

CHOR BAKR COMPLEX - CONTEMPORARY ARCHITECTURE

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This article describes the Chor Bakr complex in Bukhara, formed during the reign of Abdullah Khan II, and the architecture of the Haziras of Juybori sheikhs. It is written about the Chor Bakr complex and its construction style.

Keywords: Bukhara, Chor Bakr, hazira, hut, house, mosque, minaret, peshtoq, dome, complex.

There are incomparable monuments in every place of our country, and the attention to them has increased in recent times. In this place, Bukhara, as a city that has experienced several stages of active construction and reconstruction during its long history, has been reflecting its incomparable appearance throughout the ages until today. After Shaibani conquest of Movarounnahr, not only the status of the economic and cultural center of Bukhara increased, but also the peak of the rise in architecture began in this period. One of the complexes we want to think about is the Chor Bakr complex in Bukhara. The main types of burial structures in the Muslim world are mausoleums and khaziras.

Hazira (Arab.) - a place surrounded by a circle, a cemetery in a cemetery, a turbat basement where several people are buried.

Hazira means "barrier", "mask", "screen", "shield" in Arabic, "wall" in Tajik, plural - "grave", "burial place". Canadian architectural historian L. Golombek's research was also an impetus. Using important materials from various sources from different periods, he traced his terminology for 500 years and came to the following conclusion: the architectural term of Hazira is the same as "maqbara", "madrassa", "rabat", "khanaqah" and others - an architectural term. [p. 1,117].

Despite the fact that the construction of mausoleums has been widely developed since the 9th century, the custom of burial in family necropolises in "temples"-pilgrimages has been preserved throughout the Middle Ages in Central Asia and its territories. In order to understand the construction of the composition of complexes of various forms, the rules of prayer rituals are presented. These rules include standing, not sitting on the grave, and not praying in the cemetery. These rules primarily refer to the directions related to prayer rituals and the absence of mihrab in some of them. We can observe this in the studies of L. Golombek.

The Arabic word "khazira" generally means "fence", regardless of the purpose of the enclosed space. According to Narshahi, this means both a large land holding and a ring of fortress walls. L. Golombek defined the meaning of this term according to historical sources in relation to

monumental architecture. Hazira, usually a fence around a venerable cemetery, is now a roofless structure. Hazira consists of two parts: a fenced cemetery and religious institutions associated with the functions of a mosque, khanaqah or takiya for pilgrims. In the Hazira complexes, an inviolable place has been allocated - a prayer center and an "Activity Zone" where meals are prepared, classes and prayers are held. This was reflected in the architecture of the Hazira complexes, which combined two separate objects.

The typology of Hazira complexes has not yet been sufficiently studied, but now it is possible to distinguish several architectural methods of their construction according to the method of combining the ceremonial building with the main burial [2, 281-282-b].

The rule of Abdullah Khan II, dedicated to a successful and far-sighted construction policy, created a turning point in the construction industry in Bukhara [3, p. 12].

It can be seen that the architecture and construction of the 16th century reached its peak. During this period, the Bukhara school of architecture was formed more actively. Many religious buildings - mosques, houses, madrasas, as well as structures - tim, toq, baths, caravanserais, cisterns, bridges, etc., were perfected.

It is not for nothing that we focused our attention on Bukhara. We would like to focus on the Chor Bakr complex of Bukhara, built during the reign of Abdullah Khan II, and the architecture of the Haziras located in it.

The Chor Bakr complex is one of the complexes located in the village of Somitan, 6 km west of the city of Bukhara. The complex consists mainly of dahmas and haziras.

Chor Bakr architectural monuments are as follows:

1. Old man's house, 2. Chillahona, 3. Classroom, 4. Restroom, 5. Sadullah Khoja's house, 6. Akbir Khoja's house, 7. Nasriddin Khoja's house, 8. Abdulaziz Khoja's house, 9. Atoullo Khoja's house, 10. Zainab Sultan Hazira of Hanim, 11. Hazira of Imamat, 12. Hazira of Obid Khoja, 13. Hazira of Khoja Sa'd, 14. Hazira of Masturabanu Sultan, 15. Hazira of Poshshooyim and chillahonas, 16. Hazara of Jonkeldibi, his grandfathers hazarai, 17. Hazira of Mazari Daroz, 18. Abu Hazira Bakr Sa'd, 19. The main gate of the complex [7].

Pogachenkova G.A. According to the article "Chor Bakr", Chor Bakr is the family mausoleum of Juybori sheikhs of Somitan village outside Bukhara. It was formed around the tomb of Abu Bakr Saad. Since the 16th century, Sumitan became the property of the influential Khoja Islam, who supported the power of Abdullah Khan. By the order of 1558-59, the complex of mosque, madrasa and khanaqah was completed in 1563. The 3 main buildings are connected to each other and are distinguished by their fine portals, high drum domes, and two-story arcades [4]. The construction of Chor Bakr continued for a long time - thus, gravestones, parallelepipeds of gravestones, a courtyard covered with dahma and a group of corridors appeared. But the main architectural complex consists of 3 compositionally interconnected rooms, a madrasa and a mosque, as if all three are united, and the main facade faces the city to the east. On the north side there is a rectangular mosque, on the south side there is a hall, a building with a

wide cross-shaped dome, and cells in the corners. The rectangular space formed between them is closed at the end by the two-story cells of the madrasa, which serves as an open courtyard. In this courtyard, a tower is placed on the main axis.

