



SEMANTICS OF ARCHITECTURAL ASTRONOMICAL DECORATIONS

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ABSTRACT

The traditional astronomical symbolic expressions in ornaments specific to the periods of development of the architectural decorations of Uzbekistan have been rarely studied as a separate scientific research. In particular, the scientific study of astronomical ornaments by putting them into one system is of the greatest importance at present. Because it is stated that it is impossible to analyze the historical monuments in Uzbekistan without studying their astronomical decorations and to repair them properly.

KEYWORDS

Afrosiab, Varakhsha, Bolaliketepa, monuments, plot, manifestations, color, meaning, form, content, representation, nationality, spirituality, astronomy, art, identity, tradition, integration, history, decoration, temple, harmony. Afrosiab, Varakhsha, Bolaliketepa, monuments, plot, manifestations, color, meaning, form, content, representation, nationality, spirituality, astronomy, art, identity, tradition, integration, history, decoration, temple, harmony.

INTRODUCTION

There is no meaningless pattern, just as there is no meaningless word. Even the pictures drawn by primitive people on the rocks had a certain meaning.

Most of them describe the processes of hunting and taming wild animals. Before the introduction of Islam in Central Asia, monumental visual art was highly developed. This includes Afrosiab, Varakhsha,



Fig. 1. Mural color image. VI-VII century

Samarkand. Ancient Afrosiab. A picture on the wall.

One can witness plot manifestations in monuments such as Bolaliktepa. Various topics such as ambassadors visiting with gifts, the time when hospitality is hot, and the process of hunting are clearly expressed in them. (Fig. 1.) After the introduction of Islam, the place of fine art is replaced by ornamental, i.e. plant-like, geometric patterns. Such patterns have been used since ancient times along with monumental

visual art, and they also had a symbolic meaning. Colorful plant-like and geometrical patterns are inter-compositely connected, and in terms of ideological meaning, they have formed a beautiful and comprehensive whole panel. (Figures 2, 3.) Below we will think about the astronomical symbolic meanings of several types of patterns.



Figure 2. The ceiling is decorated with colorful floral and geometric patterns.

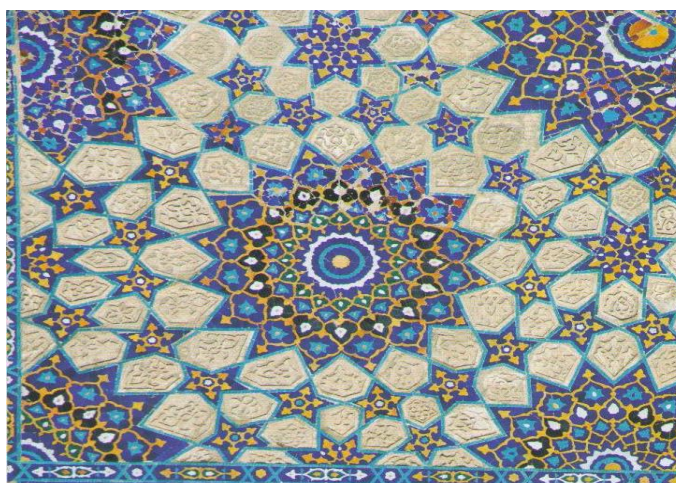


Figure 3. Image of five-pointed stars. The system of galaxies in the monastery of the Ulugbek madrasa of Samarkand.

In ancient times, people worshiped the sun, moon, stars, water and fire. For example, in Khorezm, the patient was sprinkled with yogurt placed on the roof in the evening, and in India, the patient was sprinkled with moonlight in water in a silver bowl. The ancient Egyptians raised their hands towards the sun to draw power from the sun. According to the Greek historian Herodotus, the king of the Massagets, Thomaris, said, "I swear by the sun of the rule of the Massagets."

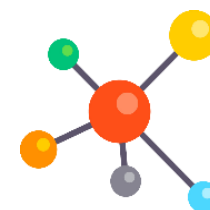
Therefore, in ancient times, people expected help from nature and the power of the planets, worshiped them, and built temples for them.

