

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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BUXORO MADRASALARI

Osiyo Xalqaro Universiteti “Tarix va filologiya” kafedrasi Tarix fani o’qituvchisi
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Annotatsiya. Ushbu maqolada Buxoro madrasalari — Turon hududiga islom kirib kelib, mustahkam o‘rnashganidan so‘ng, Buxoro vohasida IX asr boshlaridan tashkil etila boshlagan oliy ta‘lim berish uchun maxsus qurilgan o‘quv binolari — oliy o‘quv yurtlarining umumlashtirilgan nomi haqida shuningdek, ularda ta‘lim olgan ulamolarning diniy masalalardagi fikrlari Misr va Hijozda o‘qiganlarning fikrlaridan ko‘ra mo‘tabarroq hisoblangan haqida ma‘lumotlar bayon etilgan.

Kalit so‘zlar. Madrasa, islom dini, Abdullazizxon madrasasi, me‘morchiligi, Mimxoqon ibn Xo‘ja Muhammadamin, saroy me‘mori Muhammad Solih, masjid naqshlarini ishlagan koshinkor usta Xo‘ja Muhammad Amin o‘g‘li Mimxoqon, xattot Mavlono Muhammad Amindir.

MADRASAS OF BUKHARA

Abstract. This article describes the general name of Bukhara madrasahs - the general name of Bukhara madrasahs - educational institutions built specifically for providing higher education in the Bukhara oasis from the beginning of the 9th century, after the introduction of Islam to the territory of Turan, as well as the opinions of scholars who studied in them on religious issues in Egypt and Hijaz. The information is stated to be more reliable than the opinions of the readers.

Key words. Madrasah, Islamic religion, Madrasa of Abdullaziz Khan, architecture, Mimkhaqan ibn Khoja Muhammadamin, palace architect Muhammad Salih, master tiler Khoja Muhammad Amin, son of Mimkhaqan, calligrapher Mawlana Muhammad Amin.

МЕДРАСЕ БУХАРЫ

Абстрактный. В данной статье описывается общее название бухарских медресе - общее название бухарских медресе - учебных заведений, построенных специально для предоставления высшего образования в Бухарском оазисе с начала 9 века, после введения ислама на территории Турана, а также как и мнения обучавшихся в них учёных по религиозным

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вопросам в Египте и Хиджазе. Информация заявлена как более достоверная, чем мнения читателей.

Ключевые слова. Медресе, исламская религия, медресе Абдуллазизхана, архитектура, Мимхакан ибн Ходжа Мухаммадамин, дворцовый архитектор Мухаммад Салих, мастер-плиточник Ходжа Мухаммад Амин, сын Мимхагана, каллиграф Мавлана Мухаммад Амин.

Buxoro madrasalari nafaqat oliy o'quv yurti, balki o'ziga xos me'moriy yodgorlik obidalari ham edi. Buxoro madrasalari o'z hashamati, pishiq va puxta qurilganligi bilan me'moriy jihatdan o'rta asr arxitekturasining eng nodir namunalari sifatida hozirgacha saqlanib qolgan. Madrasalar qurish ishi bilan asrlar osha shug'ullanilganligi bois, bu borada boy tajriba ham shakllangan. Buxoro hududida bir qancha madrasalari bilan mashhurdir, shulardan biri Abdullazizxon madrasasi hisoblanadi.

Abdulazizxon madrasasi — Buxorodagi me'moriy yodgorlik. O'zbek hukmdori Abdulazizxon donatorligida bunyod etilgan. Saroy me'mori Mimxoqon ibn Xo'ja Muhammadamin tomonidan 1652-yilda qurilgan.

Memorchiligi. Qo'sh madrasa (bir-birga qarama qarshi qarab turadigan binolar majmuasi)ning janubiy tomonida joylashgan. Ulug'bek madrasasining (1419) qarshisida. Madrasa tuzilishi oddiy va hujralari ikki oshyonli. Madrasa to'rt tomoni markazida yirik peshtoqli uslubda qurilgan. Peshtoqlarning asosiy kirish qismi ikki tomonlama.

