



## THE ROLE OF THE TYPE OF APPLIED ART IN ARCHITECTURAL MONUMENTS (ON THE EXAMPLE OF THE HOJAAMIN GRAVE COMPLEX)

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### ABSTRACT

*In the process of creating this article, we briefly described the development of Applied Art in the image of the Tomb of Khodjamine, among our unique structures, which have been passed down from generation to generation for centuries. Among our ore, there is also a brief account of the creation and preservation of this mausoleum to this day.*

**Introduction:** Khodjamine complex (Khodjam's tomb) - in the second half of the 18th century, that is, during the period when Namangan became one of the major cities in the Fergana Valley, the Tomb of Khodjam's tomb was built on Jugagar Street, and the Madrasah of Azizkhoja, as well as the Jome mosque, side by side with it. This architectural monument is located in the central part of the city, and in the decoration of the mausoleum at the beginning of the XIV century, near the heated City Market in Namangan is a small, but wonderful architectural monument — the Khodzha Amin tomb, known as the khodjamine Tomb. The mausoleum was built in the second half of the XVIII century, when Namangan became one of the major cities of the Fergana Valley. Depending on the monument, the respect of national craftsmen for Immortal Art increases man, in zero feudal conditions, over the Times of political decay and powerlessness, high artistic traditions, the roots of which date back to ancient times, are still preserved.

**Results:** the carved ceramic terracotta style was applied, squeezed out of the colorful glazing coating used by Central Asian architects. This type of art will disappear in Central Asian architecture for several hundred years and will suddenly come back into the world in an amazing way in the construction of the Tomb of my Master's tomb in Namangan. Historical sources write that at the end of the 16th century, Iminhoja Eshon, one of the descendants of Sheikh Hovandi Tohur, will come and settle in Namangan from Tashken

There will be many who will be devoted to him. In exchange for the wealth Inherited from his father-in-law, iminhoja Eshon will build a mausoleum on the front side of Ibrahimhoja's tomb at the end of the 17th and beginning of the 18th centuries for the memories of Ibrahimhoja. Skillful architects of that time were involved in the construction of the mausoleum, which was built with a very delicate taste .



### **Interior view of the architectural structure “Khodjamin Tomb”.**

The front of the building is made in the form of a spear-shaped arch, the corners of which have a high roof with a floral pattern. The top of the Portal arch was treated with a P-shaped border, which was worked on the alternation of thin and thick ribbons, decorated with bouquets and geometric patterns. Thick borders are decorated with carved porcelain terracotta ribbons, and thin ones are made in a two-layer carving style over the alabaster. It is known that the lower part was previously painted red, and was in place of the background for light white engraving. By now, both floors are the same color and carved from terracotta porcelain, almost no different. For Portal coatings, colorful glazed tiles were also used. The arch arch is made of alternating bright green and yellow bricks, which clearly stand out in front of the perfect decoration of the entire front complex. The arches are fastened to the columns decorated with green porcelain. Pointed capitels of yellow-reddish color, embroidered in the decoration of a three-ring pattern, are also conspicuous. The bottom, covered with a secret bouquet, is yellowish and green. A wonderful and simple decoration from this attracts a person because of its purity. The side and rear parts of the wall opposite

the rich decoration of the front side are irregular, and the style of the dialed brick has been preserved

Although performed with great errors, the unusual shape of the dome drum in the form of a twelve-pointed star attracts the attention of a person. Drum shapes like these can also be found in monuments covered by a faceted Dome. Probably, even under the mausoleum of Khoja Amin, the construction of a dome like this was predicted. But this landmark remained unrealized. The artistic decoration of the Khoja Amin mausoleum was skillfully done with high taste. In its individual fragments, artistic sensations, such as the whole composition, the spirit of rhythm and proportion are observed. At the same time the whole and fragments are united in one whole style. Although, carved lettering and patterns are done in floral and geometric shapes, the pattern culture is admired for its richness and variety. The artist created an example of elegant elegance through the performance of didi and mahorona.



**Interior view of Khoja Amin mausoleum**

Although only a small part of the mausoleum, mosque and Hall has been preserved from this complex to this day, it still remains one of the largest and most striking architectural complexes of medieval architecture, dazzling not only with the grandeur of buildings, but also with the elegance of their decoration, richness in ornaments. It features elegant calligraphic inscriptions. If you think that all this was created by human hands, you will have involuntarily instilled a feeling of deep respect for the permanent life art of masters who are able to preserve the high artistic traditions that come from ancient times. When Devonabobo feared that his eldest of his children, Muhammad Ibrahim, who was participating in this construction, had worked with the architects, he said to his child: "my teacher, Khoja Amin Eshon, take part in the construction of the mausoleum, which is building to this dear person for the sake of His Highness." Muhammad Ibrahim works hard in the construction of this building. For this reason, the Dear Name of the master was written on the roof of the mausoleum and remained in history.