According to Masudi, a 10th century historian, temples had symbolic shapes and colors. For example, the temple of the Sabians is circular; Saturn - made of black stone in a six-sided manner, and an idol of lead was

placed on it; Jupiter is a green pyramid; Mars - in the form of a long rectangle of red stone; The sun is carved in a square form of yellow stone, with a golden idol attached to it; Venus - in a square made of air-colored stone in the form of a triangle, it has a white idol; Mercury - made of blue stone in the form of a triangle inside a long rectangle; The moon is silver in octagonal shape and a silver idol is placed on it.

So, six-sided pattern - Saturn, pyramid-shaped pattern - Jupiter, elongated rectangular pattern - Mars, square pattern - Sun, triangular pattern placed inside a square - Venus, pattern placed inside a long rectangle - Mercury, octagonal pattern - Moon symbol. .

In the distant past, in every nation, the square shape meant the four sides of the world, the heavenly palace, the child of the sun, eternity, and light. According to



the epics of the Hindu and Iranian peoples, the son of Vishvakarman builds a palace in the same sky on four sides for Vivasman. In this shining palace, there was no aging, no misery, no hunger, no thirst, and no disappointment.

Abulqasim Firdavsi also describes Siyovushgird, the Ganges fortress built by Siyovush, in his work "Shokhnoma":

Forsiy o'lchov bilan o'lchasang agar,

O'ttiz karra o'ttiz enu bo'y kelar.

He also describes the city as a paradise:

Unda unutilgan betoblik so'zi,

Bu bo'ston shaharmas, bihishtning o'zi.

We know that Firdausi also referred to ancient epics when describing this city.

In ancient times, circular designs were carved on the facades of buildings in Khorezm. It is said that if an evil-minded person sees such a pattern, he will be deterred from his intentions. In some peoples, a circle symbolized loyalty, a square symbolized friendship, and a semicircle symbolized happiness. In many villages of present-day Uzbekistan and Tajikistan,

circular patterns were drawn on the walls of houses on the day of Nowruz. Such patterns represented the celebration of a holiday dedicated to the sun. The above evidence indicates that the circle, square, rectangle, triangle motifs in the folk art decoration are symbols of natural factors, and they represent the symbols of loyalty, happiness, life, humanity.

The cross-shaped pattern has existed in Central Asia since ancient times. The cross-shaped stamps from the Bronze Age in Oltintepe, the Afro-Syob wall panels from the 10th-11th centuries are proof of our opinion. The cross-shaped pattern has been considered by peoples at various times as a concept of the creation of nature, a symbol of the sun, death and resurrection, and a sign of religious beliefs.

In the Chechen-Ingush culture, before leaving, the guest carves his mark with a cross pattern on the door of the host as a symbol of friendship. In Mongols, the complex image of the cross meant "ten thousand years of happiness". The pattern on the entrance to Otov meant "may the light of this house never go out".

Rhombus-shaped pattern can be found a lot in Central Asian ornamental visual art.