Umuman madrasa bezaklari yuksak san'at va mahorat bilan ishlangan. Katta peshtoq nafis va nodir koshinkori naqshlar bilan ziynatlangan. Islimiy naqshlar qatorida afsonaviy jonivorlar tasviri ham berilgan. Madrasa hujralari, ayniqsa, janubiy ayvon peshtoqi turli-tuman naqshlar bilan bezatilgan. Gumbaz shipining ganchli muqarnaslari orasida islimiy naqshlar va kundal uslubidagi bezaklar mavjud. Naqshlar, asosan, moviy rang bo'yoqlar bilan chizilgan. Asosiy o'lchami: atrof aylanasi — 50x67 metr, hovli — 28x35 metr. Madrasa XVII asr Buxoro mahobatli me'morligining yetuk namunasi.

Abdulazizxon madrasasi sirdan qaraganda Ulug'bek madrasasi kabidir: bu madrasa kompozitsiyasi ham uzunchoqroq bo'lib, old tomonining markazida ravoqli peshtoq, burchaklarida burj — guldastalar ishlangan, 2 qavatli yon qanotlar, kiraverishdagi xonalar va hovli chor atrofidagi 2 qavatli qator ravoqlar tizmasi ham

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o‘xshab ketadi. Ammo, Abdulazizxon madrasasi yirikroq va murakkabroq loyihalashtirilgan. Yon tomonlarining markaziy qismi 2 qavatli hujralar bilan urg‘u berib, biroz tashqariga bo‘rttirib chiqarilgan va hovli kompozitsiyasi bilan peshtoq yordamida uyg‘unlashtirilgan. Burchaklardagi beshqirrali yo‘laklardan shu burchaklardagi bir qancha katta-kichik hujralarga o‘tilagan. Aql idrok bilan qilingan ish natijasida qurilish maydonining har bir kvadrat metridan to‘la foydalanilgan va XIV—XV asrlarga xos g‘isht terish uslubiga yangilik kiritilgan.

Shu bilan bir qatorda XVII asr me‘morlari tomonidan tom qismlarini yopishda hech qanday yangi konstruktiv uslublar topishmagan: aksincha, masjid, darsxona tepasi XV—XVI asrlardagi uslublardan ancha bo‘sh bo‘lgan gumbazlar sistemasi bilan yopilgan. Bu yerda 8 qirrali oddiy ravoqli shakllar va murakkab iroqi muqarnaslar bilan chambarchas bog‘lanib, ajoyib bezak kashf etilgan. Abdulazizxon madrasasining ahamiyati ham shundaki, u serhasham bezalib, Turon me‘morchiligida ma‘lum bo‘lgan hamma bezaklarning rang-barang uslublaridan foydalanilgan. Xuddi Ulug‘bek madrasasi kabi uning old tomoni hamda hovlidagi ayvon va ravoqlarga koshinli naqshlar ishlangan. Ammo... Bu koshinli g‘ishtlar juda rang-barangdir: sirsiz sopol g‘ishtlar ustiga ko‘k, zangori, oq parchinlar qoplangan. Lekin ular yangicha usulda, choksiz taxtachalar holida yerga — taxminga terilgan va ganch qorishmasi yordamida keyin devorga yopishtirilgan.

O‘yma sirli sopol dan ishlangan koshin bezaklar mavzui ham o‘zgargan. Dastlab rasm bo‘lgan mavhum o‘simliklar nusxasi o‘rniga mavzuida xayoliy jonivorlar tasvirlangan manzara qismlari paydo bo‘ladi. Bu XVII asr yodgorliklariga xosdir (Samarqanddagi Sherdor madrasasi peshtoqidagi yo‘lbars va Buxorodagi Devonbegi madrasasidagi afsonaviy qushlar tasviri). Bu madrasaning bosh peshtoqidagi koshin namoyonlarida ilon bo‘yinli afsonaviy qushlar va 2-qavatdagi timpanlarda quyoshga qarab uchyotgan afsonaviy qushlar. Naqqoshlar rang-barang koshin qoplamalarining badiiy ta‘sirchanligini yanada oshirish yo‘llarini izlashgan. Buni peshtoq chekkasida ilon bo‘yinli va boshi qushnikiga o‘xshash uzun dastali ko‘k guldon, koshin bezak ichidan ajralib ko‘zga yaqqol tashlanib turgan tasvirdan ko‘rish mumkin.

