur era and the school that developed under Temur, based on the creative techniques of local and foreign masters. Created in the distant past, these architectural structures still glorify the true creators - thousands of unknown masters. In Muslim culture, the most impressive is architectural culture: it captures the history of Islam. Arches, domes, columns, carved doors, panels with quotations from the Koran are mandatory elements of Muslim culture. The combination of different styles in architecture was embodied in the Shahi Zinda Memorial complex.

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