About the mausoleum of Khoja Amini. Ye. Pletnov has a book published in the publishing house "Uzbekistan" in 1968 under the name "Khoja Amin mausoleum". In it, the mausoleum is misinterpreted as the "Khodja Amin tomb" and almost no information is given regarding the construction of the mausoleum, mostly content with the description of the mausoleum. Nothing can be said about the madrasah and the mosque, which were built before and after the mausoleum. Perhaps this is due to the fact that the author did not find enough information about the madrasah and the mosque at that time. The main face of the building, the roof is arched, arched and the corners are designed with a small tower. The Cape is decorated with wide and narrow straps. On the belts were placed the image of the plants, as well as the barricades. While the wide belts were decorated with ceramic parchins, the narrow belts were designed with a two-layer engraved pattern on the Ganj. It should be noted that the floor of the carved pattern on the narrow straps was previously painted red and served as the background of a clear white pattern. Now the color of both layers seems to be the same, and in color, the engraving is practically no different from the ceramic Shard.

The roof covering is decorated with colored glazed tiles. The light green and orange bricks around it, monandered to each other, stand out vividly against the complex, silent background of the facade-the face. Large-large flowers with a leaf of five are embroidered on the triangular shelf of the arch. Columns covered with tiles of a green hue are installed on the supports of the arch. The conical crown with an orange tint, carved in three forms, attracts attention to itself. The lower part of the inflorescences in the corners is covered with a fluffy, yellow and green glazed pattern.

The inside of the mausoleum is decorated with amazing art. From the top of the panel passes a decorative belt with letters written and an image of plants. These walls look like a drawn line on the base. The second such belt is the arch of the wall, giving beauty around the dome.

Oriental architects have long used Arabic inscriptions in the decoration of buildings. In particular, in addition to the tomb and inside parts of the Tomb of Khujam, the letter in the Arabic spelling is decorated in silence with kofiy, Khati rayhani, Khati nasjtahli. In particular, the architect paid his attention to the verses written, turning them like a backpack on the inner walls of the mausoleum. Among these records, many of the places of the monument that date back to the history of its construction have fallen, but the name of the master who built the building has been preserved. On the carved door at the entrance to the mausoleum and on the exit door to the tomb inside the tomb, it is written that "Amali USTA Muhammad Ibrahim ibn Abdurrahim", that is, Master Muhammad Ibrahim, the son of Abdurrahim, worked. Master Muhammad Ibrahim on the door to the east side of the mausoleum

The letter dar sheet dahr binabad sad Tar,

Poor navisanda ki dar Hock ravad, that is," these written letters will remain on the page of the universe for hundreds of years, and the poor writer Will Become Dust, " he wrote

Various religious words were written over the door of the khujas cemetery on the western side of the mausoleum. The existing inscriptions in the mausoleum also confirm that Master Muhammad Ibrahim is a skillful calligrapher.

The second monument, built side by side with the Tomb of khujam, is the Madrasah of Azizkhoja eshon and the mosque. Azizkhoja eshon madrasa was built in the second half of the



18th century by the return of Namangan from Azizkhoja Qashqar, the nephew of Ibrahimkhoja, that is, the son of his brother Yakubkhoja, who left for Qashqar. The Madrasa building, as if it were a mausoleum, was plastered with a foundation, a stone was plucked, a 15-centimeter thick Spruce was placed over the stone, and a four-pointed baked brick was piled over the Spruce with clay. Madrasah consists of 24 cells, one textbook, one excavation and a mosque, 14 of the cells are located on the south side, 10 on the east side, and qaznaq, darsah, masjid and Khanaqah are located on the west side

The cells on the east side of Madrasah are adjacent to the mausoleum of Quril-gan. The entrance to the madrasah is also on this side, and on the Bolohona be gan. (these cells were on the site of the current Street). Unfortunately, not one of the Huj-Ras on the East Side has reached our era. In the repair Ja-Rayon, the foundation of these cells was found and raised with bricks. The 12 cells that are now preserved on the south side of Madrasah have been repaired and the two cells that have broken have been restored from the re. All these cells are built in the same size of 3,5x3,5 meters, and the domes are of different shapes

Among the students who received education at the Azizkhoja Eshon Madrasah, there were enough enlightened people who were visible. One of these is the poet Mullah Comrade Hilvati. Madrasah's cells often had gazalkhanate nights. The ghazal shaydas and the people of madrasah in Namangan gathered for the night. A friend of Nodim Namangani, the Kokand enlightenment poet Muhammad Aminhoja Muqimi, also attended such meetings several times. It can be seen that this complex was a holy shrine that invited the great scholars who lived and worked in our country to its bosom.

Khujam's qabri complex-preserved in the center of our city, is the most unique architectural monument and an invaluable heritage left to us by our ancestors of the past. Therefore, it is considered appropriate to attract to this place, the general public, especially young people, and to instill in them the need to study spiritual food, upbringing, the heritage of our ancestors. In addition, there is an imitation of attracting both foreign tourists and large-scale.

**Conclusion:** it is important for us to say that today it is important for every person to keep in their own way that we should be able to achieve our rich youth in this original way. It is appropriate for the younger generation to enjoy their history and know the meaning, while renewal and development will take place. It is no exaggeration to say that one of Namangan's fortunes, the Khodjamin tomb, has become the equally valuable norm of all.

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