This increases their large-scale significance and spatial relationship with the surrounding buildings compared to the extended composition of vertical main structures. The mosque and hall have a deep semi-domed hollow portal, framed by a smooth band of mosaic inscriptions. Their side facades are decorated with a system of two-story loggias, which is quite unusual even for buildings of the traditional type. The interior of the hall and the mosque is extremely wonderful, the Bukhara masters of the 16th century have repeatedly created a new style, the vaulted ceilings, especially the new versions of the "chor-zamin" system, make an impression on the mosque. . Here, the transition from a square plan to a square is made with the help of strong arches, on which a narrow, very thin drum with a dome rests.

The transition from the walls to the arches, and from them to the final domed skuf, is carried out with the help of ganch mesh-edged wings, richly decorated with stalactites, forming complex geometric shapes and providing structural lightness, lifting properties [5, 187-188-b]. The interior of Chor Bakr shows how skillfully masters of Bukhara mastered the interior space of the 16th century and artistically dressed up the rectangular, cruciform, square plan with elastic brick and ganch construction system. Interior floors take on the mobility, lightness, almost weightlessness of complex stereometric systems, and yet the greatest interest in Chor Bakr is its ensemble solution.

The square with the minaret facing the wide open area is surrounded by light auxiliary buildings and a number of graves, a mosque, a hall and a madrasah, which form an architectural space [5, p. 189].

Chor Bakr monument complex has courtyards with family graves of Juybori sheikhs. Each courtyard-necropolis is surrounded by fences that are connected to its neighbor, and the front part is directed towards the main street of the ensemble. The courtyards, filled with saghana, are entered through arched gates. On its sides, the monumental mosque-porch opens to the necropolis, and the cells open to the main facade. This composition changed over time: objects created before 1558-59 were simplified, sometimes the gate was separated from the mosque. In the second half of the 16th and 17th centuries, the gate part of the buildings was developed, the number of rooms increased from 1 to 6, and the mosque-porches were expanded [2, p. 285].

The axes of the ensemble buildings are parallel to each other, the buildings are adjacent to each other, and were used together with the corridor buildings in the central ensemble of the Chor Bakr necropolis [2, p. 287]. Chor Bakr necropolis is also known as "City of the Dead".

The oldest and most respected burial in the complex is the grave of Sheikh Abu Bakr Sa'd, a highly respected person, the founder of the Zhoibor Sayyid clan.

Abu in the oldest part of Chor Bakr in the 9th-10th centuries. In honor of Bakr Sa'd, a shack, khilkhana and saghana were built. Here, a single ensemble was created from 26 courtyards, gatehouses, pediments, madrasa, mosque-khanaqah, bathhouse, recreation rooms, pool, classroom, and mustahabkhanas [6, p. 14].

According to E.G. Nekrasova's book Chor Bakr, in the 11th century, Abu Bakr Sa'd and his son were raised to the level of saints, and their graves became shrines. At the end of the 12th century, Muhammad Aufi from Bukhara wrote that this place was a famous grave, and Arslan Khan Muhammad (1102-1130), one of the rulers of the country at that time, ordered the construction of a mosque and a pond. However, this mentioned mosque and pool have not been preserved to this day. It is also reported that in 1563, Khoja Joybori died of consumption in the unfinished building of the Khanaqah, and according to his will, he was buried next to the grave of Abu Bakr Sa'd. All his privileges are transferred to his eldest son, Khoja Sad (Khoja Kalon). Since then, Chor Bakr has become the grave of the ancestors of Joybori sheikhs.

At the beginning of the 60s of the 16th century, the building of more than 330 square meters of area was completely reconstructed. It is not just a fenced courtyard, but a real monumental structure consisting of an uncovered portal, a huge lahad with a mihrab, a passageway leading to the neighboring khazira in front of it, and a wall built on a common foundation. Khoja Islam Joybari was the first to be buried in New Khazira. [1, p. 122]. In the 17th century, the Khazira was built differently for the women and children of Juybaris. It is a stone-faced building built on a high foundation. In front of their memorial part are open corridors and rooms for reading the Holy Qur'an. In the 18th and 19th centuries, Khaziras were built piecemeal: they consisted of two parts separated from each other: the memorial and residential areas, but they were also raised on the foundation. The main facade is equipped with a monumental portal, in front of which is the place of the Sufi. It is led to a cell door set in the wings of the portals. In the interiors of the memorial courtyards-porch-like mosques where funerals are held [1, p. 123].

The conclusion is that it can be seen that Bukhara's architecture and architectural schools have risen mainly since the 16th century. The Chor Bakr complex, formed during the reign of Abdullah Khan II, and the shrines located in it, show a unique integrity. The complex is formed in the style of a corridor, and the portals of each hall seem to reflect a magnificent building. The monuments built in this complex are stylistically similar to each other, the dominant buildings of the complex are the mosque, madrasa, khanqah and minaret, as well as haziras, which are built in a unique way and have a composite solution.

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