Avvalgidek ravoq timpanlarini sirli sopolli bezaklar qoplagan. Hovlidagi ayvon chekkalariga yozilgan yozuvlar — Qur‘on oyatlari naqshlarga aralashtirilib, ajoyib ko‘rinish hosil etgan. Bezaklar bir xil o‘lchamli (25x25 sm) sirli sopol taxtachalarga tushirilgandan keyin devorlarga har xil kompozitsiya asosida

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yopishtirilgan. Abdulazizxon madrasasida xonalarning ichki bezagiga alohida e'tibor berilgan. Darsxona, qishki va yozgi masjid, 2-qavatdagi kutubxona devorlari ko'k rang zaminli zarhal bezak — xushmanzara kundal usulida tushirilgan bo'rtma naqshlar bilan bezatilganligi uchun xuddi ustiga zarbop yopilgandek bo'lib, boshdan-oyoq yarqirab turard. Bunda me'morchilikning har bir qismiga, qo'yingchi, muqarnaslarning eng mayda nusxalariga ham aniq qilib mustaqil kompozitsiya: yulduzsimon va boshqa shakldagi har bir bezaklar ishlangan. Darsxona devorlarida xitoy chinnisidagi bezaklarga o'xshatib ishlangan naqshlarni — oq zamin ustiga ko'k rang bilan berilgan ajoyib manzaralarni, daraxtlar orasiga qo'yilgan so'ri, bulut va suv oqimlari tasvirlarini ko'rish mumkin.

Mahobatli binolarning bezakli gumbazlari badiiy jihatdan ayniqsa qimmatlidir, ular tekislik bilan fazoga geometrik shakllar tushirish san'atining — Turon me'morlari mehr bilan yaratgan san'atning necha asrlik butun rivojlanish tarixini munosib ravishda bezab turgan tojdek bo'lib ko'rinadi.

Har tomonlama yetuk me'morlar o'zlarining takomillashgan tasavvurlarini san'atning noyob asarlari darajasiga ko'tardilar va qanday yuqori pog'onaga chiqqanini ko'rsatishdi. Gumbaz qubbasidagi iroqi muqarnaslar ravoqlar ichidagi taxta muqarnaslarga chirmashib, qo'shib ketganligi tufayli bu yarim qorong'i xonalar sharq ertaklaridagi hashamatli saroylarni eslatadi.

Madrasadagi hashamatli bezak ishlari to'la yakunlanmagan. asosiy peshtoq yonlaridagi muqarnasli qubbalar devorida yog'och qoldiqlari bor, aslida bu yog'ochlar qurilish tugaganidan so'ng kesib tashlanadi. Old tomonining o'ng qanoti va hovlining g'arbiy tomoni koshinsiz.

Mana shu hashamatli yodgorlikni bunyod qilgan me'mor va ustalarning nomlari ham ularning o'zi yaratgan bezaklar ichida zamonlar osha bizgacha yetib kelgan. Ular saroy me'mori Muhammad Solih, masjid naqshlarini ishlagan koshinkor usta Xo'ja Muhammad Amin o'g'li Mimhoqon, xattot Mavlono Muhammad Amindir. Ularning hammasi buxorolik bo'lib, yuksak darajada ravnaq topgan o'ziga xos mahalliy badiiy maktab vakillaridir.

Madrasa bizgacha asl holda yetib kelmagan. Buning sababi g'isht terishning o'ziga xos uslublari (devorlar 3 qat bo'lib, orasi g'isht va loy chiqitlari bilan to'ldirilgan) va tomdan tushgan hamda bino atrofida yig'iladigan yog'in-sochin suvlarining yo'qotishni to'g'ri hal etilmaganligidadir.

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Yodgorlik me'morchilik bo'yicha mutaxassislar tomonidan to'la va mukammal o'rganilib, ta'mir ishlari uchun kerak bo'lgan masalalar ko'p yillar davomida hal etilgan. Arxitekturaviy, konstruktiv va arxeologik tekshirish natijasida arxitektura shakli va bezaklarini ta'mir qilish, qayta tiklash ishlarining loyihasi yaratilgan. Umumiy o'lchamlari 50x67 metr; to'g'ri burchakli hovli 28x35 metrlik sahni egallagan.

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