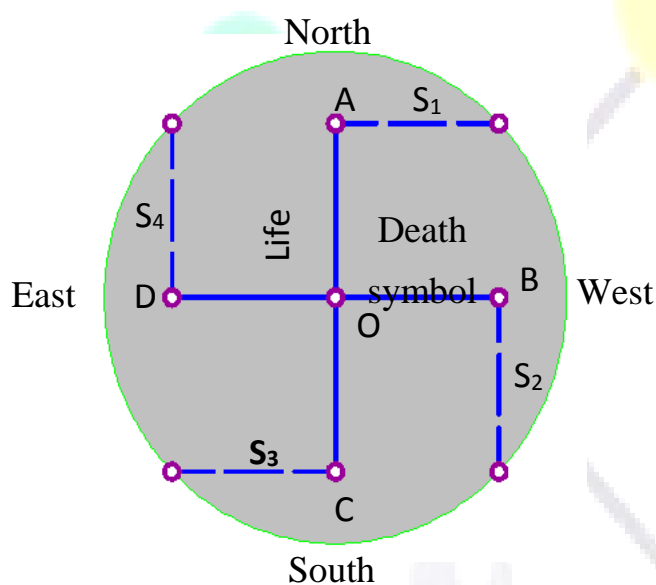
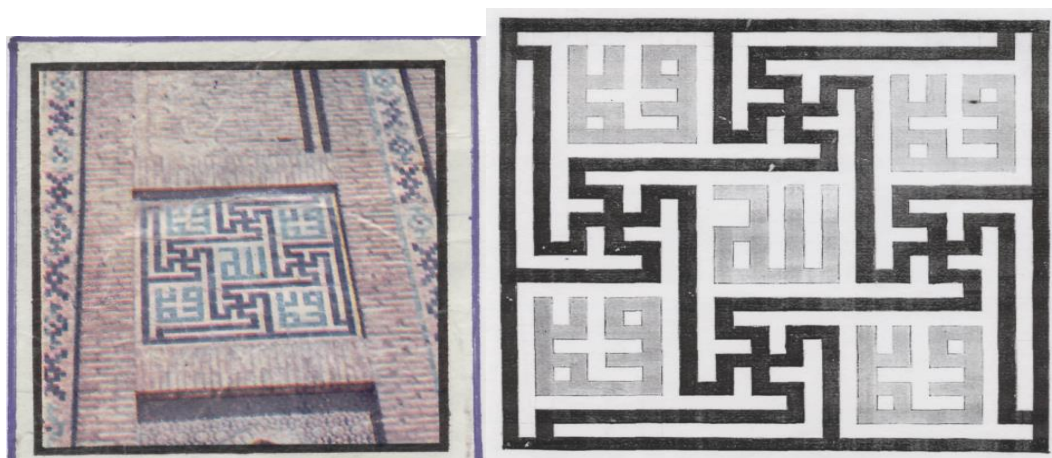
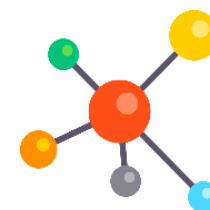


Figure 4. Charkhpalak symbolic carvings on both sides of the facade of the Kokaldosh madrasa.

Scientists say that the rhombus has been considered a symbol of a woman, that is, the mother earth, since the first Stone Age. The woman is the offspring, and the husband gives the harvest. In order for the land to be fruitful, various ceremonies were held in the tribes engaged in agriculture. For example, in New Guinea,

South-East Asia, Africa, and Australia, all kinds of ceremonies are held in the fields where crops are sown before sowing, and special attention is paid to women who have given birth to a child and twins. Therefore, the rhombus is revered as a symbol of fertility and fertility.



The figurines found by archaeologists in Oltintepa belong to the Advanced Bronze Age, and their lower part is marked with a triangular outline. Triangles are filled with long transverse straight lines at the inner point, a small dash. Experts argue that these triangles are a strictly accepted iconographic representation of the goddess.

At this point, it should be said that the socket part of the pillar was considered a symbol of fertility in the Middle East. Carving the top and body of the column by filling it with flowers and Islamic symbols may have originated on the basis of the above-mentioned custom, i.e. decorating the column with flowers. Therefore, as the 10th century poet Kisai Marvazi said,

Gul jannatdan hadya bir ne'mat erur,

Kishilar ko'ngliga guldan Yodgor nur.

According to the sources, on the walls of the Sabian temple dedicated to Mercury, the image of young handsome men holding a green branch was painted. Experts argue that these branches are the image of a tree and have a prominent place as a symbol of Manichean religion. Manna, two lines from the Manichaean verse: "Glory be to you, O light-spreader, Mani, our guide, the vein of the world and the branch of glory."

According to the sources, there is information that in ancient times, craftsmen in some countries called gold

- Sun, silver - Moon, tin - Jupiter, copper - Venus, iron - Mars, lead - Saturn, mercury - Mercury. If we compare these arguments with Masudi's above-mentioned opinions, it can be seen that the signs in them are related to each other in terms of color and material. For example, the temple dedicated to the Sun is built of yellow stone with a gold bit, and the temple dedicated to the moon is octagonal in silver and has a silver idol.

In conclusion, the traditional astronomical symbolic expressions in the decorations characteristic of the periods of development of the architectural decorations of Uzbekistan have been studied very little as a separate scientific research. In particular, the scientific study of astronomical ornaments by putting them into one system has the most important importance at present. Because it is impossible to analyze historical monuments in Uzbekistan without studying their astronomical decorations and to properly repair them.

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